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THE LATIN MODELS IN EARLY ROMANIAN LINGUISTIC WRITING

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Abstract:

Old Romanian writing was dominated by textual models and patterns assimilated by way of influences or the exclusive mediation of Slavonic. Two linguistic writings, *Dictionarium Valachico-Latinum* (Caransebeş, about 1650), the first original dictionary based on the Romanian language, and *Institutiones linguae Valachicae* (Crişana, about 1770), the first grammar of the Romanian language written in Latin, attest to the explicit use of a Latin model in an age in which the whole of our culture was still strongly influenced by Slavonic models.

Keywords:

History of the Romanian language, old Romanian literature, Latin model, linguistic writings.

1. The period of old Romanian literary writing comes under consideration, in publications intended for the public at large, but also in some specialist studies presenting an overview of the literary production until the end of the 18th century, at the dawn of the Transylvanian Enlightenment, as a period dominated by the Slavonic cultural model.

This opinion persisted even after the discovery of some humanistic elements in the work of certain Romanian scholars writing during the troubled decades of the 17th and 18th centuries, scholars who studied and used Latin, such as Miron and Nicolae Costin or Dimitrie Cantemir. This is

the case even after it was noted that, at the end of the 17th century and in the early 1700s, several texts coming from Western Europe were transposed or adapted into Romanian, being meant to satisfy the need for knowledge and instruction of the intellectuals in the Romanian space. For example, I'm thinking of the translation of some occidental prognoses written in Italian for the use of Constantin Brâncoveanu, under the common title of *Foletul Novel* (Newssheet); at the adaptation into Romanian of the most widely read Western novel of the time, under the title *Ceasornicul domnilor* (The Princes' Clock) by Nicolae Costin, the scholarly son of the renowned Moldavian chronicler; or the adaptation, in a manner which comes very close to what nowadays would be described as an original writing, by the learned Wallach Teodor Corbea, of the first Latin-Romanian encyclopaedic dictionary, entitled *Dictiones Latinae cum Valachica interpretatione.* Realised with the "subsidy of Father Mitrofan", bishop for Buzău – a remarkable fact not only for the end of the 17th century – who was a clergyman renowned for his great open-mindedness and his remarkable cultural activity, Teodor Corbea's work includes 37,254 entries, a figure hard to attain even in a modern lexicographic work[1].

The idea regarding the predominance of the Slavonic cultural model in old Romanian writing continued to persist in some studies, even after it was observed that, around the 1700s, Romanian had become the official language of culture and after our elevated literary writing had adopted and included in the everyday lexis over 1,100 neologisms of Latin-Romanic origin even before 1760 (beginning from the first half of the 15th century, when Romanian was only a language of everyday, interpersonal communication)[2]. This had been adopted as a way of overcoming the difficulties of expressing some new realities that Romanians had encountered through ever increasing contacts with the Western cultural space. It was a recourse attested by common speech, where some long-standing Latin-Romanic loans were so well integrated into everyday usage that their modern clothing changed beyond recognition. (I'm thinking of

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[1] For the text edition and its main characteristics, see the edition by Alin-Mihai Gherman, Teodor Corbea, *Dictiones Latinae cum Valachica interpretatione,* Clusium, [Cluj-Napoca], 2001.

[2] Detailed considerations and illustrations regarding this lexical influences can be found in Gh. Chivu, Emanuela Buză, Alexandra Roman Moraru, *Dicţionarul împrumuturilor latino-romanice în limba română veche/*Dictionary of Latin and Romanic Loans in Old Romanian *(1421-1760),* Editura Ştiinţifică, Bucureşti, 1992.

căprar, a loan word from the beginning of the 18th century, from Italian or from mediaeval Latin, mediated by the Polish word *caprał* – "corporal"). There was also the savant method of creating terminologies in various domains of scientific activity, subsequently abandoned because of the competition exercised by direct savant borrowings, after the changing of the translators' cultural attitude. I have in mind the structural or semantic loan translation, by which "the grammatical case", for example, was called *cădere* (fall) in 17th and 18th century texts. (The Slavonic mediation could not change the "effect" of the first (Greco-Latin) model. Thus, *Marea cea din mijloc de pământ* (the Midland Sea) designated the Mediterranean Sea in our first geographical writings.

Regarding the abovementioned grammatical term, it brings to mind the passage from *Istoria ieroglifică*/The Hieroglyphic History, in which Strutocamila (the Ostrichocamel) gives an affected and pretentious answer to the banal question "Cum te chemi/What do you call yourself". This answer, characteristic of the self-sufficiency gained by the cultured man, and ornate with the attendant explanatory parenthesis, goes as follows: "Eu pe mine niciodată nu mă chem (au în-locul-numelui gramatica n-aţi citit, unde arată că *mă* în-locul-numelui *eu* de căderea-cea-chemătoare se lipseşte?), ce alţii pre mine *O, dumneata!* mă cheamă./I never call myself (or the in-place-of-name, haven't you read the grammar, which shows that *me* in-the-stead-of-the-name *I* goes without the calling-falling?)", but others call me *Oh, you!*

However, for the theme discussed here, the references made so far, which can be supplemented by many others (I am thinking, for example, of the influences of Latin writing recorded by specialists in texts written in the Cyrillic alphabet or of the influences of the same orthographic model acting upon some texts written in a Magyar, Polish or German orthographic manner), have, on the whole, a smaller importance than two original writings, both belonging to the linguistic domain, in which the Latin model was integrally adopted.

It is the case of two very important old Romanian texts, little known, unfortunately, not only in philological education: the first dictionary with a Romanian basis, entitled *Dictionarium Valachico-Latinum*[3], and the first

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[3] The text was edited in the volume *Dictionarium Valachico-Latinum,* Editura Academiei Române, Bucureşti, 2008.

original grammar of the Romanian language, written in Latin, entitled *Institutiones linguae Valachicae*[4]. Both are entirely original texts, meant to present the structure and characteristics of the Romanian language to foreigners who know or speak Latin. (The presence in the two titles of the determiner *Valachicum* explicitly indicates the cultural belonging of the intended readership).

2. The first original dictionary of the Romanian language, entitled *Dictionarium Valachico-Latinum,* is kept in the manuscript section of the University Library "Eötvös Loránd" in Budapest, where it could have ended up through an acquisition from the first half of the 19th century. The characteristics of the paper (the colour, consistency and origin) and of the handwriting (the sort of ink and the shape of the letters), as well as the aspect of some of the pages show that the volume we know today resulted from the joining of two independent manuscripts. The first of them, the most important for the history of Romanian writing, comprises an ample *Dictionarium Valachico-Latinum* and a small Latin-Romanian glossary, organized thematically for names of grains and vegetables (*Frumenti et leguminum species*), terms for *gură* (mouth) in a large sense (thus including *cioc/*beak*, bot*/muzzle*, rât*) (*os*, *oris*) and names of colours (*Colores*). The other 91 pages were added at the beginning of the 18th century for the copying of several Latin quotations (*Connotationes ex adagiis*), alphabetically ordered, but due to the small number of fragments transcribed, most of the pages were left blank. The two parts of the manuscript were adjoined before 1742, when one of the owners of the lexicon, an envoy of the Western Church, wrote down the names of several places he visited in southern Transylvania and in Hunedoara, in an *Itinerarium* written on the last pages.

Dictionarium Valachico-Latinum is written by a sole person, in Latin alphabet and Magyar orthography. The author of the text, a Romanian intellectual who knew Latin very well, also made numerous modifications in the first form transcribed (the present manuscript is thus a copy of a previous form), by correcting some words, adding numerous articles in the right-hand margin of the pages, deleting a series of entries repeated by

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[4] For details regarding the text see the volume entitled *Institutiones linguae Valachicae. Prima gramatică a limbii române scrisă în limba latină/*The First Grammar of the Romanian Language Written in Latin*,* Editura Academiei Române, Bucureşti, 2001.

mistake, changing the place of others, completing or replacing some Latin glosses. The lexicon was also annotated in several places by three later readers, one of whom translated a few title entries into Hungarian.

The paper fibre analysis of the older part of the manuscript in the University Library in Budapest shows that *Dictionarium Valachico-Latinum* was written around the year 1650. (According to the opinion formulated by B. P. Hasdeu, the discoverer and first exegete of the text, it had been written in the last decades of the 17th century, while Grigore Crețu, the author of the first complete edition, dated the writing of the lexicon "around 1670".)

A series of linguistic particularities (phonetic forms and regional dialect words), the use of Hungarian orthography for the writing of Romanian words, as well as the presence as separate entries of several place names in the south-western corner of Romania prove that the text was compiled in the Caransebeș area. (For this reason, Grigore Crețu called the lexicon *Anonymus Caransebesiensis,* thus replacing the old name, *Anonymus Lugoshiensis,* given by B. P. Hasdeu, who considered that this first Romanian-Latin dictionary was compiled in the "surroundings" of Lugoj.) The author of the writing, an anonymous intellectual, erroneously identified by some researchers as being Mihail Halici, must have belonged to the cultural movement in Banat, which is illustrated, in the 17th and 18th centuries, by several manuscripts using the Latin alphabet. (These were mainly copies of the Romanian translation of the Calvinist Songbook - *Cartea de cântece.*)

The first ample lexicographic writing accomplished in the Romanian space, based on the Romanian language and written with Latin letters is of particular importance for examining the evolution of our old literary writing. The author of the text was extremely versed in both the Latin language (he sometimes recorded forms, spellings and meanings rarely attested in texts) and the Romanian language (in the latter case, in both its literary variant and its specific dialectal idiom of Banat at the middle of the 17th century). Among the words registered one can distinguish, as it became evident the very moment the manuscript was discovered (in the summer of 1871), an extremely rich corpus of regional dialect words, most of them originating in Magyar and Serbian, though many are old forms inherited from Latin or lexemes with a still unknown etymology. The Latin glosses noted in some articles attest to the use in Banat, around the year 1650, of some general terms with meanings considered to have disappeared ever since the previous

century (*numără* "a citi/read" and its derivatives *numărător* "cititor/reader" and *numărătură* "citire/reading"). Many entries represent the first attestations allowing the dating back to an earlier period of the known records for several lexical forms and variants. Others, such as *crâmpicea* "soi de grâu/variety of wheat", *hronţ* "os moale/soft bone", *lingui* "a se linguşi/flatter", *necât* "decât/solely", *păninc* "părânc, (varietate de) mei/hop (variety)", *scopos* "în mod demn, cum se cuvine/with decorum, properly", *tristeală* "tristeţe/sadness", *ursoanie* "ursoaică/female bear", *veşt* "(om) încercat, cu experienţă/worldly-wise, experienced (man)" or *zogonitor* "izgonitor/chaser", are absent from the historical dictionaries of the Romanian language. A few lexemes certainly belonged to familiar or even argotic language: *căcâcea, cenuşotcă* "persoană leneşă şi murdară/lazy and dirty person", *flecărău* "om flecar/chatterer", *pişotcă* "persoană care urinează în pat/bed-wetting person", *rumega* "a medita, a socoti/meditate, ruminate", *zăvri* "a vorbi mult şi fără rost/talk idly and incessantly". Several entries constitute the first attestations of some neologisms of Latin or Greek origin: *artic*/article, *lăternă*/lantern, *mirac/miracle*, *mod*/mode, *probă*/sample, *stemă*/emblem, *sumă*/sum, *tipar*/print, *titor, violă.* And the registering of over 250 names of plants (trees, bushes, medicinal herbs and plants, vegetables and cereals, flowers, and especially fruit trees), many of them without their Latin correspondent, indicate the anonymous author's interest in contemporary names in current use in Banat and the Caransebeş area.

The anonym of Caransebeş, attentive to the linguistic reality of the region he inhabited, though entirely exempt from the pressure of any high culture model which he might have wanted to transpose into Romanian, thus proved to be a genuine linguist, respectively, as the well-known botanist Al. Borza remarked, "a knower of plants and popular words better than Fabricius, Melius şi Beythe"[5], the three renowned Hungarian botanists of the time.

The last lexical series mentioned (that of fruit trees), comprises, for example, names of varieties which are absent from other old sources. For *măr*/apple I quote a series containing 17 distinct names: *măr bunăbrut, măr câniesc, măr coadeş, măr curcubetariţ* "~ de forma curcubetei", *măr de Svânt Pietru, măr dulce, măr flocos, măr guşat, măr iernatec, măr muşcătariţ*

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[5] Al. Borza, *Nume româneşti de plante în vocabulare şi dicţionare din secolele al XVII-lea – al XVIII-lea*/Romanian Plant Names in 17th-18th century Vocabularies and Dictionaries, in „Cercetări de lingvistică/Linguistic research papers", Cluj, III, 1958, p. 202.

"~ tămâios/flavoured", *măr nevestesc, măr oardzăn* "~ timpuriu/early", *măr pestriţ, măr rutilat* "~ rotund/round", *măr sălcin, măr văratec* and *măr vărgat*[6].

The manner of recording and ordering such a rich inventory of words demonstrates the persistent way in which the anonymous author of this *Dictionarium Valachico-Latinum*, for the first time in the Romanian space, followed the Latin lexicographic model. The influence exercised by Latin, which is remarkable in a period (mid-17th century) in which Romanian writing was dominated by the Slavonic model, also has important consequences for the orthography of title-words. We are referring primarily to many significant deviations from the norms of Hungarian spelling (among these are the use of *c* and *ch* instead of *k*, or the creation of some graphemes for rendering some sounds of the Romanian language, *sh, dsh* or *dz*). We have in view especially the frequent recordings of some etymological spellings which prove a good knowledge of the existing link between some Romanian words and their Latin equivalents. Thus we note, in the spelling of Romanian words, the use of the double letters *ff, mm, pp* and *tt,* just like in the corresponding Latin forms, as well as the highlighting of the etymological structure for some of the words through the use and distribution of a few graphemes, among which we also find *tz*, used, for example, to indicate the derivation of the nouns logofetzie/ chancellery*, nevinovetzie*/innocence or *sufletzel*/little soul, from *logofet*/chancellor, *nevinovat*/ innocent and *suflet*/ soul, respectively.

The linguistic competence of the intellectual who wrote *Dictionarium Valachico-Latinum* is also confirmed by the attempt to use title-forms so as to distinguish among some homonyms (see, for example, pairs of the   type *scos*/taken out – *scosul*/taking out*, trecut*/past – trecutul/the past, where the form with the definite article individualizes the noun), and in particular by the presence in the manuscript of some first attempts of formulating explicit norms of usage by correlating some phonetic variants with forms considered recommendable (some variants with *sv* or *z* are referred by *vide* to the forms with *sf*, respectively *dz*: *svârşesc* vide *sfârşesc*/finish, *svârşit* vide *sfârşit*/end; *zac* vide *dzac/*lie, *zeamă* vide *dzeamă*/broth).

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[6] Professor Grigore Brâncuş has identified, in *Dicţionarului limbii române/*Dictionary of the Romanian Language*, 172 compounds with *măr/*apple. In this sense see the book entitled *Istoria cuvintelor*/The History of Words*, Editura Fundaţiei *România de mâine*, Bucureşti, 2004, p. 104.

Most probably not intended to serve a didactic purpose (acquiring a language of culture, in this case Latin, by means of Romanian), as the majority of old Romanian lexicons, but meant as a thoroughly detailed presentation of the vocabulary of the Romanian language by means of Latin glosses, *Dictionarium Valachico-Latinum* attests to a first utilization of the Latin model in a linguistic writing prior to the year 1700.

3. The oldest grammar of the Romanian language written in Latin, known to us so far, entitled *Institutiones linguae Valachicae,* is a manuscript kept in the archives of the Archbishopric Library in Kalocsa (Hungary). The rather short text (comprising only 44 pages in format -4°), was written, as the dedication and the preface show, at the request and suggestion of the abbot Francisc Xaverius Rhier, a catholic canon of Oradea-Mare and archdeacon of Szolnokul de Mijloc. Under the same patronage was written another Romanian manuscript, *Lexicon compendiarium Latino-Valachicum,* kept in the same library in Hungary (the two writings being erroneously considered, most probably because of their registration code, parts of a single manuscript, written by a sole author). *Institutiones linguae Valachicae* was written around the year 1770, after the model of a "concise grammar" of the Latin language (likely to be identified in the handbook printed in Sibiu in 1744 by Michael Ajtai or in another, still unknown, quite similar to this one in terms of structure and manner of organization of the subject matter), in order to facilitate the quick learning the Romanian language by the western missionaries working in the Romanian communities in Bihor at the middle of the 18th century. This explains the structure and content of the grammar book, the frequent references, in the chapter devoted to the Cyrillic script, to the phonetic value of some graphemes in written Hungarian and, not least, the presence at the end of the lexicon, of the capital letters *O.A.M.D.G.*, the initial letters of the words in the formulation *Omnia ad maiorem Dei gloriam,* frequently used by the Jesuits.

The author of the writing (erroneously identified by some researchers as being Grigore Maior, who had committed himself before Petru Pavel Aaron, at the middle of the 17th century, to writing, together with Silvestru Caliani, a first monolingual explanatory Romanian dictionary) was a Romanian intellectual from the southern region of Crişana of from the neighbouring area of Hunedoara, who had studied at the Jesuit college in Cluj.

According to the subtitle ("*Grammatica* compendio exhibita") and to some notations included in the preface, the writer of this old Romanian linguistic text was able to capture, by means of a surprisingly modern analysis, meant to discover the system of the language, the distinctive features of some grammatical classes and forms. These essential characteristics and the basic "rules" of Romanian were meant to facilitate the acquisition of a general knowledge of the language and then, by "reading books" and "by using it", sometimes even among its speakers, the quick learning of Romanian. The method was borrowed, as specified in the same introductory section of the manuscript, from the short books commonly devoted at that time to Latin, the language "to which this Romanian idiom owes its origin". This affirmation is reinforced by repeated observations regarding the similarity of the morphological particularities of the nouns and verbs in Latin and Romanian, and, respectively, the numerous existing concordances between Latin syntax and the patterns of Romanian syntactic constructions. (Thus, the pages of the writing contain, in different chapters, affirmations in support of the Latin model followed, a model which also became a way of quick learning for users of Latin of an idiom which, for the first time, was demonstrably proved to be of Latin origin: "Wallach nouns, just as the Latin ones, are characterised by gender, number and case"; "Verbs, even in this idiom, as in the case of Latin, entail numbers, persons and moods"; "just as in Latin, in the Wallach language, the manner of constructing the passive voice can be changed into that of the active voice"; "Latin syntax concords in almost all aspects with the Wallach construction types".)

Being part of a programme conceived by the leadership of the Catholic Church in Oradea-Mare, with correspondences in similar writings, realized with the same cultural purpose in other regions of the Austro-Hungarian Empire, *Institutiones linguae Valachicae* (as well as *Lexicon compendiarium Latino-Valachicum,* the other Romanian manuscript in Kalocsa), cannot be associated with the preoccupations of the intellectuals of the Transylvanian School (Şcoala Ardeleană) with the norming of literary Romanian. Having appeared separately from the renowned Transylvanian Latinist movement and having preceded by a decade the famous *Elementa linguae Daco-Romanae sive Valachicae*, printed in Viena by Samuil Micu and Gheorghe Şincai, the Romanian grammar in Kalocsa is thus the first original Romanian grammar which exclusively follows a Latin model and

which explicitly affirms the Latinate character of the grammatical structures of the Romanian language. The most modern of our old grammars has thus a particular place among other old Romanian linguistic writings.

4. Old Romanian writing, dominated by textual models and patterns assimilated by way of influence or through the exclusive mediation of Slavonic, attests quite early, especially in the space beyond the Carpathians, to the existence of literary, textual or merely cultural Latin models.

The permanent aspiration of the old Romanian scholars for Latinity can thus be illustrated not only by the vocabulary (Bogdan Petriceicu Hasdeu, the one who discovered that Luca Stroici, the learned Warden of Suceava, was "the father of Latin-Romanian philology", observed that the lexical stock of Latin origin of our language increases as we go further back in time), nor solely by the orthography (for instance, some authors wrote, in texts with Latin characters, according to the Hungarian or Polish orthographic manner: *afflat*; ***h**ommu, humeru;* ***ch**ristin; bonu* sau *comu*) or by the choice of sources from the Latin and Romance space.

Such linguistic writings as the two analysed above, *Dictionarium Valachico-Latinum* and *Institutiones linguae Valachicae*, which clearly highlight culturally-oriented attitudes and actions, attest to the explicit use of a Latin model in an age when old Romanian culture as a whole was still strongly influenced by the Slavonic space.

LITERATURE IN IS-CS – CHALLENGES AND TEMPTATIONS

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Abstract:
This article is grounded on the finding that the functions of human communication have been at the origin of the progress of mankind epoch after epoch. This has been made possible by the evolution of tools (alphabets, writing, supports, new media) falling into this field. Together with thinking/speaking as oral aspects, the writing down on a material support has generated a parallel universe: literature. It has drawn our attention to our inner imaginary world, a product of pure fiction or a result of fantasy. Its impact has been so strong that it seems to be… demiurgic. Promoted to the rank of art, developed on aesthetic and stylistic principles, imbued with spirit, literature has become a luminous path to the humanity within us. Literature is revealed to us as "the Bodiless Beauty", because it exists in a virtual environment. The revolution of the communication technologies and the invention of intelligent, information-providing media have triggered a complete reconfiguration of human society. The consequences of this evolution include the displacement of the existing barriers and, strictly speaking, the blending of habits, rules, and cultural, ethical, moral, religious, juridical, economic and culinary codes. The entrance to the *Information Age* and the phenomenon of globalization are also the centre of attention of contemporary debates, eliciting numerous answers to questions regarding the future of society. In this new context, literature faces its own challenges.

Keywords:
"The new man", evolution, literature, globalization, technologies, IS-CS, utopia.

In accordance with the theme of the present conference, we intend to approach the role and the place of literature within this context, by addressing both evolutive factors and contemporary aspects, some of them having a projective nature, according to which we will consider: (I) The concept of "the new man"; (II) Literature along the evolution of society, from an elitist culture to the cultural industries; (III) The revolutions in the field of communication technologies, globalization and the changes in all

domains, culture (literature) included; (IV) The social impact of VR (virtual reality) and its resemblances to the sphere of literature; utopia and dystopia in the XXIst century; (V) The Romanian literature in the transition from communism/capitalism to cultural globalization; (VI) Conclusions.

I.1. Despite the aura which the syntagma "the new man" seems to be continuously refreshing as a result of the semantic updating of its first term, which bears significations such as "evolved", "improved", "recent", "original", "novel", "up-to-date", "contemporary", "modern" [1, 531], it is almost two millennia old. "And that you be renewed in the spirit of your mind, and put on the new self, which in the likeness of God **[2, 4.23-24]** has been created", this is the first attestation lying at the origin of this type of occurrence, which illustrates the inner irrepressible, yet desirable impulse, which animates the permanency of the thinking being. History has added ever more details to the concept of "the new man", increasing its degree of credibility as a result of the development of knowledge and of human consciousness. The following ages have resumed them from the start, in accordance with the data and the elements added meanwhile. Hardly any well-built society has missed the construction of a "new" type of man. The initiative of his improvement has been extended to the social sphere. Plato's *The Republic* is a *primum movens* in the landscape of utopias-to-be. Later on, Cicero wrote about *homo novus* [3, I, 39] in the Roman society, insisting on qualities such as acknowledging the merits and their utility in front of one's peers. The architect Vitruvius, contemporary with the famous orator, managed to draw the prototype of "the new man", an idea taken over by the Renaissance artist Leonardo da Vinci, and contracted, in full anatomic equilibrium, in the term *the vitruvian man*. The vitruvian/davincian/ planetary man was to become the messenger of the intergalactic space. This endless adventure involved Salvador Dali too, with his painting Geopoliticus Child Watching the Birth of the New Man *(1943),* an opportunity for us to notice the inconsistency of all forms of arts as well as the public taste, something which we will address in the following pages

I.2. Beginning with the second half of the second millennium of the Common Era, the role played by man in society enthralled the authors of those visionary writings, the famous utopias. Among the most noteworthy of them, one can enumerate Thomas Morus (Utopia, 1516), Giordano Bruno (*The Expulsion of the Triumphant Beast*, 1584), Thomasso Campanella (*The City of the Sun*, 1602), Johann Valentin Andreae (*Christianopolis*, 1619),

Jan Amos Comenius (*Labyrinth of the World and Paradise of the Heart*, 1623), Francis Bacon (*New Atlantis*, 1626). These writers had in common the belief in the possibility of the structural transformation of the human being, and the advent of a new man, completely different from the old one, a man of certainty and enlightenment. Approximately in the same period of time, the philosopher, mathematician, and writer René Descartes was crystallizing the content of the enlightened ideas in his famous Cartesian adage: dubito, ergo cogito, cogito ergo sum

I. 3. The issue of the new man became ever more complicated and entailed other patterns in the XXth century: the fascist, iron-guardist, communist new man (homo sovieticus). The approaches to the "new man", with their visionary yet unverifiable character, place in a difficult relation theory (according to which everything is possible) with the unquestionable reality. The most important consequence highlights the chimerical, illusory character of these approaches, yet, despite all that, it is not surprising that, after numberless failures, utopias seem more necessary than ever. They belong to our genetic endowment. "The new man" has become an ideologeme [4, 185-206] within which the destiny of the human being becomes an essentially allegorical presence.

II.1. The role which literature has lost along the evolution/involution from the an elitist type of culture to the cultural industries requires a short return to history. For ages, against the background of the evolution of society, the humanities, such as philosophy, literature, justice, arts, aroused the first interests, through which the populations, which were to become nations, built their spiritual heritage and their material civilization. Once the first forms of communication had appeared, the writing had been institutionalized, and the printing press had been invented, the humanists – writers, philosophers, scholars – held pride of place in the attempt at creating the paradigms for the cultural space and the projections of "the new man". Their messages, sent via linguistic codes, pinned on supports ever more insusceptible to the destructive action of time, had a huge cultural value, because they were promoted by a part of the elite and addressed to the elite, the relatively small category of the connoisseurs. Throughout the centuries, the elites contributed to the development of the incipient stages in the accretion of knowledge about man and environment. It was fundamental, however, that, together with the above-mentioned accretions, the same representatives of the elite should have continuously improved the tools of

communication and established them institutionally. In other words, they contributed to the establishment of national manifestations as literary languages, to their refinement into stylistic varieties; they established norms and canons which impose models, in their turn disseminated by schools, universities, and culture in its broadest meaning.

However, the prestige of this establishment was to decline, to fade away once the cultural phenomenon had become industrial. Beginning with the XIXth century, the technological revolutions in the field of sciences have decisively contributed to the development of the social phenomenon of communication. Culture has become an individual stake. Conversely, civilization has developed social opportunities as common goods. This first breach made by sciences and technologies in the elitist wall has facilitated the creation of an efficient system for the communication among millions of people, eager to know, to be informed. In the new context, the press has become a redoubtable avenue of approach, a cheap way compared with the book, and, in order to increase its (economic) efficiency, the diversity of its topics is limitless. Concomitantly with the right of man to be informed – a sacred principle – the diminution of canons and (ethical, moral, juridical, deontological) rules has contributed to the birth of the alternative concepts of cultural industry and mass culture, formulated by Th. Adorno and Max Horkheimar. Slowly but surely, the mass media system has ceased to be a tool of communication, its vector undergoing a noticeable transformation, signalled by Marshall McLuhan in his famous statement: "the medium is the message"

II. 2. Nevertheless, during the XIXth and XXth century, writers and literature enjoyed the highest cultural prestige. If this was possible for a long period of time, it was because of what linguists call the inferential relation. It defines the competences of users, distinguishing between what the linguists call *the sentence meaning* and *the speaker meaning.* Both of them use language, the former legitimating the (theoretical) pre-eminence of the code, of the language as an almost (grammatically) abstract aspect, and the latter designating the direct derivation of an utterance from another, through the common and continuous meanings in the mind. It is only the latter, because of its connection to an instance of communication, that can provide the routine elements and the means of meaning construal, by referring to something familiar. Literature preserves and perpetuates this biunivocal type within its artistic heritage, satisfying the condition of the communication of ideas, values, emotions, and other feelings, as a common good preserved

through the reading, sometimes centuries afterwards, of the most representative works of universal or national literature. To stay close to the example Chomsky uses in his studies, nobody, except those engaged in a dialogue, which has its own history, will know what, for instance, the utterance "He told me that too late" will mean, while a sentence such as "To be, or not to be, that is the question" will reverberate culturally, triggering philosophical, religious, dramatic echoes about a cultural symbol belonging to everybody. Literature offers to its connoisseurs more than the inference relation, namely the adequacy to the artistic and literary content, which is to say that, by resorting again to Shakespeare translated into Romanian, all those who are familiar with the great Will's works will consider the translation "cuvinte, cuvinte, cuvinte" improper, instead of the already accepted version "vorbe, vorbe, vorbe". To put it differently, the artistic values inculcated in the literary text represent a critical and aesthetical examination for the initiate into the subtleties which a text illustrates, even when translated. Although it may sound a truism in the postmodern world, our cultural metabolism has been regulated by literature as a spiritual food for ages on end.

III. 1. Against the background of the events in the last three decades, much has been said about the future of our planet, especially at the threshold of the third millennium, heralded by Malraux's prophecy about religion and the human being. The most spectacular and challenging event of this period has been the revolution of communication technologies, which have brought about the phenomenon of globalization, a radical change in all areas, from economy to society and culture. The fundamental role has been played by science and its robotized prostheses. Once they have been used, the first steps have been taken into the *Information Age*, into the information society (IS), which supposes the extensive use of information in all spheres of human activity and existence, with an important economic and social impact. It corresponds to the first attempts at using the artificial intelligence. The use of *the second system of alphabetization*, i.e. the passage from the analogical to the digital and its practicability, represents a challenge for billions of users. The invention of information-providing machines has triggered a thorough reorganization of the social space. It has become global, it has added a new dimension, the virtual environment, and it "has erased" the otherwise well-guarded boundaries of the previous systems, causing the displacement of former barriers. Strictly speaking, it has

annihilated customs, rules, (cultural, ethical, moral, religious, juridical, economic, eating) codes, and has determined real clashes in the transition from the old, pre-eminently cultural establishments. This passage showed its first effects as early as the transition stage from the modern (industrial) society to the postmodern era. As an economic consequence of the revolution of technologies, the phenomenon initially identified as "the global village", takes the shape of conurbations connected by information highways. The formulation "the medium is the message" has, indeed, uncontrollable manifestations. The explosive progress of transportation and telecommunication infrastructure, convergent on the model generated by the new communication revolutions, is woven with the expansive economic factor. National "barriers" give way to international flows (technological services, goods, and capitals), while the profit – which does not fall under the scope of this article – permits the advent of a fabulously rich oligarchy. Lacking steadiness, the economy and the finances behave as real meteorological phenomena in the universe of communication, which is to say that they can bring about either disasters or prosperity. In the new reality, a wealth of "moving" situations live together, such as the aleatory diversity of value components, the elite culture *versus* the media culture, the threefold ubiquitous relation public space/private space/virtual space, the relation man/society, the relation physical strength/intellect, the relation national/global with its identity aspects. What is more, despite the fact that some specialists speak about the creation of a super-elite, the notion of "elite" becomes derisive.

III. 2. *The Information Age,* assisted by machines and intelligent media, represents the point of maximum conjunction with literature, more specifically with its functional principles, and is placed in a buffer zone, at the intersection of the two universes, following the means of progress selected by technologies. As we have briefly shown above, the human imagination was the first to prospect the virtual environment, the space without "topography". We cannot chronologically establish the date of this invention – it belongs to a protohistorical genius – and, with no connection with the present dominated by so many "copy rights", there is no patent document to attest its age. In the nineties of the previous century, the (re)invention of this environment entered the common language as *Virtual Environment* (VE) and *synthetic environment*. Like literature, this universe is a fiction and can be exploited using the senses/sensations which stimulate

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our imagination. VE suggests a credible reality, although physically nonexistent. This is what literature, too, proposes, ruled as it is by a similarly effective organization. Closely connected with this, another, somehow inappropriate, term begins to be used: *virtual reality* (VR). Virtual is what exists as an effect and not as a physical object, and virtual reality refers to an "image" of reality where there is no need of physical objects or anything else to construct this reality. The definition is pretty complementary to literature and describes its effects, in the sense that the "reality" we perceive (in literature as well) is not based on what we call physical outer world. Yet, for all that, the advances in the field of technologies have their say. In the case of computer-generated VR, effects similar to tactile, pressure, weight and spatiality sensations are obtained, as if the (im)material universe were tridimensional [5, 67]. Thus, VR distances itself sensorially from the effects engendered by literature and, one may suppose, it will draw it into a competition, which is not favourable to the latter. However, all the descriptions regarding the way communication functions, the codes it uses and the mediation from one consciousness to another, from one thinking being to another, are peculiar to intelligent machines (computers), programmed to recover, in their own manner, the communication routes. They allow the apparently physical visualization in what we inappropriately call virtual space. The virtual reality provided by the computer is, in fact, a second route for arriving at the same ends. It is like a second solution for solving an exercise or a problem.

In order to be transferred from the inner world of the virtual environment to the actual world, literature was pinned on a physical support. In the information era, the function of the support is taken over by an accessory which facilitates the visual or acoustic contact and plays the part of both the medium and the receiver. The linguistic code used by literature is made up of grammar and its sets of rules, by means of which the human beings encode and decode – at a linguistic level – the most important format of communication: the logical discoursivation of thinking, capable of imagining literary and artistic constructs, bearing long-term significations. Yet, "Thoughts are not objects in the physical meaning, they cannot be sliced like bread or publicly used like the underground." [6, 198]. Thoughts are abstractions, which are born and live inside our brain, without being physically materialized; they only exist under the form of various behaviours, which can be externalized. Besides the above-mentioned

similarities, which are self-evident, against the background of the relation spirit/matter (intelligence), the differences, too, are explicit. The literary work and art, in general, are unique; they belong to one single author. The products of the information era are mainly the result of collective actions.

That is why literature has always been one of the first brilliant inventions of mankind, announcing the existence of the "virtual space", long before its contrivance, first theoretical, then put into practice. The phrase is an oxymoron and is, in fact, a denial of the idea of space, because the stocked information becomes available through a complicated equation of technological contraction of the canonical formula sender-message-receiver. If it is carried out in the case of inter-human oral communication, it becomes materialized with the help of some prostheses, either on a physical support or in a different environment. Paradoxically, those who reproach an absence to the new society, refer to the absence of spirit. The humanist essence of the writer is axiomatic. So is the technicist essence of the computer. It follows that there is an exclusion relation between literature and technologies. Many writers and scholars foretold dehumanization as a result of the unleashed progress and intuited, one might say, what was to happen. The individual existence loses its personality. The individual melts into the social and is appropriated by a system in which everything is meticulously controlled by technologies. The latter do not possess the most important binder: the soul.

III. 3. As for the development of technology-based services in geometrical progression, and the way they influence human life, the agreement is unanimous. Nevertheless, the opinions about their social effect vary. At the same time, it is difficult to accept that the information society (IS) should have been assimilated, classified, historicized, and have yielded, besides consequences, viable conclusions. Thus, there are two types of scenarios, optimistic and (very) pessimistic, the latter greatly outnumbered by the former because of the great number of non-specialists, users of the system[1].

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[1] Andrew Shapiro coined the terms Cyberkley and Cyberbia, which were used in an article published in *The Nation* in 1995. Andrew Shapiro wrote: "Consider two models of cyberspace that represent what total privatization deprives us of and what it leaves us with. In the first model - this is what we are being deprived of - you use a computer and modem to go online and enter a virtual world called Cyberkeley ... You encounter vibrant public spaces ... In the second cyberspace model - which is the one we're getting - you enter an

IV. 1. On the other hand, IS invites utopia. For example, some of the noteworthy studies in Romanian culture bear the signature of Mihai Drăgănescu (1929-2010), former president of the Romanian Academy, one of the promoters of IS-KS (the second term is an abbreviation of the compound knowledge-based society), author of the concept of ortophysics[2]. Summarizing Mihai Drăgănescu's opinion about IS-KS, one can notice its visionary, projective character. "The knowledge society supposes: (a) the development and expansion of scientific knowledge and of truth about reality; (b) the use and management of existing knowledge under the form of technological and organizational knowledge; (c) the production of new technological knowledge through innovation; (d) an unprecedented dissemination of knowledge towards all people (users) by new means, mainly by Internet and the electronic book…; (e) a new type of economy, in which the innovation process becomes essential; (f) it is fundamentally necessary in order to ensure an ecologically sustainable society; (g) it has a global character and is a constituent of globalization; (h) the knowledge society represents a new stage of culture [7, 32-47]. The study *Societatea informaţiei şi societatea cunoaşterii* (2002) (*The Information Society and the Knowledge Society*) puts forth three axioms of Drăgănescu's theory: (a) The society of consciousness will be a spiritual society; (b) Spirituality will become an essential factor in the history of society; (c) The spiritualization is a process which begins with the awakening of consciousness (therefore, it is a long process); (d) *The Knowledge Society* prepares the ground for the *Consciousness Society*. The author of *Filosofia societăţii conştiinţei* (2007) (*The Philosophy of the Consciousness Society*) believes that, in the CS, the

online world called Cyberbia. It's identical to Cyberkely with one exception: There are no spaces dedicated to public discourse. No virtual sidewalks or parks, no heated debate or demonstrators catching your attention ... You can shape your route so that you interact only with people of your choosing and with information tailored to your desires ... Unfortunately, cyberspace is shaping up to be more like Cyberbia than Cyberkeley ... These extreme alternatives prevent us from moving toward [a] ... hybrid vision [without which] it is unlikely that we will realize the democratic possibilities of this new technology."

[2] Mihai Drăgănescu, Ortofizica. Încercare asupra lumii şi omului din perspectiva ştiinţei contemporane, Bucureşti, Editura Ştiinţifică, 1985. Other works published in the same period are: *Ştiintă şi civilizaţie*, Bucureşti, Editura Ştiinţifică şi Enciclopedică, 1984; Spiritualitate, informaţie, materie, Bucureşti, Editura Academiei RSR, 1987; Informatica şi societatea, Bucureşti, Editura Politică, 1987; Informaţia materiei, Bucureşti, Editura Academiei Române, 1990.

consciousness will play an essential part in the next historical stage. The role of morality is mentioned, together with other important factors of social evolution. The morality typical of the spiritual man goes beyond the historical forms of morality, and expresses "the entire complexity of a fulfilled spiritual life" [8, 145]. Thus, the information era is just the first stage in the sequence of evolution stages towards the CS.

Mihai Drăgănescu is especially preoccupied with the relation between culture and the CS[3] and, among other things, he underlines the fact that, if the artistic production is not accompanied by civilization, culture does not accomplish its ends. Arguing that the cultural institutions converge on information and communication technologies, the author equates the new economy with the new culture. For the time being, we confine ourselves to noticing that, in daily life, while we encounter the new economy everywhere, there is hardly any trace of the new culture. The cleavage between economy and culture corresponds to the relation between matter and spirit, lying at the foundation of this relation. We titled the present article *Literature in IS-CS – Challenges and Temptations* because, on a close analysis, Mihai Drăgănescu's theory is highly utopian, a fact which has caused controversy[4]. In order to bring his demonstration to an end, Mihai Drăgănescu shows that the opening to science, and especially to the new technologies generated by science, cannot do away with consciousness and its values[5], a contention we agree with.

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[3] See Mihai Drăgănescu's book *Noua cultură a secolului XXI*, Bucureşti, Editura Semne, 2004, in which he is especially interested in the relation between culture and the knowledge-based society. In his opinion, the correlative of the new economy in spirituality is the *new culture*. Observing the convergence of cultural institutions, and information and communication technologies, the latter being used for preserving cumulated cultural goods, to yield various new values, or to use the scientific and artistic creation in new lucrative activities, the author highlights the role of some industrial or service-providing organizations, characteristic to this type of economy, in creating, distributing and mediating the process of the use of cultural goods, by providing assisting information tools for the purpose of rendering efficient the tie between the producer and the consumer of various values.

[4] See, in this respect, the articles written for *22* magazine by Adrian Miroiu (Dincolo de diletantism) and Gabriel Andreescu (Academia României nu Academia R.S.R.) (February 16th, 1990, pp. 4-5) and Andrei Bârsan (Magnum Mophtologycum) for the same publication (March 2nd, p. 2).

[5] The writer shows that any science, so much the less any science-oriented philosophy, will not be able to bracket off the world of consciousness, just like the research and reflection-prone man cannot detach himself from his own consciousness.

The CS is highly predictable, due to its solid scientific organization and its being future-oriented. It has no past, it only has present. While the past is a notion which separates, the future is proximity. Although we are not on the utopian land of the CS yet, without being distrustful, we find that, if we type on one of the search engines – for instance Goole, - the name of Leonardo, the user-friendly information system will rapidly offer us anticipations, in order of their occurrence. In this situation, the famous actor Leonardo Di Caprio outruns Leonardo da Vinci, the most important representative of the Italian Renaissance, a creative genius and inventive spirit, who left his mark on his epoch, as well as on the future, being considered the archetype of the Renaissance man. Leonardo da Vinci was the most inventive spirit, endowed with an unparalleled imagination. He "saw" in his mind's eye, and then designed, a long series of objects (instruments), which looked incomprehensible for his contemporaries and still strange for centuries to come, at present validated by reality. Almost all of them were (re)invented and perfected by the next generations, because they encompassed, as a creative idea, technical elements which made them usable. One can rightfully say, metaphorically speaking, that Leonardo da Vinci was the man who invented the future. We might be reproached for being biased in our above commentaries, yet we would agree that it has to do with the annihilation of qualitative principles in favour of the quantitative ones, and the lack of values scales[6]. That is why, according to the same work methods, at first sight just for the sake of amusement, media competitions such as *Great Romanians, Englishmen, Hungarians, Frenchmen,* entertain the confusion between value and notoriety, reverse the relation between competence and performance, and turn them into principles. These mass cultural competitions give us unusual bird's eye view on contemporaneity. Thus, we should point out the marginal position of literature, despite its glorious past. The names of the great cultural personalities have been eclipsed by footballers, fashion designers, cinema stars, celebrities from music and show-biz, etc. This example reveals the nature of challenges literature is faced with. The European cultural heritage, built along several millennia, and lying at the foundation of universal

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[6] Money has become the equivalent of all the other values. It is in its name, and not because of their importance or prestige, that national and international classifications are established. The term VIP (Very Important Person) loses its significance in favour of MIP (Money Important Person), a term we have coined after VIP.

culture and literature, is being quickly replaced by the landmarks of the globalized model. The way these landmarks are promoted in the communication mainstream and the feeling of indifference towards human spirituality cause an overwhelming sadness. In other situations, havoc seems to be worked upon traditions and culture. The refusal of the heritage is simply strange. The banning of culture from society is disturbing, a fact which has been signalled by specialists from several countries. After only several decades of evolution, globalization has encompassed us all. The communication biosphere of instancy, infused with *multiculturalism*, *inter-* and *transculturalism,* tends to become apocalyptically all-conquering. We feel that we witness a change of wheels of a running train, an operation which requires people who like risk. In other words, the power growth of networks and of intelligent machines has also a destabilizing effect[7].

V.1. As far as the cultural and especially the autochthonous literary phenomenon is concerned, the picture is very complicated. In Romania, now an ex-communist country, built on the soviet model, a cultural revolution took place. Within the socialist realism, the literary character peculiar to the new type of man, "the communist man", had been introduced and used. Following the adjustments characteristic to utopian models, he would become "the Ceausescu type of man", who promised, in an authentic nationalist-triumphalist style, that he would reach "untrodden peaks".

After 1989, when Romania passed to the democratic system of the rule of law, it became a member of the European family. Its priority was to become attuned to the member states from a political, economic, cultural and juridical point of view. The globalization phenomenon, as a result of technological revolutions, is superposed, as a third layer, to the social realities. These aspects live together and lend an original aspect to the present discussion. They can be encountered in the contemporary literary dialogue. Their polarization engenders spectral effects.

The first impact was represented by the transition of culture from the canonical, coercive communist system to the liberties of mass culture, a transitory stage during which the role and position of the writer declined

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[7] The prestigious magazine *Le Monde* closes its second millennium issues with two special editions, subtitled *The Century* and *Future*, released on December 31st, 1999. They contend that "between progress and regress, modernity and barbarity, hope and anxiety, dramas and pleasures, rich and poor, grande histoire and petite histoire", the balance sheet does not offer too many reasons to be optimistic.

steadily. One must say, however, that during the last stage of Romanian communism, culture and literature had generally succeeded in regaining their authentic heritage. Although there are conflicting opinions, this was possible because of the honest contribution of scholars and writers, in the first place, to the perpetuation of an elitist type of culture. It offered models widely disseminated by education and culture establishments for propagandistic rather than advertising ends. The contribution of an entire infantry – and by that we mean tens of thousands of people involved mainly in the education system – was decisive for shaping the public taste of future culture and literature consumers, thus an effective relation being established between the culture of the elites and the public taste. Literature played a vital part in establishing this coherence.

V. 2. The fall of this canonical format took place against the background of the liberalization of cultural and therefore literary market, leading to a diminution of interest in artistic literature. This seems logical, as long as the mechanisms of censorship of the communist system ceased to subdue literature lovers, who now had an option. They turned to other offers, especially to the written press, which became very diverse compared to the former party press, and we may rightfully wonder about the extent to which this means turned into an instrument manifested its neutrality (see "the medium is the message").

Closely connected to the above commentaries, we must admit that the literary production also grew rapidly. Thousands of publishing houses and hundreds of cultural magazines were set up, the production of fiction grew, but the "production" of canonical readers decreased. It became the elites' mission to develop indices of classification and the consciousness of groups through discourses. During the decades to come, although there have been such attempts, they have no longer been visible. Moreover, the formation of the elites' consciousness is a slow process, and the feeling that national literature preserves our cultural heritage has been fractured.

The diminution of the number of readers has become ever more severe because of the users' turning to digital formats in the virtual environment. All forms of information (without any value discrimination) live together on the Internet, granting privilege to a certain incoherency, in clear opposition to the institutional type.

V.3. The presence of Romanian culture and literature within the phenomenon of European integration involves both the analysis of the

European cultural model and the identification of values, by means of which our culture has the chance to be individualized. The general perception of the European community is that of a mosaic of nations and an alliance of interests. Although, at present, the way the new European bodies work is essentially influenced by institutionalized polyglotism ("the principle of languages of the same rank"), one cannot deny the privileged use of English, French and German, with an increased use of English, a process which has not reached its climax yet. Aspects such as the state and the nation should be reanalyzed within a historical paradigm, at whose origin lies, besides the geographical position, the nation with its distinct values (language, religious beliefs, traditions). The harmonizing of the state with the (cultural) nation is, in itself, a historical process, which will strengthen "the European spirit" within community, a spirit which Romanian literature does not value yet. At this moment of great confusion of values, when the systematic culture and education policies have hardly produced any effect, the Romanian language and literature are rather marginalized. If institutional factors have private initiatives, this demonstrates precisely the advantages of the information era. In this respect, as an isolated example, we could cite Viorella Manolache's seminal work Signs and Designs of the Virtual(izing) E@ST, Lambert Academic Publishing, 2013, which identifies us as a *cultural nation,* under the auspices of the revolutionary technologies in the service of culture. There are, obviously, many other examples, but they constitute a minority compared to the institutionalized potential made rigid by the bureaucracy of the Romanian official environment.

V.4. One should also include in the present discussion English as the language of globalization and its overwhelming influence on the Romanian language. Last but not least, it is the language of technological advances, the greatest part of information terminology being of English origin. The British linguists are ever more aware that British English is becoming a dialect of literary English. Jean-Paul Nerrière[8] speaks about a *basic* format, of around 1,500 words, which makes up a dominant form of *English light*, a *Globish* language, an expression of the philosophy of the planetary way of living. The advent of RomEnglish confirms this tendency and places under the sign of pure utopia the discussions about "the new man" and the way in which its projection would be possible.

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[8] Jean-Paul Nerrière, *Don't speak English, parlez globish*, Groupe Eyrolles, 2006.

VI. Conclusions

In disagreement with the theme of this year's conference, we believe that it is counterproductive to speak about "the new man", because the information era we have entered, does not propose a new man, but a new world in statu nascendi. We witness an unprecedented situation in the world history, when all categories, classes, human groups, no matter their social status, have access and can participate into knowledge/communication/ information, apparently without restrictions. The effects have been felt in the quick changes in society as a result of technological revolution. The most stringent problem refers to the neutrality of technologies, simultaneously regarded with trust and with fear[9]. In close connection with the old establishment of culture and literature, famous theoreticians are pessimistic about the direction society is heading for. They have shown that it is becoming mcdonalized (G. Ritzer), that it is invaded by media culture (Douglas Kellner), which privileges consumerism(Jean Baudrillard), that art manifests itself "alive" aesthetically (Richard Shusterman), thus giving birth to the mass superhuman (Umberto Eco). There is, written by different hands, a real chronicle of the announced death of culture, especially of literature, intended to draw attention on the inauspicious relation between economy and culture. Cultural ages used to be measured in eons, a time unit which is no longer used. The economic values derive from financial resources. Within the economic circuits, their demand and volatility are so great that they are smashed into smithereens and become insufficient for the great industries, let alone the cultural projects. Culture, devoid of its elitist meanings, manifests itself through surrogates. What it apparently lacks most is its human dimension. Leibnitz's memorable saying, "the future is pregnant with its past", is no longer true because processes take place at such rapid pace that it is hazardous to make predictions for more than five years.

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[9] "The technologies are not neutral. An important erroneous belief nowadays is the idea that the technologies are completely unbiased. Because they are lifeless artefacts, they seem not to impose certain types of behaviour. In fact, the technologies are socially, politically, and economically loaded, both intentionally and unpredictably. Each tool endows its users with a certain way of regarding the world, and with certain ways of interacting with the others. It is important that we take into account the bias of various technologies and look for those which reflect our values and objectives." *Manifestul tehnorealist* in "Secolul XX", 4-9, 2000 (421-426), p. 307.

Nowadays, the future seems to have no connections with the past, and we could say, confirming the expectations of the yet unsaved pessimist or skeptical, that "the future is pregnant with unpredictability". That would not necessarily mean that "unpredictable" has completely negative connotations.

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A NEWFOUND SOCIAL RELEVANCE FOR LITERATURE? THE CASE OF ROMANIAN POSTCOMMUNIST FICTION

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Abstract:

Having in mind the recent debates on literary legitimacy, my aim is a brief discussion of the social relevance of literature before and after the fall of communism in Romania. The first part of the paper offers a survey of the critical role of literary fiction in the communist societies from Eastern Europe, with a particular look at the Romanian case. The second part aims to investigate if and by which means post-communist Romanian literature regains its social relevance. A brief look at novels written in the 2000s by a young generation of writers highlights their concern with the transition period or the 1989 revolution, offering a polemical, though fictional point of view on post-communist society and recent history. The conclusion states that these authors deconstruct collective narratives and clichés drawing attention to the way in which they are embedded in the discourses which define the public sphere.

Keywords:

Literary legitimacy, social relevance, post-communism, Romanian fiction.

Introduction

In the last decade, the social relevance of literature was put into question by researchers both from inside and outside this field of study. If the cultural relevance of literature is based on its symbolic prestige in all times and cultures, its social relevance depends of many factors, which are variable across space and time. This assertion was recently proved by the so-called crisis of literature in contemporary French, in 2007, when ex-president Nicolas Sarkozy launched a tricky question in the public arena: do classical studies develop or help to improve one's social skills? In other words, is literature a valuable resource in our societies? Despite the fact that well-known theorists such as Tzvetan Todorov or Jean-Marie Schaeffer posited that the crisis of literature is in fact a crisis of this field of study,

numerous books and articles debating the relevance of literature in today's societies were published since then[1]. Although the literary field gains its autonomy through a radical aesthetical engagement, as Pierre Bourdieu suggests in one of his seminal works[2], the social legitimacy is not connatural with literature. It must be gained, and this happens as a result of the consensus of the actors outside the literary field.

Starting from these premises, I shall briefly investigate the issue of the social relevance of literature before and after the fall of communism in an East European country such as Romania. My aim is to show if and by which means contemporary Romanian literature, more precisely the "young literature" of the mid-2000s reclaims the social prestige of this art. I use the terms *relevant*, *relevance* in discussing literary social recognition because these notions are quite frequent in the contemporary academic discourse regarding literature's place in ex-communist European states. One example is given by Andrew Baruch Wachtel's study *Remaining Relevant after Communism*, which sets a brief history of the rise and fall in prestige of literature in several East European countries. Even though I won't follow closely Wachtel, which, in my opinion, overestimates the public prestige of literature in Eastern Europe, I find his definition of literary relevance adequate to the purposes of my study.

Before 1989

Like legitimacy, relevance is an ambiguous term, especially when it applies to literature. Does the literary field postulates itself as relevant in a given society? Or is its relevance merely a reception effect? Is relevance measured by sales, by the public's trust in literature and its „truths" or by the representativeness of literary discourse?

Wachtel's definition of literary relevance implies, in various degrees, all the meanings quoted above: „By 'relevance' I have in mind a shared belief on the part of writers and at least a reasonable sized portion of society that what writers have to say in their literary work, or, more broadly, in their self-presentations expresses truths to which society as a whole

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[1] See Tzvetan Todorov, *Littérature en péril,* 2007 and **Jean-Marie Schaeffer,** *Petite écologie des études littéraires. Pourquoi et comment étudier la littérature,* 2011.
[2] Pierre Bordieu, 1992, Les règles de l'art : genèse et structure du champ littéraire, Paris: Éditions du Seuil.

should attend"[3]. Wachtel's ideas may be questioned, if one thinks that his definition neglects the autonomy of the literary field, as outlined by Pierre Bourdieu: literature should be *art pour l' art*, not *art social*. Following this statement, it comes out that literature can be neither "a self-presentation of the author", nor a vehicle for truths "to which society as a whole should attend". However, one must not forget that literature, although an artistic individual creation, is produced and read within social frames. Moreover, giving the expectations of the Eastern audience in both communist and post-communist times, Wachtel's definition is usable, especially for the case of the novel. The author uses two different types of arguments in „measuring" literature's social relevance: quantitative and qualitative. I shall briefly summarize them in what follows, starting with the first one, which is less questionable.

The quantitative arguments are based on statistical data collected from several East European countries, including Romania. Wachtel appeals to national statistics regarding the amount of titles published per year and the number of copies per book before and after 1989, in order to attest the decline of book markets in the 90s, especially in the literary sector. With the rise of capitalism, the book market is no longer monolithic, nor safe. The diversification of the book offer leads to a fragmentation of the public. On the other hand, the public is less willing to buy books than it was before. As a consequence, the editors become reluctant to publish contemporary national authors. Wachtel's quantitative argument is highly suggestive and certifies common tendencies across this area, despite local differences[4]. In Romania's case, it is commonly accepted that the larger readership became interested in contemporary autochthonous literature during the second half of the 2000s, due to a marketing campaign entitled „Vote for the Young Literature", and launched in 2004 by one of the main publishing houses.

But the thesis of Wachtel's book rests on what I call qualitative arguments. The author argues that literature and its producers have had a crucial role in the societies and cultures from Eastern Europe since their national awakening and state-building until the fall of the communist regimes in 1989. Indeed, in Romania and other ex-communist European countries, literature fulfilled both a political and a cultural function: the foundation of these states rests on "a shared national language and a literary

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[3] A.B. Wachtel, 2006, p. 8.
[4] See A.B. Wachtel 2006, pp. 44-72.

corpus". The author correctly argues that during national socialism (which in Romania emerged in the mid-sixties), the canonical figures became "protocomunist", which brings him to the assumption that between the "founding literary fathers" and the socially-engaged communist writers a transfer of symbolic prestige took place. In my regard, one general objection can be brought to this thesis. To assess that, in this part of the world, literature is overvalued due to historical "objective conditions", Wachtel brings together arguments from different areas, which are not necessarily interrelated, as he implies. The symbolical power of literature (sanctioned by the educational system in Eastern Europe, which is literaturocentric) plays itself on a different field than the idea that writers, through their social representativity, enjoyed a certain amount of political power.

As the different biographies of Eastern authors show, it is an extremely difficult task to discern if writers have held privileged social and cultural roles during communist regimes or not. It may be argued, as Wachtel does, that in Romania and other East-European countries literature and its producers were expected to participate in the construction of national socialism and that this „privileged" position has produced certain benefits. But it is also true that the Party, its engaged writers and the censorship apparatus have had a specific ideological way of understanding literary legitimacy as implying an active, revolutionary role in society. As a consequence, apart from dissident literature, a huge amount of artistic fiction came to be seen as illegitimate from the political regime's point of view. Moreover, in many cases, the larger public didn't pay great attention to writers and books that lacked the aura of political subversion. For instance, the half-fake interviews with proletarians published by Alexandru Monciu-Sudinski in 1973-1974 were barely noticed by literary critics, despite their strong anti-socialist message.

Still, the critical role of literary fiction in Eastern societies during communist regimes is largely accepted by researchers and can be used to explain the social relevance of literature. In Romania, both the socialist realism of the 50s and neo-modernist literature had a major role in creating and reinforcing a new idea of social solidarity. On the one hand, socialist realism was promoting a class-conscious literature, especially through novels written by well-known and even respected authors such as Zaharia Stancu (*Desculţ/ Barefoot*), Eugen Barbu (*Groapa/ The Pit* and *Şoseaua Nordului/ The Highway of the North*), Titus Popovici (*Străinul/ The*

Stranger and *Setea/ The Thirst*). On the other hand, the emergent neo-modernism of the sixties was undermining these fictional representations of class struggle and class solidarity by activating a secret complicity, based on "double language" and shrewd dissident allusions. *Animale bolnave/ Sickly Animals* and *Bunavestire/ The Annunciation* by Nicolae Breban, *Îngerul a strigat/ The Angel Cried* by Fănuş Neagu, *Vânătoarea regală/ The Royal Hunt* by D.R. Popescu, *Racul/ The Crab* by Alexandru Ivasiuc, *Delirul/ The Delirium* and *Cel mai iubit dintre pământeni/ The Most Beloved Man on Earth* by Marin Preda are not just masterpieces of the time, but also very popular works – and, supposedly, largely read. However, one must note that this type of literary solidarity, although subversive, relies as well on the political message encapsulated in these novels. Actually, Monica Lovinescu has repeatedly argued that the aesthetic dissidence, manifested through "winks" and double-entendres slipped between the lines, had led eventually to the failure of the civil society both in communist and post-communist Romania[5]. For Monica Lovinescu and Virgil Ierunca, who introduced the concept of *East-ethics* in Romanian literary studies, the political complicity between the writer and his readers is in fact a false solidarity, since it annihilates the possibility of a real revolt against totalitarianism. It is also important to quote here Eugen Negrici's opinion that this type of literary communication sets up very particular expectations from literature for the audience, both in the communist period and even after 1989[6]. Due to the artistic use of a „double language", which was often associated with aesthetics itself, literature let the impression that it was its privilege to „tell the truth about reality", as a great part of the public actually thought. Totalitarian monolithic societies, on the other hand, saw the function of literature as that of depicting their own social reality, especially through ample and coherent narratives. After 1989, the turmoil in society will lead to new and provocative ways of understanding literature in Romania – ways

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[5] Here is a relevant paragraph: „We are familiar with the thesis of resistance through literature. What does that mean in the Romanian context? That writers didn't develop relations of slidarity with their readers, but merely relations of complicity, through'winking'. And this complicity cannot create a civil society". Magda Cârneci, „Scriitorul trebuie să vegheze la mersul lucrurilor în cetate. Un interviu cu Monica Lovinescu şi Virgil Ierunca" [The Writer Must Watch over the course of things in society. An interview with Monica Lovinescu and Virgil Ierunca], apud. E. Simion (coord.), 2014, vol. III, p. 388.

[6] E. Negrici, 1999, ch. *The End of Propaganda.*

that had already been prefigured by the 1980s generation and their „textualist" program, in the final stage of the communist regime[7].

After 1989

Considering the crises of the book market in the 90s, one might argue that the question of remaining alive (be it relevant or irrelevant) became critical both for consecrated writers and for literature itself. Actually, in post-revolutionary Romania and in other ex-communist countries, the writer didn't lose his/her social prestige, as Wachtel suggests. In the early nineties, after a quick restructuring process, the cultural magazines became one of the most important poles of intellectual and civic debate in Romania. This made writers and literary critics the main actors of social dialogue in the process of repositioning towards the recent past. Bianca Burţă-Cernat observes that, right after 1989, the political dimension prevails over the literary one in the critical debates regarding „revisions, hierarchies, canon, cultural and identity crises"[8]. For instance, the novelist Nicolae Breban, which had gained literary success in the sixties, argued in the opening number of „Contemporanul" magazine that politics, in its non-ideological meaning, should remain a constant theme of Romanian postcommunist literature[9]. Such a trust in the political relevance of literature is quite common during the 90s and even in the 2000s; a proof of that is the persistence of talks about the necessity of a novel of Romanian communism[10]. One must notice, however, that these expectations coexist with some kind of disillusionment regarding literary production after 1989.

In the 90s, Romanian fictional prose was confronted with strong competition through the so-called memorialistic turn: the silenced victims of the communist repression stated their right to speak through memoires, diaries, autobiographies and other forms of public confession. On the other hand, the free mass-media also competes with literature, undermining its prerogative to give immediate social reality an authoritative interpretation. This is why, at the beginning of the 2000s, when a new generation of

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[7] A valuable resource for a comparative view on the novel during the end of Communism is Rajendra A. Chitnis, 2005, pp. 3-24.

[8] B. Burţa-Cernat, 2015, http://www.observatorcultural.ro/Cronologia-vietii-literare-romanesti-1990-1992*articleID_31539-articles_details.html, access date 01.04.15.

[9] Apud. E. Simion (coord.), 2014, vol. I, p. 190.

[10] For instance, in 1990, Eugen Simion argued that the great literature of tomorrow will undoubtedly arise in the Eastern Europe. Apud. E. Simion (coord.), 2014, vol. I, p. 173. See also, in the 2000s, Paul Cernat, „Cum se ascunde literatura sub fustele murdare ale istoriei" [How Literarture Hies under the Dirty Skirts of History], in *Observator cultural*, nr. 387/ 2007, http://www.observatorcultural.ro/Cum-se-ascunde-literatura-sub-fustele-murdare-ale-istoriei*articleID_18220-articles_details.html, access date 01.04.15.

novelists is promoted by editors, Romanian critics proclaim a revival of fiction. However, this generation should not be understood biologically, because it brings together debutants and experienced writers, linked by their artistic interest in recent history and the distinctive ways of narrating it. Authors such as Petru Cimpoeşu, Bogdan Suceavă, Petre Barbu, Dan Lungu, Filip Florian, Florin Lăzărescu, Florina Ilis[11] and others present in their works „a multi-faceted image of the world: of our postcommunist, consumist, make-believe world", as Paul Cernat states[12]. Also, in a valuable study on the theme, Sanda Cordoş argues that these authors are re-inventing narratively a „contemporary Romania, confused, terrifying, in many ways unbearable", and, through artistic transfiguration, are making it „intelligible and accessible"[13]. At this level, the transition novels are producing fictional versions of the national collectivity, as it happens in Florina Ilis' *Cruciada copiilor* [*Children's Crusade*]. Her novel is a polyphony of dissonant voices: duly pupils and though street kids, pedagogues, politicians, representatives of the state authority, journalists, pop-stars, men and women participate, some of them without knowing it, to the making of history. Trapped in a train hijacked by children, the characters eventually come to speak about Romania and romanianness. Their talk is only apparently non-sensical; actually their identity discourses question non only collective self-representations, but also the belief system which makes the world as we know it go round.

Although the metafictional character of these writings was sometimes remarked, it was often overlooked by critics, who instead concentrated on their sociological implications, analysing them either positively or negatively. But this type of social mimesis is not the main characteristic of the 2000s' novels. These writings use the negative categories of satire and parody in order to undermine collective beliefs which put their mark on the transition period. For instance, Bogdan Suceavă, who published in 2004 one of his best novels, *Venea din timpul diez* [*Coming from an Off-Key Time*], pleads for a satirical way of representing the social movements after 1989. His fictionalized chronicle of Bucharest presents the main political and social events of the early nineties by means of an allegorical narration, in which the political leaders of the period are ironically portrayed as prophets. This is why Suceavă's work

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[11] I'm referring to the following books: *Simion Liftnicul/ Simion the Ascenseurite*, 2001; 2007; *Venea din timpul diez/ Coming from an Off-Key Time*, 2004; *Blazare/ Taedious Vitae*, 2005; *Sînt o babă comunistă/ I'm an Old Communist Hag!*, 2007; Filip Florian, *Degete mici/ Little Fingers*, 2005; *Trimisul nostru special/ Our Special Envoy*, 2005; *Cruciada copiilor/ Children's Crussade*, 2007.
[12] See the introductory note to Florin Lăzărescu's novel, in F. Lăzărescu L2005.
[13] S. Cordoş, 2012, p. 133.

deconstructs some of the period's instances of collective memory. The author himself emphasizes the critical dimension of his narrative, stating that ultimately its aim was to underline the failure to establish a new social solidarity: "How can we say 'us' again if the socialist republic no longer exists?"[14].

In a visionary article published in 2001, the poet and academic Andrei Bodiu outlined the ethical implications of the prose which is to come:

Somehow, literature is now called to help people remember communism, and this is important for two reasons: firstly, because this is how we keep our memory alive, and secondly, because it facilitates a better understanding of what is happening to us in the present.[15]

Andrei Bodiu argues that coming to terms with the communist past is a difficult task, since the media idols of Romanian intellectuality, some of them being privileged writers during the communist regime, are sometimes concealing a troubled personal past. Also the discourses of the young democracy may become prey to extremism, as it actually often happened during the 90s. In such cases – Bodiu says – literature is once again called to expose these discourses as false. Although Bodiu's analysis starts with three novels published by 80s generation writers, his idea remains valuable for the conclusion of my study. I suggest that, in the 2000s, literature and its producers were aiming to de-naturalize the discourses and representations promoted in the mass-media during the first decade of the transition period. A prominent example is Florin Lăzărescu's novel *Trimisul nostru special* [*Our Special Envoy*]. For his characters, the Romanian society in the 90s is a decaying world, which literature can no longer reflect, as one of the narrative voice states: „people don't have time for stories anymore, the ordinary buffalo needs news"[16]. But in Lăzărescu's novel the stories are hidden in plain sight in everyday life, and mass-media produce literature themselves, as is happens in one episode, where a Romanian version of Hamlet reads in the daily paper not only his own words, but also a sensational article summarizing, unknowingly, the plot of *Crime and Punishment* by Fiodor Dostoevsky[17]. By transforming reputed cultural texts in media-news, the author aims to expose the fake, self-repeating character of the media discourse. At the same time, he challenges the literary intertextuality of high literature. This meta-narratorial perspective, which shows that all communication is merely words, namely literature, is to be

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[14] A. Simuț, 2010, http://atelier.liternet.ro/articol/9010/Andrei-Simut-Bogdan-Suceava/Despre-romanul-Venea-din-timpul-diez.html access date 01.04.15.
[15] A. Bodiu, 2002, http://www.observatorcultural.ro/Inapoi/inainte-la-fictiune*articleID_364-articles_details.html access date 01.04.15.
[16] F. Lăzărescu, 2005, p. 102.
[17] For more on the intertextuality in the Romanian novels of transition see A. Mironescu, 2015.

found in most of the 2000s' novels [18]. The authors mentioned above may not always succeed in their project, but this critical engagement is always implied by the *intentio operis*.

Conclusions
Romanian literature develops an explicitly social dimension both during the communist regime and after 1989. During the communist period, the social relevance of literature is being sanctioned by the Party for ideological purposes. But not only engaged literature is socially active. Reading the great novels of the period, the audience experiences a sense of solidarity, based on these works' use of a subversive code of reference to realities at hand. Literature is also seen as a political force, as is the case with politically engaged texts or, in the opposite direction, dissident texts. After 1989, literature's essence and its social role became an open subject of discussion. After a period in which "aesthetic" literature prevailed, there was a call for a new, socially responsible, ethical literature. The young prose of the 2000s does not fit this profile at first look, as its social engagement does not seem consistent: for instance, the narrators are marginal figures, and the narration makes use of the negative means of satire. In spite of their minimalist aspect, these novels often propose a subtle hermeneutics of collective representations, drawing attention to the way in which they are embedded in the discourses which define the public sphere. In doing so, they implicitly assert the social engagement of art, but also its aesthetic autonomy.

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[18] A similar observation is made by R.A. Chitnis for East-European "fiction of the Changes", in: Chitnis, 2005, p. 8.

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LITERATURE AND VISUAL ARTS HISTORY

THE MONK, EQUAL TO THE MARTYRS? MOLDAVIAN ICONOGRAPHIC INSTANCES

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Abstract:
This paper deals with an aspect of the iconographic selection in Moldavian wall-paintings (15th-16th centuries). Instigated by cases which insert monks in the program of the bay linking the apse to the naos, the analysis tries to reveal the strategies of including monastic presences in the naos, to point at several late byzantine parallels and to advance an interpretation for this peculiar option. Its diverse contexts involve also slight changes of meaning, which are addressed as well. The iconographic syntax at stake invites to 'erudite' analysis, but a more flexible exploration, aware of the oral aspect of cultural transmission, might prove just as suitable.

Key-words:
Moldavia, 15th-16th century, iconography, Late Byzantine art, monasticism, Byzantine literature.

The Byzantine iconographic practice in the aftermath of Iconoclasm usually relegated the portraits of saintly monks to the western areas of the churches[1], especially to the narthex[2], following, in the latter case, a monastic tradition which cherished their presence in the liturgical space dedicated to evening services and all-night vigils[3] – spurring, as it were, the steadfast ascetic zeal of the monastic community gathered under their scrutiny.

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[1] S. Tomeković, 2011, p. 200
[2] *eadem*, 1987.
[3] R. Taft SJ, 1986.

Nevertheless, several Moldavian post-byzantine monuments display a surprising integration of the ascetic saints in the program of the eastern bay of the naos (fig. 1); placed on the threshold of the sanctuary, the monks join the choir of martyrs – alluding therefore to a possible parallel between martyrdom and ascetic life, a theme which could be traced back to theological writings underpinning the byzantine approach to monastic seclusion. This peculiar iconographic option should be considered, however, in the broader context of the 'monastic participation' to the iconography of the naos in general, in search of a comparison with late Byzantine parallels[4] and of an overall taxonomy for such an infrequent selection of the sanctoral displayed in a space governed by the Eucharistic liturgy.

1. St. Nicolas, Bălineşti, walls of the eastern bay of the naos. Sts George and Demetrius (N), Sts Anthony, Gelasius and Palladius (S).

One of the most usual strategies for incorporating the saintly monks into the program of the naos allocates their portraits to its western sector, a practice signalled in monasteries from Mount Athos, but also in many churches of the late Byzantine and post-Byzantine intervals; for instance, in Cyprus, at Agiasmati, in 1494, Philip Goul inserts in the western bay of the

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[4]Such practice was not alien to Late Byzantine iconography, which frequently disposes monks alongside with the martyrs, sometimes only at the western and eastern extremities of the naos, but otherwise in different other areas of this liturgical space. The first occurrence is traditional (western part of the church), the latter represents a development registered from the 12th onwards, while the last option is met in ensembles from the 14 and 15th centuries; see S. Tomeković, 2011, pp. 200-203, with abundant examples.

naos, alongside saints Theodore Stratelates and Demetrius, a whole group of monks: Stephen the Younger – the Iconophile confessor –, John Climacus, Euthymius – in the company of two other unidentified monks –, Anthony, Theodosius the Coenobiarch, Arsenius, Sabbas, Cyriacus and Onouphius[5]. On the same island, in the second decade of the 16th century, at Palaiochoro, a similar strategy brings forth, at the western confines of the naos, the portraits of Athanasius the Athonite, Sabbas, Theodosius the Coenobiarch, Arsenius, Hilarion and Onouphius[6]. These examples are consistent with a practice attested at Moldoviţa (1537)[7], where the monks build up

2. Moldoviţa monastery, northern wall in the western bay of the naos.

a compact group, placed in the company of saints Constantine and Helena (fig. 2); saint Paisius stands on the western wall, grasping his abbot crozier,

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[5]A. & J.A. Stylianou, 1997, pl. 125 on p. 216 and no. 43=37 in the list of iconographic themes.
[6]A. & J.A. Stylianou, 1997, pl. 160 on p. 272.
[7]Year mentioned in the inscription above the eastern porch in the narthex; E. A. Kozak, 1903, p. 188, n. 2.

while four other monks – the second is Theodosius and the fourth, Anthony – are depicted on the northern wall of the western bay, holding wrapped scrolls. Prior to this iconographic instance, Paisius alone – as a *pars pro toto*, seemingly – joined the same saints Constantine and Helena on the western wall of the naos at Humor (1535)[8], with an opened roll which shows one of the most popular exhortations attributed to anchorites:

'*These three things God requires of all [the baptized: right faith in the heart, truth on the tongue, temperance in the body]*'[9].

Another display of monks in the western bay of the naos takes place at Pătrăuţi (before 1496)[10]; in this case their insertion is prompted by the depiction of the Dormition of the Virgin in

3. Holy Cross, Pătrăuţi, western bay of the naos.

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[8]Date advanced by S. Ullea, due to an inscription that he read within the funeral portrait of *hegoumene* Paisius, on the southern outer wall, next to the apse; S. Ullea, 1959, p. 67, n. 4. This dating was questioned by A. Efremov, who drew attention to the fact that the portrait does not belong to the original layer of fresco; A. Efremov, 1973, pp. 78-79.

[9]B. Ward SLG, 1984, p. 45 (St. Gregory the Theologian). For the epigraphic issues related to the depictions of the saintly monks in Moldavian wall paintings, a recent contribution belongs to C. Ciobanu; this quoting from the *Apophthegmata Patrum*, in C. Ciobanu, 2014, p. 60.

[10]T. Sinigalia, 2004, p. 42-47 and *eadem*, 2004a, pp. 63-64; *conf*. M.A. Muzicescu, 1964, p. 368, n. 2.

the lunette, the intrados of the large western arch being consequently dedicated to several saintly monks **(fig. 3)**, some of whom were worshipped chiefly as authors of liturgical hymns in praise of the *Theotokos* (in spite of the poor preservation of the paintings, one could still read the names of Romanos and Cosmas, but also the epithet 'the Damascene', pointing at the prolific hymnographer John of Damascus; unfortunately, none of their depicted open scrolls is legible). Such an iconographic option is in keeping with a late byzantine tradition, registered for instance in the church of saints Joachim and Anna (the *King's Church*) at Studenica, and in other late byzantine monuments from the Balkans (Bačkovo, Bojana, but also later 14th century monuments in the areas of Thessaloniki and Veria)[11]. It does not fully account, however, for the displaying of the whole group of eight monks on this western arch; the presence of saints Sabbas and Isidoros (whose names are still readable) confirms that this insertion of saintly monks is only prompted by the association with the Dormition, extending however beyond the restrictive selection of hymnographers.

In fact, a yet more surprising integration of the saintly monks in the programme of the uppermost areas of the naos, under the pendentives, is met at Arbore (1541?)[12], on the northern and southern arches. The eastern section of the northern intrados displays two hermits – the western counterpart of the intrados is, unfortunately, completely lost – while the eastern and western segments of the southern intrados depict *stylites* and *dendrites* (**fig. 4**). Their addition could be linked to the iconography of the archivolts, dedicated to categories of saints (from east to south, west and north, are depicted bishops, martyrs, holy women and monks respectively); within this *All-Saints* reference, the placing of columns and trees – used by the *stylites* and *dendrites* in their ascetic exercises – on the intrados of the southern arch echoes the byzantine practice of metonymic association of

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[11]G. Babić, 1987, pp. 166-167 and n. 143; A. Grabar, 1928, pp. 79-80.

[12]The date of the wall paintings in Arbore is still a debated issue; for several scholars, who argue in favour of a dating before 1511, the iconographic peculiarities displayed in this ensemble point at the interval of Stephen the Great's reign; I.I. Solcanu, 1975, pp. 35-55, and T. Sinigalia, 2004a, pp. 70-72. On the other hand, a closer look at the cycle of the patron saint painted in the narthex might reinforce the traditional dating, in 1541, or at least after 1523; C. Costea, 2004-2005, pp. 3-6.

pillars from the architectural structure of the sacred space with depictions of these severe hermits[13] as 'pillars of faith'.

The presence of the saintly monks in the iconography of the naos extends towards the eastern areas at Dorohoi (1522-1525)[14], where saints Euthymius and Stephen the Younger partake to the choir of martyrs in the western half of the northern apse, while three more monks (among whom only Anthony could be ascertained by his name inscription) stand on the northern wall of the eastern bay, in front of the sanctuary, opposite to another ascetic model, saint John the Baptist, turned towards a theophany of the blessing Christ.

4. Beheading of St. John the Baptist, Arbore, western segment of the southern arch of the naos.

Until a much needed cleansing of the frescoes, one could not advance any hypothesis concerning the identity of the other saint associated with the

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[13]*RBK*, VI, s.v. *Mönche ü Nonnen*, p. 550.
[14]S. Ullea, 1964, pp. 69-79.

Prodrome, on the southern wall. The large, opened scroll that he grasps might suggest, while waiting for the restorer's intervention, that yet another prophet stands in front of the three eremites. A similar paralleling, on the threshold of the apse, of saintly monks with ascetic *exempla* taken from the Bible is noticed even earlier at Popăuţi (1496)[15], where two unidentified monks, on the northern wall, are mirrored by Elijah and Elisha **(fig. 5)**; most significantly, the rolls displayed by the prophets address the issue of spiritual filiation and its charismatic strength (a rather monastic concern). *'And Elijah said: Elisha, you stay here, the Lord is only sending me to the Jordan'* (2 Kings, 2: 6); Elisha has the spiritual clairvoyance to disobey this command, and this will grant him the fulfilment of a bold request: '*And Elisha said: Let me inherit a double share of your spirit*' (2 Kings, 2: 9). The Moldavian milieu was

5. St. Nicolas, Popăuţi, southern wall of the eastern bay of the naos.

familiar with the relevance of Elijah as an archetype for monastic contemplation – fostering, on the same grounds, his association with John the Baptist –, aspect epitomized most clearly by the unexpected program of

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[15]S. Ullea, 1964a, p. 445.

the diaconicon in Neamţ monastery, which harbours an abbreviated cycle of his life[16]. Within the same logic of a parallel drawn between saintly monks and biblical models of ascetic contemplation, one must count the iconography from the unusually large eastern bay of the naos at Baia (1535–1538?)[17], where John the Baptist joins a group of monks; one of them is Pachomius, whose presence invited the painter to substitute his iconic portrait with the narrative depiction of his vision, in which an angel prescribes the monastic frock as salvific device.

As one could already perceive from the aforementioned occurrences, the saintly monks, sometimes accompanied by biblical models of ascetic life, are given place in areas of the naos, usually set aside for martyrs. This practice is most visible at St. George in Hârlău (1530?)[18], where three monks – of whom only saint Stephen the Younger can be identified, due to the icon of Christ that he grasps – are painted in the western half of the northern apse, while saints Anthony and Euthymius share the northern wall of the bay in front of the iconostasis. Placed across from them, saints George and Demetrius sit on an elongated bench, crowned by angels descending from a central glory, a halo which encloses a third angel that blesses the two seated martyrs. This most obvious pairing of saintly monks and martyrs was already advanced at Bălineşti (after 1500)[19], where the same great martyrs, in the same triumphal rendering, are greeted, from the opposite wall of the eastern bay, by saints Anthony, Gelasius and Palladius (**fig. 1**).

At Bălineşti, however, the crossing between martyrs and monks is more complex and systematic, as all the openings that pierce the walls show portrayals of eremites, interrupting the succession of martyrs ranged on the lower register around the naos: the southern window displays Daniel the Dendrite and Joannicius, the northern one – Sabbas of Serbia and Arsenius, while the passage to the narthex **(fig. 6)** is reserved to the severely ascetic saints Onouphius and Mark the Anchorite (?), associated with the

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[16]V. Bedros, 2008, pp. 117-125.

[17]Dating advanced by S. Ullea, 1966, p. 228; the same author suggested an even more restrictive time frame, 1535-1537; S. Ullea, 1972, p. 41, n. 13.

[18]Based on a stylistic evaluation, Ullea places the wall paintings from Hârlău later than Dobrovăţ but earlier than Probota; S. Ullea, 1984, no. 4, pp. 286 and 299.

[19]C. Popa, 1981, pp. 35-37 (proposes the time frame 1500-1511) and C. Costea, 1992, p. 278, n. 5 (opts in favour of the earliest limit, on iconographic grounds); *conf.* S. Ullea, 1964a, p. 425, who argued for the dating of the wall painting in 1493.

martyrdom of saint Ignatius (in the lunette) and a large Mandylion[20] (in the axis of the large embrasure). It is worth mentioning that this pairing of the Mandylion with iconic depictions of monks also stamps the entry in the naos at Părhăuţi (approx. 1522?)[21], where the selection brings forth saints Theodotus and Gelasius, and at Moldoviţa, where saints Agathon and Anastasius face another image consistent with the iconography of thresholds, the Communion of Saint Mary of Egypt, depicted across from them, on the other jamb.

The most unanticipated shift between martyrs and monks is met in the naos of Saint Nicholas at Rădăuţi (before 1500?)[22], whose walls are in fact fully occupied by the latter category.
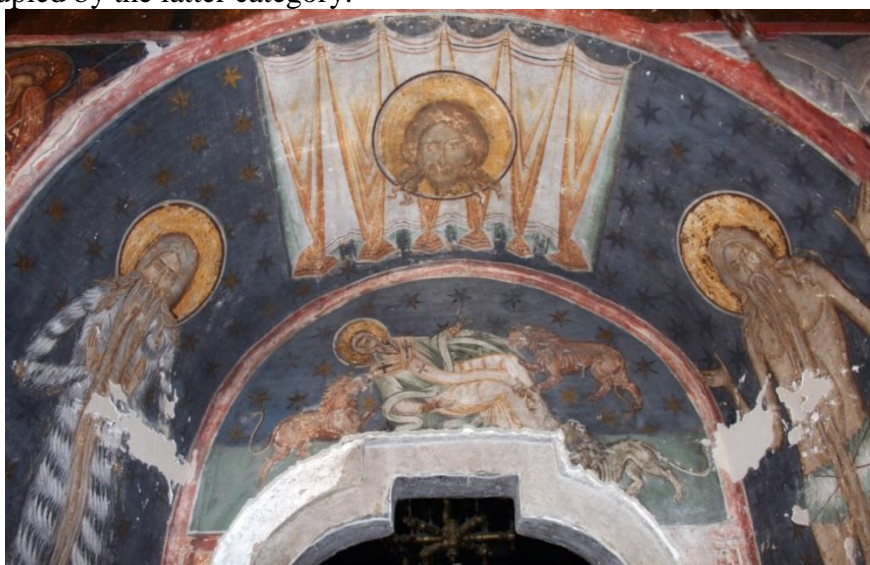
6. St. Nicolas, Bălineşti, the doorway to the narthex.

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[20]On the issue of this image frequently used in the iconography of passages and its interpretation in such a context, see L. Hadermann-Misguich, 1999.

[21]A recent exposition of the problematic dating of this ensemble in C. Ciobanu, 2012, pp. 121-126.

[22]The chancel iconography in this monument is consistent with the selection noticed in ensembles painted during the reign of Stephen the Great; one could agree that the wall paintings were undertaken in the interval 1479-1482, when the voivode ordered tombstones to be installed upon the graves of his ancestors; S. Ullea, 1965, p. 349 and V. Drăguţ, 1982, p. 184. The outcome of a recent archaeological campaign carried within the monument was also published, but the issue of the painting's chronology was not scrutinized on this occasion; L. & A. Bătrâna, 2012.

Only a Deësis of imperial type and the votive portrait, facing each other in the eastern and western ends of the southern 'aisle' of this atypical basilica-like naos, join the copious choir of monks surrounding the liturgical space, as guardians overseeing the tombs of Stephen the Great's ancestors. However, only the cleansing of the original wall painting – scarcely discernible, under the 19th century overpainting, doubled by a thick layer of dust and smoke – could ascertain the total absence of martyrs; their depictions might show up upon the massive pillars dividing the 'aisles'. As regarding the monks, on iconographic basis, one could recognize saints Barlaam and Josaphat (crowned), Gerasimus (with the lion), Stephen the Younger (clutching his cherished icon of Christ), Euphrosynus the Cook (holding the precious branch of apples from Paradise) and Pachomius (receiving from God's angel instructions regarding the monastic attire). Surprisingly enough, voivode Stephen is shown in the votive portrait with an opened scroll which addresses to Christ a prayer of intercession: "Most merciful Lord, receive the payer of thy sinful servant […] receive […] these gifts that I most eagerly offer thee"[23]; such iconography is unparalleled in the votive iconography of the interval – if we leave aside the only and equally outstanding exception of the funeral portrait of the voivode's brother-in-law, Şendrea, at Dolheştii Mari[24].

The association of the ruler's portrait with an abundant selection of saintly monks might be indicative of an inspiration drown from Serbian models. First of all, the only known occurrence of a votive depiction in which the donor addresses a prayer of intercession, in late Byzantine tradition, is the portrait of Stefan Lazarević at Resava (before 1418)[25]; the presence of Saint Sabbas of Serbia – whose cult is closely linked to the political theology developed under Nemanja dynasty[26] – among the monks represented in the naos at Bălineşti could only be conducive to such a

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[23]I must express my gratitude to Mrs. Anna Adashinskaya, who kindly confirmed the translation I proposed for this peculiar inscription (of which several lines are almost illegible); Mrs. Adashinskaya intends to examine this inscription personally and to compare it with the similar cases (Şendrea at Dolheştii Mari and Stefan Lazarević at Resava).

[24]On the issue of the compressed iconographic program which develops around this votive and/or funeral portrait, with a survey of the opinions expressed in previous scholarship (which did not paid much attention to the scroll grasped by Şendrea), see Buculei, 2002, p. 86, n. 18.

[25]B. Todić, 1995, pp. 100-103.

[26]On this issue, a recent contribution was brought by A. Adashinskaya, 2009.

hypothesis. More significantly however, both Resava and Ravanica (towards 1387) display the votive portraits in the western bay of the naos, surrounded by monks – option which was interpreted as a marker of a hesychast influence[27] – and such choice could foreshadow the unusual iconography in the naos of Saint Nicholas at Rădăuţi.

Leaving aside the issue of mapping the plausible transmission path conveying to the Moldavian iconographic repertoire the practice of blending together the monks with the martyrs, this iconographic peculiarity points at an equally striking spiritual background, which perhaps stimulated the gathering perceived in the visual realm. One of the most influential monastic authors during the last centuries of Byzantium, Saint Gregory of Sinai[28], made a point of the fact that the spiritual exercises carried throughout a contemplative life involve a combat within the 'stadium of the mind', fought by the divine grace against the diabolical delusion; divine grace

'wishes, with the aid of our deliberate choice, gradually to lessen the latter [i.e. the diabolical delusion's] *influence altogether in the course of the struggle, so that having 'fought the good fight' according to the rules in the stadium of the mind, we may be crowned victors and be veritable martyrs, who have defeated not the Greeks* [i.e. the pagan persecutors] *but Satan himself'*[29].

Throughout the same interval, Saint Symeon of Thessalonika addresses the same issue, boldly calling those carrying an ascetic life 'living martyrs' and describing the challenges of their monastic seclusion with a terminology borrowed from the literature concerning martyrdom[30].

This motif is in fact even older, being attested, for instance, in works by Peter of Damascus (*floruit* mid-twelve century), who declares that:

'the Fathers, instead of physical martyrdom, suffered martyrdom in their consciences, dying deliberate death instead of bodily death, that the mind might conquer the desires of the flesh and reign in our Lord Jesus Christ'[31].

The motif is even more poignantly expressed by Symeon Metaphrastes in his *Paraphrase in the one hundred and fifty chapters of the Fifty Discourses of Saint Makarios the Egyptian*:

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[27]D. Simić-Lazar, 2000, pp. 153-154.
[28]For Gregory of Sinai, see K. Ware, 1972, pp. 3-22 and A. Strezova, 2014, pp. 13-19.
[29]*Apud*. D. Balfour, 1983, p. 21.
[30]D. Balfour, 1981, pp. 171-184.
[31]*Logoi synoptikoi pneumatikes gnoseos* 24, in *Philokalia*, p. 168.

'just as the martyrs were submitted to many tortures and displayed constancy unto death, thus meriting crowns and glory, and the more numerous and severe their torments were, the greater their glory and their boldness towards God; so likewise souls on which various sufferings have been inflicted either visibly by men or spiritually by evil thoughts or brought on by bodily diseases, if they bear them patiently to the end, will be awarded the same crowns as the martyrs and achieve the same boldness as they. For the martyrdom which the latter suffered through the oppression of men, they would have suffered from the spirits of evil'[32].

The assimilation of the ascetic life with martyrdom harks back, as a matter of fact, to the earliest Christian literature, which already nurtured the idea of a 'martyrdom of conscience'; the etymology itself invites to such an approach, given the homonymy *martyr–witness*[33].

The Moldavian theological milieu might have been cognizant of the literary tradition of linking together ascetic seclusion and martyrdom, through a direct contact with works written by Gregory of Sinai; a Moldavian manuscript from the 15th century, preserved nowadays in the Synodal Library from Bucharest, contains, for instance, a section from one of his lengthier treatises[34]; in this division, dedicated to the virtues, paragraph 98 could be relevant to the issue at stake in this study. Addressing the question of the senses, St, Gregory discriminates between the bodily senses, aimed at experiencing the material world, and the spiritual faculties, which make possible its intellectual assessment; both function in a similar manner and should work in harmony, guided by a common rule provisioned by reason and spirit:

'the senses, on the one hand, do scrutinise unmistakeably the sensitive aspects, and the same is done as well, on the other hand, by the spiritual faculties in respect to matters of the intellect; this happens especially when they are not under some diabolic assailment, which would

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[32]*Philokalia*, p. 225; PG 34, 948 B–C.

[33]D. Balfour, 1983, pp. 31-34.

[34]Synodal Library, ms II 280, f. 360[r], incip: Начало добродѣтєлємъ и бытїє бл<а>го прѣ(д)ложєнїє є(с)<ть> рєкшє жєланїє добра(га), *conf.* Migne, PG 150, 1264 C: πγ΄ Ἀρχὴ τῶν ἀρετῶν καὶ γένεσις, ἡ ἀγαθὴ πρόθεσις, εἴτ' οὖν ἡ ἔφεσις τοῦ καλοῦ / 1263 C: 83 Ut initium et origo virtutum est bona voluntas, scilicet virtutum desiderium. See Ion Radu Mircea, 2005, s.v. Grégoire de Sinaï. The text included in this Moldavian manuscript comes from the *Greatly beneficial chapters, in an acrostic arrangement* (*Κεφαλαία δι'ἀκροστιχίδος, πάνυ ὠφέλιμα*), PG 150, 1240-1300.

turn them one against the other, rebelling henceforth against the rule imposed by mind and spirit.[35]

The motif of the 'good fight' which takes place in the 'stadium of the mind', seen as a spiritual confrontation between divine grace and devilish influence, could be hereafter counted among the ideas which were familiar to Moldavian theologians. This theme is also the backbone for the process of assimilating the monks with the martyrs, an idea which does so frequently inform iconographic selections operated in local monuments. A most telling occurrence of such practice is the selection from the doorway leading to the naos, in the church of Saint Nicolas at Bălineşti **(fig. 6)**: while being inflicted martyrdom in the *Colosseum*, Saint Ignatius confidently gazes at the *Mandylion*, gloriously displayed on the spandrel up above – a rendering which seems to echo the saint's bold claim:

'I am God's wheat, and I am being ground by the teeth of the wild beasts, that I might prove to be pure bread [of Christ][36].

The jambs of the passage show two anchorites, whose strenuous spiritual exercises are thus assimilated to the martyr's torment, under the sign of a common confession of faith. Such a suggestion is made manifest through their gathering under the protecting veil of the *Mandylion* – a sign of their shared triumph.

A most significant aspect of this meeting between text and image, in the cases brought to light by this analysis, consists of the fact that several visual renderings engage with a set of issues shared with the written tradition in a manner which escapes the overall ancillary linking of the image to its literary source(s). The parallel drawn between the saintly monks and the martyrs seems to point generally at the 'good fight', an idea which could have been familiar to the restrictive, elitist milieu of those cognizant of the theological works invoked earlier, but could have been dispersed as well, as a leitmotif of the monastic folklore, within lower strata of society.

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[35]PG 150, 1272 B: ၛη΄ [...] Αἱ μὲν γὰρ αἰσθήσεις τὰ αἰσθητὰ, αἱ δὴ [i.e. αἱ ψυχικὰς δυνάμεις] τὰ νοητὰ τρανῶς ἐποπτεύουσιν · ὅτε μάλιστα οὐκ ἔστι μάχη τις σατανικὴ ἐν αὐταῖς, τῷ νόμῳ τοῦ νοὸς καὶ τοῦ πνεύματος ἀντιτασσομένη / 1271 B: 98 [...] Et sensus quidem sensibilia animæ vero potentiæ spiritualia clare percipiunt, *præcipue quando nullus est in eis Satanae impetus legi mentis et spiritus repugnans* (italics mine). I must express my gratitude to Prof. Theodora Antonopoulou, (National and Kapodistrian University of Athens) who kindly accepted to verify the translation of this passage.

[36]*Romans*, 4: 1-2; the formula 'of Christ' or 'of God' is frequently added in copies, though it is absent in the oldest preserved manuscript.

To bring this analysis to an end, it is crucial to take the aforementioned iconographic options as symptoms of a monastic milieu which was aware of the late Byzantine tradition. According to this tradition, the monk could be cast in the privileged role of a most active intercessor – a view which gains in relevance due to a specifically Serbian development. The surprizing case of the naos iconography at Rădăuți fully advocates in favour of such a conclusion, suggesting that the monk was seen as the appropriate spiritual model for the ruler; one must stress, in fact, that the large majority of selections evoked in this survey (and the most spectacular, in any case) belong to iconographic programs displayed in public churches or in private chapels owned by the voivode or by high-ranking members of the aristocracy. Those in charge of the secular power were therefore prompted to emulate Josaphat, the prince who cautiously observes the spiritual advice offered by his master, the eremite Barlaam. As a matter of fact, the 'New Josaphat' as an ideal model for the Christian ruler[37] stands indeed at the core of yet another significant – and contemporary – product of the Slavo-Romanian heritage, *The Admonitions of Neagoe Basarab to his son, Theodosius*[38]. On the other hand, the idea of 'spiritual torment' inflicted by the 'good fight' against demonic temptation represents an alternative ground upon which the perception of 'monks as martyrs' might have dwelled just as well.

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[37] V. Djurić, 1985, pp. 99-109.
[38] See, most recently, P. Guran, 2012, p. 341.

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SCAUNUL DOMNESC OU DE LA POLYSEMIE DIVERGENTE ET DES IMPLICATIONS TRADUCTIVES

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Abstract:

The present article aims firstly to report issues that may be raised by the dictionary equivalences (or interlingual synonyms) and secondly to highlight the translation difficulties that may occur from diverging polysemy, which involves a non reciprocal relationship that can arise between heteronyms. Through some examples taken from a corpus of certified translations (from Romanian into French), we also intend to study the strategies adopted by the translator when he/she has to do with heteronyms with divergent polysemy.

Keywords:

Divergent polysemy, heteronymic reports, translation difficulties, translation solutions.

Résumé:

Notre contribution vise d'une part, à signaler les problèmes qui peuvent être soulevés par l'équivalence dictionnairique (ou la synonymie interlinguale) et, d'autre part, à mettre en évidence les difficultés de traduction qui peuvent surgir de la polysémie divergente, cette relation non réciproque qui peut se manifester au niveau des hétéronymes. Nous nous proposons, également, d'étudier, à travers quelques exemples tirés d'un corpus de traductions attestées (domaine roumain-français), les stratégies adoptées par le traducteur lorsqu'il a à faire à des hétéronymes aux polysémies divergentes.

Mots-clés:

Polysémie divergente, rapports hétéronymiques, difficultés de traduction, solutions traductives.

0. Introduction

La traduction envisagée comme un processus dynamique de transmission de sens engage des masses croissantes d'unités signifiantes fonctionnant à des niveaux différents, à partir du niveau morphématique et

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jusqu'au niveau textuel en passant par les niveaux lexical, phrastique, énonciatif. En ce qui nous concerne nous voulons nous pencher, dans cet article, sur le niveau lexical où agissent « un ensemble de facteurs caractérisant la structuration lexicale de chacune des langues engagées dans l'acte traductif : découpage spécifique de la réalité, capacité dérivationnelle, structuration analytique ou synthétique, configuration sémantique, polysémie divergente. » (T. Cristea, 1998 :27)

Au niveau lexical, sont prises en considération les relations dites hétéronymiques[1] au niveau desquelles plusieurs types de divergences peuvent apparaître, divergences génératrices de difficultés de mise en équivalence.

Parmi ces types de difficultés, transposer dans la langue cible une polysémie caractéristique de la langue source est un type de distorsion analogique qui peut conduire à des interférences (erreurs) linguistiques, surtout chez l'apprenti traducteur.

La perspective dans laquelle nous voulons aborder les faits présentés dans cet article englobe les rapports existant entre la traduction et l'analyse contrastive qui permet la prise en compte des instructions systémiques contenues dans le texte source.

L'article se propose de mettre en évidence les pièges des équivalences dictionnairiques au cours de la traduction en présentant deux cas de polysémie divergente en roumain et en français après un rappel théorique des notions abordées.

Après avoir signalé les difficultés de transcodage issues de cette relation non réciproque qui peut se manifester au niveau des hétéronymes[2] nous allons examiner quelques solutions traductives identifiées dans notre corpus. La plupart des exemples choisis sont puisés dans le roman *Zodia Cancerului sau vremea Ducăi-vodă*, de Mihail Sadoveanu, traduit du roumain en français par Aurel George Boeşteanu (*Le signe du cancer*)[3].

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[1] Pour des détails concernant les différents types de relations hétéronymiques voir T. Cristea, 1998, p37-54.

[2] Les hétéronymes ou les synonymes interlinguistiques « sont des mots employés en traduction, dont les signifiés se trouvent en rapport d'intersection » (R. Galisson et D. Coste, in T. Cristea, 2000 :41). Selon T. Cristea, « L'hétéronyme est un concept opératoire, en ce sens que l'on considère comme équivalent direct par rapport auquel on détermine les divergences de structuration, l'équivalent lexical le plus fréquent du point de vue statistique, celui que l'on trouve dans le dictionnaire». (id. : 42).

[3] L'action du roman, qui raconte le voyage d'un abbé français vers la capitale de l'empire Ottoman, se passe au XVIIème siècle, dans la principauté de la Moldavie, occasion pour

1. **Relations hétéronymiques et polysémie divergente**

Au niveau des relations hétéronymiques, lorsqu'une unité lexicale source peut avoir deux ou plusieurs correspondants dans la langue cible on parle de *fourche lexicale*. Schématiquement, cette correspondance peut être représentée par un point de focalisation, l'unité lexicale source, dans l'occurrence, et une zone de scission constituée par les unités lexicales qui lui correspondent en langue cible. L'un des facteurs qui peuvent déterminer ce type de scission est la *polysémie divergente*. (T. Cristea, 1998 :45)

Les difficultés soulevées par la polysémie divergente dans le réseau lexico-sémantique complexe qui se construit au niveau des hétéronymes, lorsque deux langues viennent en contact par la traduction, ont été souvent évoquées dans les études traductologiques.

La polysémie divergente est l'un des facteurs qui peut déterminer un itinéraire de traduction divergent entre la langue source (L) et la langue cible (L'). T. Cristea met en évidence que «L'hétéronymie se manifeste non seulement par l'existence de fourches lexicales, mais aussi par une relation non réciproque entre les termes mis en correspondance. Le terme x' (correspondant de x) peut être retraduit de plusieurs manières en L, chacun des correspondants possibles réalisant les différentes acceptions de x' en L' (la polysémie de x'). » (T. Cristea, 1982 : 94)

Umberto Eco, fort de ses expériences de traducteur et d'auteur traduit, remarque la question de la synonymie interlinguistique (hétéronymie) qui peut poser de sérieux problèmes à tout traducteur. (2003/2006 :30, 31) Il soumet au programme Altavista quelques syntagmes anglais en vue de leur traduction successive d'abord en italien, ensuite de l'italien en français et enfin, du français en anglais. En voilà l'un des résultats obtenus : *The works of → Gli impianti di Shakespeare → Les installations de Shakespeare → The Shakespeare's installations.*

La confusion du programme de traduction Altavista est provoquée par la polysémie du nom anglais *work* qui peut signifier « *une activité, le résultat de cette activité*, par exemple *une œuvre d'art, une structure d'ingénierie, un lieu où s'effectue un travail industriel*, etc., » (2003/2006 : 30-31) variations interprétatives parmi lesquelles Altavista a choisi, pour ce contexte, le mauvais hétéronyme en italien.

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l'auteur de décrire, dans une langue particulièrement riche en archaïsmes et régionalismes, les spécificités du pays et de l'époque.

La polysémie du nom français *bois* donne lieu au même type de divergences, au moment où l'on essaye de trouver des hétéronymes ou des synonymes interlinguistiques :

«Il n'y a aucun moyen de traduire à coup sûr le mot français bois. En anglais ce pourrait être wood (qui correspond en italien aussi bien à legno qu'à bosco), timber (qui est un bois de construction mais pas le bois dont est fait un objet déjà fabriqué, comme une armoire – le piémontais emploie bosc dans le sens de timber, mais l'italien nomme legno aussi bien timber que wood, même si pour timber, on pourrait employer legname), et même woods comme dans a walk in the woods. En allemand, le bois français peut être Holz ou Wald (un bosquet est un kleine Wald), mais toujours en allemand, Wald vaut aussi bien pour forest que pour foresta et forêt. (cf. Hjelmslev 1943,13.) Et les différences ne s'arrêtent pas là, car pour une forêt très épaisse, de type équatorial, le français utiliserait selve, alors que selva italien peut être employé (je m'en tiens aux dictionnaires) aussi pour „ un bois étendu avec un épais sous-bois" (et cela vaut pour Dante, mais aussi pour Pascoli qui voit une selva aux environs de Saint-Martin). Donc, au moins pour ce qui concerne des entités végétales, ces quatre systèmes linguistiques sembleraient mutuellement incommensurables. » (U. Eco, 2003 / 2006 : 46)

Le français *bois* a deux hétéronymes en roumain *pădure (forêt)* – *lemn (bois)* alors qu'en français le deuxième sens (matière ligneuse) est en rapport métonymique avec le premier sens (espace de terrain couvert d'arbres).

Les structures contraintes dans lesquelles sont englobés deux hétéronymes participent aussi aux découpages conceptuels différents que deux (ou plusieurs) langues opèrent au niveau même de l'hétéronymie.

Si on revient à l'exemple *bois-lemn*, on peut constater que le nom roumain *lemn*, étant donné les contextes linguistiques idiosyncrasiques dans lesquels il évolue, se charge de connotations qu'il ne partage que partiellement avec son hétéronyme français *bois*. En effet, le mot roumain *lemn* renvoie à la matière rigide, morte, à l'étape finale de la métamorphose de ce qui est [+vivant], de l'arbre, et non pas de la forêt (*pădurea*) :

a fi de lemn (ca lemnul)=être insensible; a îngheţa lemn, a fi îngheţat lemn (série intensive de type conséquentiel)= devenir (être) raide de froid; a rămâne ca de lemn = demeurer stupéfait, figé, pétrifié de stupeur.

A ce sujet Teodora Cristea précisait que le transcodage bi-orienté entre les unités de la langue cible et celles de la langue source, peut être bloqué par l'existence de combinaisons automatisées ou semi-automatisées dont la traduction se fait par modulation ou par équivalence, par l'existence de

valeurs connotatives spécifiques pour chaque expression linguistique et par l'existence d'un système de sens figurés différents d'une langue à l'autre (1982: 97).

Les différents sens qu'une expression linguistique peut développer, ses occurrences et ses connotations finissent par construire une identité qui l'empêche d'avoir un correspondant parfait dans une autre langue.

Dans ce qui suit nous allons examiner deux cas d'hétéronymie à polysémie divergente, en mettant en évidence les difficultés auxquelles se confronte le traducteur et les solutions adoptées pour franchir les obstacles. Nous voulons signaler ainsi la non identité entre l'hétéronymie lexicographique et l'hétéronymie contextuelle.

2. *Scaunul* **ţării Moldovei -** *La capitale* **de la Moldavie ou des hétéronymes et de leurs polysémies**

La polysémie du nom roumain *scaun* est de nature à susciter certaines difficultés de mise en rapport avec ses hétéronymes français qui, d'une part, ne recouvrent que partiellement son sémantisme et, d'autre part, développent à leur tour des polysémies propres.

Pour le nom roumain *scaun* le dictionnaire roumain-français enregistre les hétéronymes français suivants :

1. siège, chaise ; *scaun electric* chaise électrique ; fig. *scaun de deputat* siège de député ; *a avea, a fi cu scaun la cap* être sensé (raisonnable).

2. *anc.* trône ; résidence du souverain, capitale ; siège *; a pune (a ridica, a înălţa) în scaun* élever au trône; *a se urca (a veni) în scaun* - accéder au trône; *a coborî din scaun*-abdiquer; *cetate de scaun-* capitale; *scaun de judecată* siège d'un tribunal, (*anc.*) lit de justice.

3. district administratif en Transylvanie (avant 1918).

4. siège, chevalet, support; pied de dévidoir; établi de charpentier; étal (tranchoir) de boucher;

5. selles *f. pl.,* défécation f.

6. (*astron.*) *scaunul-lui-Dumnezeu* Cassiopée (la Chaise).

Nous pouvons observer que pour le premier sens enregistré, le nom *scaun* a comme hétéronymes deux noms français, *siège* et *chaise ;* en d'autre termes, nous avons affaire à une fourche lexicale avec le point de focalisation en roumain et la zone de scission en français. A leur tour, les deux noms français développent des polysémies qui, certes, ont des points de convergence, mais aussi de divergence avec leur hétéronyme roumain.

Si en français *siège* est l'archilexème qui domine le champ lexical des noms d'objets pour s'asseoir (*chaise, fauteuil, tabouret, canapé, pou*f), pour le champ sémantique correspondant (*scaun, fotoliu, taburet, canapea,* etc.), le roumain ne lexémise pas d'archilexème correspondant. Néanmoins, les exemples qui suivent montrent que le nom *scaun* peut subir des modifications sémantiques d'extension de sens et fonctionner comme archilexème.

On constate donc, que dans ses différents sens, le lexème roumain *scaun* combine des fragments des polysémies de ses hétéronymes français *siège* et *chaise* sans en recouvrir aucune en totalité et se constitue donc ainsi une identité sémantique propre.

Dans la traduction, la polysémie divergente des hétéronymes est un obstacle que le traducteur doit franchir en dégageant une interprétation conforme aux indices offerts par le contexte. Le traducteur se trouve devant une décision à prendre et doit sélectionner un équivalent convenable dans une série polysémique. Les exemples qui suivent témoignent des décisions prises par le traducteur.

- Dans certains cas, (v. les exemples 1 et 2), le nom *scaun* connaît une extension de sens et fonctionne comme hypéronyme de *jilţ (fauteui)l* et de *tron (trône)* :

(1) Duca stătuse neclintit, acultând cu uimire. Deodată prinse a se frământa în **scaun**, *crâşnind.*

Duca avait écouté, cloué dans son **fauteuil** *par la stupéfaction. Soudain il commença à se trémousser, en grinçant des dents.* (M. Sadoveanu, *Zodia Cancerului : 68/133*)

Dans (1) le nom *scaun* a le sens de *meuble pour s'asseoir*, mais non celui de son hétéronyme français *chaise*. Guidé par le contexte, le traducteur sélectionne *fauteuil* car quelques lignes plus haut l'auteur nous dit que le personnage, le prince Duca, avait fait le geste de s'asseoir dans un *jilţ (fauteuil)* et non pas sur une chaise, ou sur trône. (*Apoi, făcând câţiva paşi, ocolind şi revenind, se aşeză în jilţ lângă fereastră ... / Puis, il fit quelques pas, allant et venant à travers la pièce, et s'en fut s'asseoir dans le fauteuil, près de la fenêtre…pp.67/130*).

Dans (2) le traducteur identifie pour le nom *scaun* son deuxième sens indiqué par le dictionnaire bilingue : *trône* = siège du souverain :

(2) Au să ajungă şi rugăciunile noastre la **scaunul** *cel prea înalt, cu luminile pe care le aprindem, cu tămâia pe care o ardem, între zidurile pe care le înălţăm!*

Nos prières aussi parviendront jusqu'au **trône** *du Très-Haut, avec tous les cierges que nous allumons, avec l'encens que nous faisons brûler entre les murs de tous ces édifices sacrés élevé par nous !* (M. Sadoveanu, *Zodia Cancerului : 68/133*)

- Dans d'autres situations le nom *scaun* est utilisé avec des sens tropiques. C'est ainsi qu'il élargit sons sens et, par des métonymies spatiales succcessives, il désigne le lieu où se trouve le trône comme siège du pouvoir. Ce lieu peut être le palais princier :

*(3) Erau la acel sfat, în jurul filigenelor, când aprodul cel mare vesti că ava Paul franţuzul vine la **scaun** ca să-şi ieie rămas bun.*

    *Ils étaient encore au conseil autour des tasses de café, lorsque le grand huissier annonça que l'abbé français Paul venait au **Palais** pour faire ses adieux.* (M. Sadoveanu, *Zodia Cancerului* : 109/204)

A son tour le palais du voïvode (*scaunul*) se trouve dans la capitale:

*(4) **Scaunul** ţării Moldovei, măria sa Georgie Duca-vodă şi curtea sa.*

    ***La capitale** de la Moldavie, son altesse Georgie Duca et sa cour.* (M. Sadoveanu, *Zodia Cancerului* : 53/105)

*(5) După ce-l va şti cu plăcere oaspete în al său **scaun domnesc**, atât cât va binevoi să şteie, îi va da strajă care să-l întovărăşească până la hotarul Dunării, spre Împărăţie, unde ştie că i-i drumul şi solia.*

    *Après s'être fait un plaisir de l'accueillir en **sa capitale**, où son hôte était prié de rester autant qu'il en aurait le désir, le voïvode le ferait escorter jusqu'à la frontière du Danube, en route vers l'empire, où il savait qu'il se rendait en mission.* (M. Sadoveanu, *Zodia Cancerului* : 62/122)

Les relations de polysémie se trouvent sous la dominance du contexte (T. Cristea, 2001:54) et les exemples ci-dessus montrent comment le traducteur a interprété les différents indices contextuels qui signalent le changement de sens: des déterminants constitutifs des syntagmes nominaux (*Scaunul ţării Moldovei*, *scaun domnesc*) qui actualisent le sens tropique mais aussi d'autres éléments du cadre actionnel - l'espace, le temps, les relations conventionnelles (ou non) entre les personnages, etc.

Le traducteur, piloté par les indices du contexte, a extrait chaque fois de la polysémie du nom roumain *scaun* le sens adéquat: *scaun→fauteuil*, *scaun→trône, scaun→palais, scaun→capitale, scaun domnesc→ capitale*.

Les remarques ci-dessus mettent en évidence le fait que le polysème roumain *scaun*, et ses hétéronymes français *chaise* et *siège* construisent des réseaux lexico-sémantiques bien complexes qui obligent le traducteur à chercher des solutions au-delà des équivalences données par le dictionnaire. L'étude des informations dictionnairiques doit s'accompagner de l'analyse du contexte, des informations sur la culture de la langue source, de la capacité de catégoriser les données de l'expérience.

3.   *Mare masă <u>domnească</u> – Grand festin <u>à la cour</u>* **ou de la polysémie divergente et de la charge civilisationnelle spécifique**

Les difficultés de mise en équivalence peuvent apparaître, également, lorsque l'un des sens d'un polysème renvoie à une spécificité

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socio-culturelle sans correspondant dans la langue/culture cible. C'est le cas de l'adjectif roumain *domnesc, domnească* que nous nous proposons d'examiner dans à l'intérieur du même corpus.

Dans la traduction du syntagme *Mare masă domnească – Grand festin à la cour* (M. Sadoveanu, *Zodia Cancerului*), le traducteur a parcouru un itinéraire le long duquel il a dû opérer des choix successifs que nous essayons de décrire ci-dessous.

Pour le nom roumain *masă* le dictionnaire roumain-français enregistre comme hétéronymes les noms *table*, *repas*, *bureau,* etc. Le nom *festin* (*repas de fête, d'apparat, au menu copieux et soigné)*, n'apparaît pas dans le dictionnaire mentionné parmi les hétéronymes de *masă,* mais le traducteur l'a sélectionné ici en s'appuyant sur les indices offerts par le contexte (le chapitre décrit en détail le festin annoncé par le titre) et le cotexte (les déterminants *mare* et *domnească*).

Le deuxième déterminant, *domnească,* a comme hétéronymes *princier* (avec renvoi aux *voïvodes - princes régnants* des anciennes principautés roumaines), *noble* et la structure prépositionnelle *de boyard*. Il s'agit donc d'un adjectif polysémique, archaïque dans certains de ses sens, dérivé d'un nom polysémique.

Le dictionnaire roumain-français indique pour cet adjectif les hétéronymes suivants :

domnesc, adj. 1. princier ; *case domneşti* – maisons princières. 2. De boïard, noble. 3. *Mere domneşti-* variété de grosses pommes

L'adjectif *domnesc* est dérivé du substantif *domn* : *prince régnant (voïvode)*: *putere domnească- pouvoir princier (pouvoir du prince régnant) ; nuntă domnească – noces princières (du prince ou de l'un de ses enfants)*

Le substantif roumain *domn* issu du latin *dominus* est polysémique et peut signifier, selon le contexte :

domn, s. m. : 1. Monsieur ; *domnule !* monsieur ! *domnul nu e acasa* monsieur n'est pas à la maison, n'est pas chez lui. 2. maître *: sunt domn aici* - je suis le maître ici. (3) *(hist.)* prince régnant. (4) chef, *(fam.)* gros bonnet, grosse légume. (5) boïard, noble, (6) Dieu *; a da (a lasa în pe cineva în plata (mila) Domnului* abandonner qqn à son sort, *vezi doamne* soi-disant, sous prétexte de.

Le sens de l'adjectif *domnesc* est lié surtout aux sens 3 et 5 du nom base (3. hist. *prince régnant ;* 5. *boïard, noble*). Et comme dans ce sens l'adjectif renvoie à une réalité spécifique aux Principautés Roumaines il retrouve en français une lacune lexicale que le traducteur s'efforce de combler par divers procédés. Les exemples (6) – (11) sont éloquents pour les efforts du traducteur car chaque occurrence de l'adjectif roumain impose une solution différente.

Dans (6) l'adjectif *domnesc* est traduit par l'un des hétéronymes inscrits dans le dictionnaire bilingue (*princier*)*,* qui est d'ailleurs une

adaptation par neutralisation ; en même temps le nom *popas (*littéral. *lieu d'arrêt, halte)* qui apparaît dans le syntagme visé, est modulé dans la traduction → *domaine)* :

(6) *Peste Bahlui se vedeau poduri spre Repedea, Hlincea şi Bârnova, cătră popasul domnesc de la Şanta.*
    Au-dessus du Bahlui on pouvait voir les ponts menant en direction de Repedea, de Hlincea et de Bârnova, vers le domaine princier de Santa. (M. Sadoveanu, *Zodia Cancerului : 54/107*)

Dans (7) le même adjectif désignant des propriétés appartenant au voïvode subit une transposition (adjectif en L→ structure prépositionnelle en L') doublée d'une modulation basée sur une métonymie (*propriété du voïvode → propriété de la couronne)*:

(7) *Astfel au ajuns la Târgu-Frumos în amurg ş-au descălecat în ograda caselor domneşti în popas.*
    C'est ainsi qu'ils arrivèrent à Târgu-Frumos sur la brune et qu'ils mirent pied à terre dans la cour de la propriété de la couronne, pour y faire halte. ((M. Sadoveanu, *Zodia Cancerului : 151/275*)

La même technique de cumul de procédés - une transposition doublée d'une modulation fondée sur une métonymie, spatiale, cette fois - est utilisée dans (8) pour la traduction du déterminant source:

(8) *Venind steagul de răzăşi, care e de rând la slujba domnească, a pus stăpânire pe sat.*
    L'escadron de razechi de service à la cour a accouru et s'est emparé du village. (M. Sadoveanu, *Zodia Cancerului : 9/31*)

Dans (9) le traducteur, aidé par les indices contextuels, opère une concentration du syntagme source en évitant ainsi la difficulté de trouver un équivalent adéquat aux déterminant *domnească* :

(9) *Curtea Domnească îşi înnoise turnul, rândurile de sus şi odăile oştimii.*
    Le Palais avait remis à neuf sa tour, les appartements situés à l'étage et les pièces affectées à la garde. (M. Sadoveanu, *Zodia Cancerului : 53/105*)

Le même syntagme, dans un autre contexte, est traduit par une périphrase explicative :

(10) *În vremea aceasta, Alecu (...) grăbi singur la Curtea Domnească, ajungând din urmă pe Toader Fliondor.*

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*Entre temps, le prince Alecu (...) faisait diligence vers **la résidence du Voïvode** et rattrapait Toader Fliondor.* (M. Sadoveanu, *Zodia Cancerului : 65/128)*

Dans (11) le traducteur exploite la présence dans le contexte immédiat du nom *voïvode* et évite le transcodage de l'adjectif « problématique » :

*(11) Duca-Vodă el însuşi apleca fruntea zilnic asupra acestor socoteli, adugind şi veniturile **vistieriei domneşti** (...).*
       *Le voïvode Duca lui- même se penchait tous les jours sur ces comptes, auxquel il ajoutait les revenus de **la trésorerie** (...).* (M. Sadoveanu, *Zodia Cancerului : 71/138)*

Dans son évolution, le nom *domn* a graduellement élargi son sens et a fini par désigner non seulement le voïvode mais aussi les nobles (boyards), chose explicable par le fait que les princes régnants appartenaient en général aux grandes familles aristocratiques du pays. Cela a étoffé également le sémantisme de l'adjectif *domnesc* qui a ajouté à son sens initial « du voïvode », « appartenant au voïvode », le sens de « noble (du boyard) », « appartenant au noble (boyard) », sans toujours séparer ces sens de manière précise.
       Dans des occurrences comme *academia domnească*, *şcoala domnească*, mentionnées par les dictionnaires explicatifs roumains, la traduction est déjà moins évidente, car ici il s'agit d'établissements d'enseignement fondés (et parfois même subventionnés) par le prince régnant ou par un noble (boyard) descendant de la famille princière, et l'adjectif s'enrichit du sens /*boyard*/ (noble).
       La traduction du syntagme *Strada Domnească* est également problématique, ce syntagme renvoyant, dans un cas particulier, au nom attribué à la rue principale d'une ville roumaine située au bord du Danube. Le sens du syntagme est indéterminé car il peut renvoyer au *prince* aussi bien qu'au *boyard*. L'histoire locale est la seule qui puisse fournir des indices : dans l'occurrence il s'agit de la rue où s'élevaient autrefois les maisons des nobles riches de la ville et qui, en plus était la Promenade de la ville. La solution traductive serait donc la *Rue des boyards*, ou bien *La promenade des boyards.*
       Dans d'autres occurrences, l'adjectif signifie aussi, par extension sémantique « appartenant à / caractéristique pour les couches sociales privilégiées », comme dans les syntagmes roumains *case domneşti, haine domneşti etc.*
       C'est aussi le cas, peut être, du syntagme roumain *mere domneşti,* (une variété de grosses pommes de couleur jaune-orangée rayées de rouge), syntagme dont le sens précisé plus haut s'est dilué au point que le

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dictionnaire bilingue propose comme équivalent une périphrase explicative : *variété de grosses pommes.*

En conclusion, les problèmes de traduction de l'adjectif *domnesc*, avec ses formes de féminin et de pluriel, sont générés par ses caractéristiques polysémiques auxquelles s'ajoute sa spécificité civilisationnelle. La traduction par des équivalents directs conduirait à des résultats inadéquats et seule une analyse détaillée du contexte peut conduire le traducteur à des solutions traductives valides.

Conclusions

Le rapport d'équivalence dictionnairique au niveau lexical entre la langue source et la langue cible, en d'autres termes, l'hétéronymie, s'avère un rapport à double tranchant dans le processus de traduction. La polysémie divergente des hétéronymes empêche ou rend difficile la constitution de relations biunivoques à cause des lacunes en L', (systémique ou socio-culturelles), comme dans l'exemple du roumain *scaun* dont la polysémie combine des fragments des polysémies de ses hétéronymes français *siège* et *chaise* sans en recouvrir aucune en totalité.

Dans le cas des polysèmes source qui véhiculent, au moins dans l'un de leurs sens, une charge spocio-culturelle spécifique (civilisationnelle ou variétale), ce sens n'existe pas dans la langue cible. Dans ce cas, la traduction peut faire appel à une adaptation[4] (par neutralisation, périphrase explicative, conversion, etc.), comme dans le cas de l'hétéronymie *domnesc-princier* (6), mais qui ne recouvre pas les autres sens du polysème source. Le traducteur est alors obligé de chercher des solutions contextuelles au-delà de l'hétéronymie, comme dans les exemples (7) – (11) où il fait appel à toutes sortes d'opérations de désignation pour combler les lacunes lexicales.

Dans le processus traductif, l'étude des équivalences dictionnairiques n'est qu'un premier pas, obligatoire mais non suffisant, la polysémie divergente des unités lexicales source et cible imposant au traducteur des itinéraires traductifs complexes. La traduction (en tant que processus mais aussi comme résultat) constitue un excellent instrument servant à la comparaison des langues et par là à une meilleure compréhension de leurs mécanismes de fonctionnement, de leurs spécificités, de leur génie.

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[4] Nous appelons, avec T. Cristea (2000), *adaptation*, l'ensemble de techniques de transfert du culturel qui concernent les termes marqués du point de vue civilisationnel et les interférences discursives causées par la non correspondance des connotations variétales dans les langues mises en rapport par la traduction. (voir, pp 173-178)

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LA PHOTOGRAPHIE ET LE CORPS DANS LA PROSE DE MIRCEA NEDELCIU

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Abstract:
The article proposes an interpretation of Mircea Nedelciu's work according to the techniques used in his writing and to the cultural predispositions adapted for the time he created. Beside the influences and the interferences between literature and cinematography, there is specific interest regarding the reader 's role or the ideal representation of reality; the prose of Mircea Nedelciu contains a sum of reflexions about body and writing. Same as Gheorghe Crăciun, the author of *The Somotographic Pact*, Nedelciu finds in his photographies a way of catching the present, the sense of reality and palpable in literature.

Either he describes the photographic process, or he stops in front of some plastic backgrounds, all of these images cause the writer changes of physiological behavior or of opinion regarding time, perception and object.

Keywords:
Photography, object, body, time, presence.

> "*Elle se prépare à ne prendre en compte que d' images, pas de pensées, pas d'idées, pas de mots. Des images. Plutôt, une seule image, l'image de ses muscles qui coulent comme une pâte lisse ...*" [1]

On a beaucoup discuté sur *l'ingénierie textuelle* de la prose de Mircea Nedelciu, sur son caractère technique et théorique qui contribuent au programme de la génération '80, mais aussi sur les aspects de documentaire de sa prose. Mircea Nedelciu surprend comme aucun autre la réalité de la fin des années '70 et '80, mais il s'agit d'une réalité sectionnée, celle de la rue ou du marché, de l'homme commun, dont on retient son comportement formé pendant le communisme.

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[1] Mircea Nedelciu, 1986, p. 80. Les traductions m'appartiennent.

La rapidité avec laquelle on passe d'un plan narrative à l'autre et celle du changement de la perspective offrent au lecteur un discours autant écrit que filmique. L'impression du réel et d'artificiel sont souvent marqués par des inserts d'un régisseur comme dans la prose *Messages* du volume *L'effet d' echo contrôlé*: "*Quand une action est trop longue on va fractionner et changer à chaque fois l'angle au moins 30 degrés*; *À éviter les sujets qui se déplacent perpendiculairement sur l'axe optique*; *À éviter l'abus de panoramas*[2]" etc. Les coupoures du texte, le captage des détails chassés par un oeil expert, le bruit, la multitude de voix, l'apparente superficialité du personnage et le faux retrait de l'auteur, ces sont des indices que la prose de Mircea Nedelciu a emprunté quelque chose de la technique du cinéma.

Même si dans la prose de Mircea Nedelciu on parle en général sur des images alertes spécifiques plutôt à la cinématographie, il y a beacoup de scène où on trouve insérés dans la narration des points fixes, des images minimales ou panoramiques, qui n'entrent pas dans un cycle épique continue, comme dans le cas du film. Ces images sont destinées à être retenues, à être concrétisées, aussi comme les souvenirs photoraphiques, où l'objet garde dans une manière condensée toute l'aventure d'un voyage, l'image d'une forêt et le ciel par exemple, comme on trouve dans les prose *Excursion au champ* ou dans *La chute libre dans le champ de pavots*.

La littérature, comme "*science de la perception*", avant d'appeler á l'audition ou à la vue, demande une "*mobilisation spirituelle*[3]". L'auteur est conscient de la capacité limitée de la langue pour représenter le monde et il s'accroche au bras des autres arts: peinture, dessin, photographie, cinéma.

László Moholy-Nagy, par exemple, croit en l'existence de rapports de correspondance et de tension entre les couleurs. Les degrés de luminosité, les formes, les situations et les directions sont déterminées par notre appareil psychologique. Et, il cite dans ses études, *Peinture. Photographie. Film et autres écrits sur la photographie*,

"*les complèmentaires les possibilitès d'agencer les couleurs selon un schéma concentrique ou excentrique, centrifuge ou centripète, les degrés de luminosité ou d'obscurité, le caractère chaud ou froid des couleurs, leur effet spatial, leur légèreté ou leur lourdeur*"[4].

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[2] Ibidem, pp. 264-268.
[3] Ibidem, p. 47.
[4] László Moholy-Nagy, 1993, p. 11.

Dans la prose de Mircea Nedelciu les couleurs sont capables de provoquer des douleurs physiques ou les changements physiologiques: "On se rende compte que seule la couleur, la couleur noire de l'eau ou de la neige, on empêche d'être lucide, raisonnable"[5]. Dans la prose *8006 d' Obor à Dâlga*, l'auteur attire l'attention sur l'expression "couleur négligé („culori TRECUTE CU VEDEREA")[6]", marquée par des majuscules, lorsque le personnage, Scarabeul, il est sur le point de perdre le sens de la vue. Le pluriperspectivisme, le double sens, les possibilités combinatoires, mais aussi la créativité de l' inconscience relativisent le monde et remettent en question l' acuité des organes de perception:

"Il y avait des taches de jaune, d'ocre et de vert fané sur un fond gris ou il y avait un couvert de vigne en face d'une maison avec le plâtrage turbot? La tache lumineuse en face de moi, sur le bord de la ruelle, est elle une feuille emportée par le vent ou une flaque d'eau qui reflète la lumière du soleil? L'homme qui passe en fuite la ruelle, quelque part de la vallée, il porte sur sa tête un plateau ou il porte un chapeau de très larges bords, est-il un prêtre ou un enfant plus âgé qui est fui avec le plateau pour se proteger de la pluie tout en jouant et qui maintenant, revient?" [7]

L'oeuvre de Mircea Nedelciu, construite par des séquences d'images et des mots rappelle que les facteurs naturels tels que la lumière et l'ombre peuvent devenir de véritables sources d'imagination.

"Ce qui m'a fortement frappé, à partir du moment où je suis rentrè là-bas (...) était la table sale, les papiers répandus en désordre et, au-dessus, peut-être très bientôt mis, une bouteille d'huile, une tomate et deux concombres. Parmis ces objets, récemment mis là, le rayon de soleil, infiltré dans le coup de lieu resté libre dans la fenêtre, battait fortement, leurs couleurs brillaient étrangement dans la pénombre. Les couleurs étaient devenues dans ce seul point lumineux de la salle d'une véhémence effrayante. Le jaune d'huile, le rouge ardent du broyeur, le vert-blanchâtre des concombres, plus la lumière étrange du soleil qui se couchait et la demi-lumière entourant m'ont étincelaient dès que je suis rentrée et ils m'ont fait longtemps de me sentir comme dans un autre monde, de juger autrement comme avant ..." [8].

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[5] Mircea Nedelciu, 2003, p. 21.
[6] Ibidem, p. 53.
[7] Ibidem, p. 72.
[8] Ibidem, p. 107.

Les objets représentatifs de la prose de Mircea Nedelciu sont souvent accompagnés d'une épithète chromatique: les chapeaux sont gris, les gants bleus, l'illusion est jaune, l'odeur est blanc, les lignes rouges, la brume bleue, l'asphalte gris, le ciel gris, les flocons gris, ce qui est important est écrit en rouge, ce qui n'a pas d'importance en bleu etc.

Comme son ami et son collègue de génération, Gheorghe Crăciun, Nedelciu trouve dans la photo une modalité de sauvgarder le présent:

"En prose, au moins, l'intérêt pour la technique et la nature de la photographie a conduit à la création d'un type de discours de l'enregistrement des faits des actes instantanément accumulés et des collages des contenus visuels qui commencent à éliminer les hésitations vieux et prude à la faveur des aspects banals de la vie quotidienne jusqu'à maintenant réduit au silence. Le decoupage ferme et l'encadrement souvent abrupte des faits dans le récit, l'insolit et la prédominante obtenus par l'isolation des images dans leur contexte spécifique, la proéminence du détail revelateur, le changement de la perspective et l'angle de la perception, l'augmentation ou la diminution succesives de la distance face à l'objet, la rupture en détails d'une image donnée, le montage des éléments disparates, ces sont tous des revenus de la prose, mais dans quelques cas de la poésie aussi, dont on ne peut pas parler en l'absence d'une conscience du réel répresenté dans la photographie"[9].

Dans la prose de Nedelciu le lecteur est impliqué dans le processus photographique, car l'image n'est pas un intertexte (exceptent l'image inséré dans le roman *Traitement fabulatoire*), mais un texte autonome. Les détails fugitifs, mais d'une importance majeure pour l'espace envahi (coin de la rue, marché, logement etc.) créent une image photographique formée par les mots, sans appeler à aucun moyen technique. Nedelciu ne prend pas dans le sens pratique des photos, mais "il perçoit phototographiquement le monde.[10]" Gheorghe Crăciun dit:

"L'objectif de la caméra n'est pas mon oeil. Il ne voit pas ni ce que mon œil voit, ni comment il voit. Pour pouvoir percevoir photographiquement le monde, l' œil a besoin d'éducation. Il doit être rééduqué. Je pense que la différence entre l'œil et l'acte de prendre des photos est beaucoup plus grande que celle entre la parole et l'écriture. [11]"

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[9] Georghe Crăciun, 2014, pp. 166-167.
[10] Ibidem, p. 151.
[11] *Idem.*

Encore, l'artiste, le photographe et le cinéaste Man Ray disait: "Si vous voulez prendre des photos, jetez votre appareil photo!" On retient la chambre noire, les surfaces sensibles, et particulierement les profondeurs qui apparaissent différemment selon l'angle de la vue et selon leur temps d'exposition. Pas étonnant que l'auteur revient sur les mêmes éléments, mais toujours considérés différents: la neige, le ciel, le soleil, la prairie.

Quand il 'écrit, l'auteur veut en quelque sorte à se contenir lui-même et à se capturer dans un cadre photo, il veut se capturer caporalement. Mais le corps n'est qu'une *insoluble énigme*. Le corps est comme la boîte du Robert Morris (Cabinet photo -193/1975). Nous pourrions nous imaginer le corps comme une boîte avec une porte de qui est attachée, collée une image représentant une porte ouverte et vide:

"Tant que de couches ait de texte de votre corps de chaque jour, tant que complexe et vraie vous semblez cette vie transformée en phrases, il reste toujours une zone, une dimension qu'on sent intuchable. L'écriture conséquente, mes notes spontanées et hâtives - un retard dans le frôlement essentiel, mortel. Une tergiversation de la révélation indépendante de soi. On n'a jamais suffisament retenu, on n'a assez compris de l'essence volatile de la journée." [12] *"Notre corps nous appartiennent autre qu'un objet et pour vraiment l'avoir, on doit savoir le raconter correctement (amendement n.a)."* [13]

Le processus photographique produit une sorte de dédoublement corporel, de détachement de l'intérieur vers l'extérieur et vice-versa:

"La photographie est un amplificateur d'existence, elle va redoublera donc notre vie. Témoin biographique par essence, nous la ferons rebondir de toutes nos forces au coeur de notre projet autobiographique, jusqu'à ne plus savoir s'il convient de vivre pour photographier ou l'inverse" [14].

Pour le personnage Tudor, de la prose courte *Le coq en brique*, apprenti dans un atelier de phototographie, le monde et son existence physique prennent des significations différentes dans l'atelier avec lumière voilée:

"Le vieux Pym sait que cette chose me stupéfie. Car il est toujours prudent à dire quelques mots avant d'allumer la lumière. Il pense que je, étant concentré dans l'obscurité du laboratoire, je pourrais m'effrayer plutôt de la lumière qui répand brusquement sur les murs blancs comme le néant que de ses mots doux. Habituellement, il me demande si je n'ai pas, par

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[12] Mircea Nedelciu, *2003*, pp. 20-21.
[13] Ibidem, p. 356.
[14] Gilles Mors, Claude Nori, 1988, p. 10.

hasard, un papier découvert. Il craint de ne me la voile pas, on penserait, mais il sait trop bien que je ne tient jamais le papier découvert et que je le garde dans le tiroir de la table sur laquelle il y a la machine d'augmentation. Et puis, pourquoi il me demande du papier lorsqu'il allume la lumière rouge? Il sait que la lumière rouge ne voile pas! En fait, le vieux ne se soucie pas que je suis troublé par quelque chose. Pour lui, les choses n'ont pas le don d'étonner. Le seul problème qu'on peut poser devant une chose est de l'accepter ou non. Bien sûr, j'ai lui expliqué qu'il ne s'agit pas d'une certaine chose qui me surprenne. Ma simple existence comme chose ne m'étonnerais ou, mieux dit, ni même on ne pose pas la question d'étonnement. Donc, ce qui me surprends est justement le fait que, entre autres, je suis capable d'étonnement, que j'existe en m'étonnant de quelque chose, comme autres choses ne le font pas"[15].

Les instantanées typiques de vacances peuplées par les personnes forcement souriante, immortalisées à côté des arbres, des monuments, des montagnes, des plages, qui arrivent dans ses mains, envisagent le caractère souvenir de la photo et aussi le fait que les hommes, pendant le processus photographique, vont sortir de la routine quotidienne: les jeunes cachent certaines défauts ou sortent en évidence quelques parties phisiques, les jeunes filles essayent la délicatesse en prétendant qu'elles sentent le parfum des fleurs, les garçons prennent comme ornement de photo une voiture, les personnes âgées miment le confort et le bien-être. Peut-être que la littérature est aussi une image fabriquée... D'autre part, le personnage Tudor rend de l'acte photographique un objet de grand intérêt:

"*Bientôt, il est devenu presque une maladie. J' étais tellement curieux de voir ce qui se passe à chaque cadre séparément, que certains d'entre eux je les agrandissais plus que le client m' avait demandé, et des autres, je tirais des détails, d'abord indistincts, que j'étais forcé de les agrandir encore*[16]".

La préoccupation du personnage Tudor coincide avec celle de l'auteur. Comme Tudor, Nedelciu constate, que, même comme les personnages sourpris dans la photographie, il est tellement vif:

"*Voilà - je m'ai disais – je suis un homme vif, comme ceux qui, dans mes photos, rient, se lèvent, dansent, travaillent, ou tout simplement prennent des photos, font de l'amour, se livrent aux vices, ils s'enivrent, ils courent, ils volent en avion ou conduisent une voiture, ils font du ski, de la*

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[15] Mircea Nedelciu, *2003*, p. 71.
[16] *Ibidem*, p. 77.

natation, etc. Mais comment est-il possible? Quelle est la cause? Comment arrive la matière à un tel état?" [17]

La photographie de la bien-aimée reste la seule chose de valeur pour ceux partis de la maison ou emprisonnés. Voilà ce qu'on peut trouver dans la poche d'un étudiant dans la prose courte *Aventures dans une cour intérieure*: la carte d'identité, la carte UTC et quelques photos. "Par hasard" 20 lei ...

Lorsque l'auteur veut marquer sa présence dans le texte, il construira des auto-portraits, comme tels signés par André Kertész. Dans le cadre prosaïque apparaît, en plein jeu de lumières, à côté des objets et des personnes, l'ombre de l'auteur ou son image reflétée dans un miroir comme ceux de la peinture hollandaise.

De cette façon, la photo devient un produite biographique, "incorporant le passé et éclairant le présent[18]" et *somatografique*, en activant simultanément l'intérieur et l'extérieur.

La photographie peut être vue aussi comme un monde mis à l'échelle réduite, où le monde est une image et l'image est le monde. Dans la pose *Marie-France dans la Place de la Liberté* le personnage féminin est une jeune française photographe à une revue et venue en Roumanie pour donner à l'oeil français à voir: des monuments, des églises, des costumes ... Le rapport semble à être inverse, car l'extérieur capte la caméra, et pas le contraire:

"*La première photo est la plus réussie. L'objectif, laissant à être surpris par la grandeur de l'ensemble sculptural et par la massivité de la cathédrale Saint Michael, avale une courte rafale dans un excellent contre-jour oblique qui donne relief même aux pierres du pavage. Il y a un couchement du soleil, la fin du mois de mai, une vieille place[19]*".

Le narrateur, qui préfèrait photographier les pavés (" Voulez-vous parler de pavés? [20]") en défaveur de toutes ces choses, aperçoit le monde roumain confronté par l'objectif étranger comme ça:

"*Il suit une dernière photo (la plus réussie, à mon avis) dans laquelle Louve semble montrer les dente menaçant et Romulus et Remus donnent l'impression qu'ils sont assis dos à dos et qu'ils sont décidés à suivre des directions différentes*"[21].

Dans ce cas, la photographie offre une clé pour comprendre le monde juste comme la *Boîte d' allumettes* (1960) de Man Ray.

La photographie déjà célèbre dont Mircea Nedelciu regarde vers une loupe envisage sa préoccupation pour la relation *je*-monde. L'interposition

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[17] *Ibidem*, p. 79.
[18] Gilles Mors, Claude Nori, 1988, p. 15.
[19] Mircea Nedelciu, 2003, p. 144.
[20] *Ibidem*, p. 144.
[21] *Ibidem*, p. 148.

du monde et de l'œil est fréquemment réalisée par l'intermède de la fenêtre, du miroir ou de la loupe.

"*Gina regardant toujours à travers la fente au profil de l'homme qui donne un effet de loupe, de sorte qu'elle sent dans ses narines une odeur de lotion après-rasage de bonne qualité*".[22]

Le principal sujet de la prose de Mircea Nedelciu sera, donc, la perception ou comment les organes du corps sentent et enregistrent le monde souvent barré par une chose plus ou moins opaque.

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CONFLUENCES

«JE NE PENSAIS JAMAIS APPRENDRE A MOURIR» – OU SUR LE SENS DE L'ETRE DANS LA CREATION EMINESCIENNE

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Devise: „La vraie philosophie c'est penser à la mort."
(Saint Basil le Grand)

Résumé:

Cet article tente de démontrer que l'œuvre d'Eminescu est basée sur la vision anthropogonique, dont découlent celles que George Călinescu et Tudor Vianu ont nommé de sociogonique et cosmogonique. Comme les grands esprits de la culture universelle, le poète tente de se révéler pas tant le mystère divin que d'abord le mystère humain. Il définit l'homme comme « partie d'un tout », endetté envers lui-même de se connaître dans l'intégralité de ses capacités. Etre complexe, conçu d'une façon contradictoire – matière et esprit, ontique et anthropologique – l'homme, pour pouvoir atteindre sa condition de *partie* avec des attributs du *tout*, se doit « apprendre à mourir ». Autrement dit, en reconnaissant la dimension intérieure dans son intégralité, il pourra comprendre que *les antithèses sont la vie* (Ms.2258, f.222), qu'il a la capacité de *demeurer,* de sortir du « cercle étroit ».

Mots clé:

Eminescu, l'homme, la vie, la mort, le temps.

«Le sens le plus profond et inébranlable de l'existence et de la création eminescienne, tant qu'il s'exprime à travers l'œuvre entière du grand poète, c'est l'homme et tout ce qu'il signifie ou devient, dès qu'il se met en route pour le voyage entre la naissance et la mort, la singularité de

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ses relations avec le monde et l'univers ».[1] Une série de définitions recueillies probablement le long du temps auprès de diverses lectures et inscrites dans le manuscrit 2286 démontre que le poète a toujours été préoccupé par la révélation de l'essence humaine. « Aucune création n'a pas dû permettre autant d'explications comme l'homme. Les égyptiens ont nommé l'homme animal qui parle; Moïse l'appelle l'image de Dieu; Eschyle, un être du jour; Sophocle, une image; Socrate, un petit dieu; Pindar, le rêve d'une ombre; Homer et Ossian, une feuille d'arbre qui tombe; Shakespeare, l'ombre d'un rêve; Job, le fils de la poussière, Philémon, la cause du malheur; Hérodote, le malheur lui-même; Schleiermacher, l'esprit de la terre; Jean Paul, un demi-dieu; Schiller, le maître de la nature; Goethe – l'unique dieu du monde; Seume, le contradiction au-dedans le grand cercle; Cicero, un animal raisonnable; Platon, l'instrument qui aide la divinité; Paracelse, le modèle de tout ce qu'il y a de plus beau, Darwin..."

Soit qu'on parle de la poésie, la prose ou la dramaturgie, d'articles ou de notes dans des manuscrites, on peut percevoir dans chacun de ceux-ci une vibration insondable et ce qui est particulièrement complique n'est pas liée à la détection de la *clé* de composition du texte, mais à la capacité de sonder jusqu'aux essences primordiales, jusqu'à ce qui constitue *l'invisible*, au-delà du charme exquis concentré dans des sonorités incontestables, dans les images émergés du flux des idées poétiques. („Nențeles rămâne gândul/ Ce-ți străbate cânturile, Zboară vecinic, îngânându-l/ Valurile, vânturile".) Et cet *invisible* est exprimé dans la révélation de l'homme comme *partie* d'un *tout* ou comme dira Lucian Blaga plus tard dans son œuvre « *Pietre pentru templul meu »*: «Les paroles de la bible qui disent que Dieu a fait l'homme à son image et à sa ressemblance ne veulent aucunement dire que Dieu c'est un homme dedans le ciel, mais que *l'homme est un Dieu sur la terre»*, autrement dit qu'il est doué de l'attribut divin de la capacité de création, comme il est démontré par la pensée eminescienne aussi.

Faisant partie de la galerie des grands artistes du monde, la création d'Eminescu repose sur la fondation d'une vision artistique – dont on pourrait la qualifier d'obsessive – sur l'homme dans sa double hypostase – matérielle et spirituelle – sur un continuum de questions sur ce qu'il est par

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[1] Carmina-Mimi Cojocaru, *« Antropogonia eminesciană »,* Maison d'Edition *Junimea*, Iași, 2012, p. 19.

rapport au temps. « Les questions sur l'homme lui-même, coincé entre deux grandes inconnues, ont généré les questions sur l'homme social et l'homme cosmique; dès lors, la sociogonie et la cosmogonie prendront l'anthropogonie comme point d'appui. »[2]

Avançant dans le commencement de sa exégèse l'idée que l'œuvre du poète «est forgée du frisson cosmogonique », l'intuition de grand critique du Călinescu pousse celui-ci à admettre qu'à mesure de l'avancement de l'étude de la création eminescienne les recherches ultérieures pourront sonder jusqu'à la «fontaine secrète» cachée «dans la forêt de son subconscient», dont on pourrait ajouter jusqu'au surconscient eminescien connecté par le génie aux «effluves» de l'absolu. În 1964, Tudor Vianu complétait la vision du Călinescu avec des arguments compris dans le volume *«Arghezi, poet al omului»*, où en analysant *«Les sociogonies de l'antiquité»* et *«Les sociogonies modernes»* et finissant avec le poème *«Memento mori»,* concluait qu'Eminescu est un poète sociogonique. En concordance avec ces observations, George Munteanu écrivait en 1991: „La raison la plus simple de l'analyse des attributs de «poète anthropogonique» d'Eminescu est déterminée par la réalité de l'œuvre, les évidences de cela. (...) «Qui es-tu?», la question de la fin du poème «*Memento mori»* - adressée au *Tu* présumé qui est le générateur de tout ce qu'il existe: „Tu, ce din câmpii de caos semeni stele, sfânt şi mare,/ Din ruinele gândiri-mi, o, răsari, clar ca un soare,/ Rupe vălur'le d-imaginice te-ascund ca pe-un fantom;/ Tu, ce scrii mai dinainte a istoriei gândire,/ Ce ţii bolţile tăriei să nu cadă-n risipire,/ Cine eşti?... Să pot pricepe şi icoana ta... pe om" est, donc, *la question ontologique confessée,* déterminée par l'*interrogation anthropogonique* qui seulement semble plus ombrée, liée au «qui suis-je – l'homme ?» L'homme, en tant qu'icône probable du principe omni-créateur, conditionné dans la «compréhension» de soi-même par la compréhension de la nature de celui-ci.» Cet «frisson anthropogonique», en s'insinuant toujours parmi les interstices, confère aux textes d'Eminescu une «vibration» supérieure"[3].

La pensée du poète perçoit l'homme en perpétuel devenir. Il ne reste pas sous le signe de la disparition, de la désintégration dans le vide, car ainsi son existence manquerait de sens. Il est avant tout une essence résulté de

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[2] . *Ibidem,* p. 20.
[3] George Munteanu, *«Eminescu şi antinomiile posterităţii»,* Maison d'édition Albatros, Bucarest, 1998, pp. 26-30

deux substances contradictoires: matière et esprit, ontique et anthropologique. Acquérir la connaissance de sa infinité, l'homme eminescien comprend, même s'il devra endurer sa propre tragédie, que «les antithèses sont la vie» (Ms. 2258, f.222), autrement dit les mots, les contrastes, les oppositions : les deux expériences fondamentales, opposées – la naissance et la mort, c'est-à-dire *la vie*, respectivement *être vers la mort* – et qu'il a l'éternité inscrite dans son destin, mais cela n'est pas dans le sens commun-humain, sinon d'un façon digne d'une «partie» d'un «tout»[4].

En vertu de cet attribut essentiel en tant que «partie» d'un «tout», l'homme pourrait «prescrire tout seul» sa voie, comme remarque Pico della Mirandola dans «*Despre demnitatea omului*» en observant l'ambivalence humaine: «Je t'ai placé au centre du monde afin que tu puisses mieux contempler autour de toi et pour pouvoir comprendre ce qui se passe dans le monde. Je ne t'ai fait ni céleste ni terrestre, ni mortel ni immortel, afin que tu puisses devenir de façon complètement libre et honorable le propre sculpteur et poète de la forme que tu veux achever pour toi-même. Tu pourras dégénérer et tomber au rang des créatures inferieures et des bêtes ou tu peux atteindre le monde supérieur selon l'unique décision de ton esprit»[5]. Autrement dit, en reconnaissant également le coté anthropologique, à savoir le coté qui vit, qui sent, qui est subjective, ainsi que le coté ontique, celle de l'être, l'homme pourrait rester connecté à la dimension céleste même quand dans sa forme incarné, comme le suggère à plusieurs reprises Eminescu.

Il est important d'établir ce qui détermine cette vision anthropogonique, ainsi que ce qui génère l'attitude interrogative permanente du poète. Pour clarifier cet aspect, on fait une parenthèse de nature biographique. Avant de partir à l'école, Eminescu avait l'habitude de «flâner» jusque chez une vielle femme qui savait «autant des contes comme elle avait des fuseaux / De laine (...) qu'elle avait filé» et qui «l'initiait sans le savoir dans son future destin de poète orphique, en lui préparant à comprendre «la douce langue de l'être»[6] ou chez père Miron, où il vivait la vie dans des «contes et doinas, devinettes, superstitions» (*Trecut-au anii*) ;

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[4]. Carmina Mimi Cojocaru, «*Antropogonia eminesciana*», p.33

[5] Pico della Mirandola, «*Despre demnitatea omului*», en Ovidiu Drimba, «*Istoria literaturii universale*», I, p.209

[6] George Munteanu, «*Hyperion, Viaţa lui Eminescu*», Maison d'édition Minerva, Bucarest, 1973, p. 29

et puis, le printemps 1863, pendant les jour des vacance de Pâques, se produit *La Rencontre.* «Apoi mi-aduc aminte... O zi de primăvară.../ Şi m-am trezit în luncă c-un pui cu ochi de foc,/ Cu părul negru-n coade, cu faţa zâmbitoare,/ Ea-şi pleacă ochii timizi - şi eu am stat pe loc.»[7] (*Din străinătate,* la version de 1865)

«Le poussin aux yeux de feu» résidera dans absolument toutes les espérances du poète en ce qui concerne l'amour. George Munteanu dit : «L'amour d'Ipoteşti fait fleurir dans l'âme de l'adolescent la vocation – latente jusqu'â ce moment-là – pour la perception orphique du monde, c'est-â-dire pour la représentation de cet accord cosmique entre les éléments qui constituera un trait dominant de sa poésie ultérieure. Pour cette raison, cela reste aussi comme l'expérience la plus importante d'Eminescu dans l'ordre de l'exaltation de la vie, des paradis possibles que cela implique. L'existence ultérieure du poète n'a pas réussi à ajouter quelque chose de significatif dans ce sens».[8] Cet amour placé dans la dimension astrale par la mort de la bien-aimée ouvrira pour Eminescu le concept suivant : «La vie c'est le nid de la mort – la mort c'est la semence de la vie nouvelle» (Ms. 2254, f.63). La version de *Din străinătate*, qui conserve l'information autobiographique, révèle le moment marquant qui secouera profondément sa structure intérieure, guidant sa conscience analytique innée vers la pensée sur le sens de la vie et de la mort, semblant lui rompre toutes les liens avec le monde «sensoriel» et lui mettre dans la hauteur interrogative d'où il analysera le destin humain et le mystère de l'être: «Azi să ghicesc ce-i moartea?... Iată ce-mi mai rămâne./ Ştiu de ce-am iubit-o? Ştiu eu de ce-a murit?/ Adesea nu dorm noaptea… Gândesc, rezgândesc bine/ Şi nu ghicesc nimica cu capu-mi ostenit.»

«La mort de la fille d'Ipoteşti est devenue la seconde expérience originaire eminescienne, destinée à mettre en opposition la disposition pour la représentation orphique, extatique, paradisiaque du monde, avec le gnomisme généré par la doute dedans *être ou ne pas être* (*Mortua est*), le déchirage et le gelée de l'esprit, les apostasies de l'esprit, mais surtout ce «désir infini» qui apparaît dès la poésie *Din străinătate* et dont lequel émergera essentiellement toute l'œuvre d'Eminescu. Lui étant destiné de se

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[7] . Les vers sont citées du «*Opere»,* Mihai Eminescu, Editions Perpessicius, nommé comme ça pour les volumes édités après sa mort aussi par une collectivité de chercheurs du Musée de la Littérature Roumaine, dirigé par Petru Creţia et D. Vatamaniuc.

[8] . George Munteanu, «*Hyperion I, Viaţa lui Eminescu»*, p.32

réveiller à la découverte de la zone primordiale, ou la vie et la mort résident dans le limbe, le génie eminescien fondera sa pouvoir sur une vision d'une polarité tragique, incluant ainsi la représentation d'un ordre harmonique possible, désiré et imaginé du monde, ainsi qu'une représentation émergée de la contemplation des vicissitudes réelles de la condition humaine. «Azi să ghicesc ce-i moartea?... Iată ce-mi mai rămâne» (Deviner aujourd'hui ce qui est la mort ? … Voilà tout ce qui me reste.) concluait avec un sombre pragmatisme le poète débutant, à la fin de la poésie *Din străinătate.*[9]

La mort de sa bien-aimée venait après la mort de son frère, Ilie, son camarade de jeu, et sera suivi d'une autre en 1866, celle du professeur Aron Pumnul, dans lequel Eminescu voyait une figure paternelle qu'il ne trouvait pas dans son père de Ipoteşti. C'était ça qui a réveillé le génie eminescien, ce qui l'incitera à «deviner ce qui est la mort». C'est une pulsion intérieure qui le guide dans des recherches et études complexes jusqu'au dernier moment quand, «avoir appris à mourir», il retourne à l'ardemment souhaitée «paix éternelle». Maintenant il complète aussi son programme poétique de manière interrogative dans *Amicului F.I.*, cristallisant sa vision anthropogonique par l'intermédiaire de la maturité précoce de son esprit: «Ţii minte oare când te-ntrebai/ Ce este omul? Ce-i omenirea?/ Ce-i adevărul? Dumnezeirea?/ Şi tu la stele îmi arătai.»

Essayant de clarifier les deux concepts – la vie et la mort – concentrées dans les *antithèses* du manuscrit 2258, f.222, on arrive à la poésie *Ca o făclie* où, tout comme Cioran dans son *Neajunsul de a te naşte*, il déclarait: «Ferice de aceia ce n-au mai fost să fie,/ Din leagănul cărora nu s-au durat sicrie,/ Nici în nisip vreo urmă lăsar-a lor picioare/ Ne-atinşi de păsul lumii trecute, viitoare.// …// Vai ce acel ochii în lume i-a deschis!/ Blestem mişcării prime, al vieţii primul colţ./ Deasupra-i se-ndoiră a cerurilor bolţi,/ Iar de atunci prin caos o muzică de sfere,/ A cărei haină-i farmec, cuprinsul e durere.»

On ne peut pas être d'accord qu'il s'agit ici d'une attitude pessimiste, comme on a affirmé souvent chez Eminescu. On a d'avance un *esprit lucide* capable de comprendre l'essence de la vie et pour ça de regarder autour de tout et à l'intérieur de tout avec mélancolie, la mélancolie qui génère après George Gana, une tonalité jubilante comme clé anthropogénique : « En haïssant le principe de la vie, j'adore ses formes.» (Ms. 2262, f.137).

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[9] . *Ibidem,* p.35

Impliqué actif dans la vie et dans le destin de son peuple, en agissant et en réagissant quand l'injustice menaçait l'intégrité   politique et sociale, Eminescu comprend l'existence, la vie comme une permanente lutte contre tout ce qui salit l'être humaine.

L'autre essence de *l'antithèse* est la mort. Pour une affirmation comme celle faite à 18 ans: « La vie est le nid de la mort – la mort est la semence de la nouvelle vie.» on ajoute une autre avec le même sens, découverte à quelques pages plus loin du projet *Genaia* : «Dame du longtemps – la mort impératrice de l'éternité» (Ms. 2257, f.188) et une autre mélangée parmi les notes de cours du Berlin (1872-1873) : «Parce que la mort est le laboratoire d'une vie éternelle » (Ms. 2276, f.63), toutes ensemble forment l'image du tableau qu'il avait dans la tête et dans la conscience d'Eminescu la plus complexe expérience humaine : la mort, qui, vue juste comme un simple phénomène extinctif et limitatif, comme un fin absolu, en transformant «*le tout*» en «*chasse de vent*», fait bander depuis toujours la nature humaine universelle. Dans *Epigonii*, la vie et la mort sont arrangés d'une manière cyclique : *«La mort succède la vie, la vie succède à la mort, / Ce monde n'a pas autre sens, n'a pas autre but, n'a pas autres destins»* et dans le drame *Decebal,* Dochia dit, au moment d'écrasement définitif de la Dacie une pensée eminescienne : *«Les ombres qui sont la vie et la mort ».* Après, l'idée devient plus claire : *«Le temps est la mort – l'espace est la lutte ».*

«En s'arrêtant aux ces exemples-là pour chercher le sens plein de la *volupté* de la mort et en mettant pour ça en lien le vers de la fin de la poésie *Empereur et prolétaire* (Le rêve de la mort éternel est la vie du monde entier) et celui du *Lettre I* (L'univers chimérique est le rêve du néant) avec la note manuscrit *«La mort est le laboratoire d'une vie éternelle»*, on arrive à la conclusion que pour Eminescu la vie signifie pas juste une simple pulsation du cœur, mais elle est considérée l'essence de l'existence et la mort plus qu'une sortie de la limite. Nous ne sommes pas, comme Calinescu croyait, devant un univers en demi-cercle, en ayant comme horizons la vie et la mort, mais devant un circulaire ininterrompu[10], sur une *courbe de l'univers dans l'infini»*[11].

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[10]. Carmina-Mimi Cojocaru, *Antropogonia eminesciană,* p.52

[11] . Cette note se trouve à 7 pages de distance du Manuscrit 2270, f. 140 quand, faisant connaissance avec la théorie des métamorphoses de Clasius, à 30 ans, Eminescu faisait le constat suivant: « De la corrélation de ces mouvements, progressif, circulaire et de

Donc, *la vie*, pour Eminescu, est «l'ontique actualisé dans un pays ou dans un autre, en entrant, pour certaines durées, dans l'état cosmotique, grâce aux énergies complémentaire – antonymiques qui sont inhérentes ; *la mort* est l'ontique resté dans quelques-uns de ses régions et pour des durées variables dans l'état de confusion chaotique, celle dans laquelle ses énergies inaliénables sont en détendeur»[12]. Autrement dit, chez Eminescu, la mort est sortie de ses sens généralement acceptés. C'est un retour vers la vraie nature : „Din a morții sfântă mare curg izvoarele vieții/ Spre-a se-ntoarce iar într-însa",

Un retour dans la souche primordiale, comme il apparait dans *Povestea magului calator in stele:* „Când omu-i risipitu-i, un lut fără suflare,/ Sufletul în afară rămâne surd și orb:/ Un cântec fără arpă, o rază fără soare,/ Un murmur fără ape, e suflet fără corp,/ Dar înăuntru este o lume-ntinsă mare,/ Aevea pentru dânsul. Cum picături ce sorb/ Toate razele lumii într-un grăunte-uimit,/ În el îs toate, dânsul e-n toate ce-a gândit" ou dans *Rime alegorice:* „Moartea și viața, foae-n două fețe:/ Căci moartea e izvorul de viețe,/ Iar viața este râul, ce se-nfundă/ În regiunea nepătrunsei cețe".

Il est évident qu'Eminescu fait, dans beaucoup de créations, une claire distinction entre l'existentiel et l'humain, respectivement entre le passant et le mortel. Il va consigner, dans le poème *Memento mori,* que dans «l'agrandissement / On trouve les germes de la chute» („mărire/ Afli germenii căderei") en identifiant de cette manière le moment quand l'être humaine reçoive la conscience de soi et va descendre dans la dépression de toutes «les maux qui sont d'une manière fatale liés par une main sur la terre», en créant des fausses images de sa propre condition passante, en s'engageant dans des luttes inutiles, en devenant incapable de s'objectiver jusqu'à la compréhension de son sens, pour se situer interrogativement dans l'existence pour trouver : „Ce suntem noi, ce este astă viață,/ Pe ce se-nșiră ziua de ieri cu azi,/ Cum ne cunoaștem de aceeași?/ Ce leagă fapt de fapt și zi de zi,/ Când ne schimbăm, când orișicare clipă/ E-același nume pentru un alt om?.../ Visu-unei umbre, umbra unui vis – / Om! Care e ființa ta?... Ce face/ Ca tu să fii... Ce face să nu te risipești/ În propriile-ți fapte și gândiri? " (*Planul lui Decebal*)

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mouvement des parties constitutives de l'intérieur de la molécule apparaissent divers degrés et diverses directions de force dont le croisement forme la vie.»

[12] . George Munteanu, *Istoria literaturii române. Epoca marilor clasici,* Editura Porto-Franco, Galați, 1994, p.207.

Dans   *Stefan cel Tanar,* on trouve le même problème ouvert à la conscience: „Ce e viaţa omenească?/ Comedie eternă chiar sub masca morţii”.

«D'une manière étrange, la conscience de la limite prédestinée, la conscience de la disparition du monde ne concentre pas les efforts de l'homme vers une spiritualisation plus profonde, mais, par contre, elle le jette au milieu d'un océan des contradictions, d'où il peut plus retourner au rive. L'ontique est étranglé et l'humain est laissé à la disposition des instincts et des désirs, de l'instabilité et du temps»[13]. „La acelaşi şir de patimi deopotrivă fiind robi,/ Fie slabi, fie puternici, fie genii ori neghiobi.” (*Scrisoarea I*); „Şi noi simţim că suntem copii nimicniciei,/ Nefericiri zârlite în brazdele veciei.../ Şi sufletu-ne 'ntremur ca marea se aşterne/ Tăiat fiind de nava durerilor eterne,/ Ca unde trecătoare a mării cei albastre,/ Dorinţa noastră, spuma nimicniciei noastre.” (*Preot şi filosof*)

Le résultat ? Humiliant! L'homme devient une caricature. „– Lasă-i pustiei, cine-ar fi crezut/ C-atât de mizerabilă a deveni/ Seminţa cea din zei născută.” (*Odin şi Poetul*). La même constatation est trouvée dans le grand poème anthropogénique *Démonisme :* „...Impulsul prim/ La orice gând, la orişice voinţă,/ La orice faptă-i *răul*”.

Ce qui génère ces manifestations provient, sans doute de la dualité humaine : anthropologique, respectivement vivante, sensible, affective et celle ontique, existentielle, reflété pas juste dans l'haute raison et générant de sagesse, mais aussi dans l'esprit permanent connecté à l'absolu. Si l'expérience dans le monde et surtout en dehors d'elle, on pourrait dire, n'est pas possible, c'est due aux toutes sortes d'instincts et surtout due à la volonté de vivre et pas d'exister. Le Demiurge l'explique d'une manière très claire parce que l'intention de l'Hypérion d'entrer dans le temps, provient d'une différente perception de la vie avec les ressources intimes supérieures. Dans le monologue du Demiurge sont exposées les limites généralement connues : le destin, la chance, le temps. „Ei numai doar durează-n vânt/ Deşerte idealuri –/ Când valuri află un mormânt/ Răsar în urmă valuri”.

D'une   autre   côté   sont   suggérés   les   capacités   insoupçonnés d'échappement du «cercle étroit». La décision de l'Hypérion d'aller comme un titan vers son Créateur, pour demander la mort, ne provient pas d'un élan physiologique, ni de la hâte du moment, juste parce qu'il se trouve en dehors de leur domination : «Nous n'avons ni du temps, ni de la place, /

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[13]. *Antropogonia eminesciană,* p.55

Et nous ne connaissons pas la mort». En tombant amoureux pour la fille d'empereur, Hypérion a la révélation de dimensions illimitées auxquelles il ouvre l'amour total. Elle révèle le mystère de devenir immortel en portant le vêtement de la mort.

«La condition existentialiste des hommes comme on voit dans les mots de Demiurge, est l'incapacité ontologique, neurophysiologique, d'objectivation, du regard retourné vers l'intérieur de l'être juste pour mieux comprendre le monde et son marcher, en engageant toutes les capacités mentales dans aux luttes inutiles, en épuisant l'esprit aux victoires de moment pour des intérêts vaines et restant *des êtres étranges,/ Méchantes dans leur futilité,* comme on précise dans le poème *Démonisme* ». En jugeant les choses et la vie depuis les positions, comme on vient de préciser, on est incapables de comprendre et de se rapporter vers les infinités *de pensée* , en suivant des autres buts et en ayant des autres moyens pour les obtenir, c'est sûr que la lucidité du poète semblait au beaucoup de monde l'expression d'un pessimisme incontesté, peut-être obsolète.[14] Donc, la condition humaine, étant juste *partie* est et va rester ambivalente, parce qu'on y trouve *un quoi grandiose*. Au-delà de la nécessité imposée, ce donnée confesse autre chose aussi : à condition qu'il vive, l'homme est connecté au céleste, à l'énergie de son astre, maitre et tuteur, en formant ensemble une unité indestructible, et même s'il fait partie de l'ensemble, il devient une *naissance éternelle* (Ms.2257), donc un morceau d'éternité. N'étant pas soumis aux lois de devenir, libéré de la peur permanente et de l'éphémère et de la subjugation intellectuelle, il arrive de se comprendre lui-même comme *partie* consciente de soi, en connexion avec ce que Heidegger va appeler Das Sein – *L'être.* Pour eux, *même rares et peux, dans le monde Dieu remplace le père, et met sur leur front sa riche pensée.*

Toujours connecté aux ressorts de l'infini, Eminescu est arrivé à la plus haute marche de la compréhension de la vie comme essence détachée d'un long fil des autres essences, en faisant dans l'Ode la plus complexe et stupéfiante confession : «Je ne croyais pas à apprendre jamais mourir». C'est pour cela que la mort est tellement présente dans la pensée du poète. Elle n'est pas la réflexion d'une vision pessimiste parce que l'œuvre d'Eminescu n'est pas un moyen de répression de déceptions accumulées et ni la création d'un misanthrope. Ainsi, ni le pessimisme, ni l'optimisme ne

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[14] . *Ibidem,* p.58

devrait être prises en discussion quand on parle des esprits supérieurs par les capacités d'objectivation. On n'est pas intéressé par les diverses réactions générées par certains contextes, mais la constante du caractère et le rapport mental pour tout ce qui est lié de l'existence. *La pensée à la mort* n'est pas, pour les natures supérieures un simple procès physiologique, mais elle devient la voie pour connaitre la vie, sa plus pleine expérience, si l'homme réussit se découvrir, se comprendre, et se reconnaitre indifféremment de ce qui lui est prédit, comme partie d'un ensemble. C'est ça le sens profond et fidèle de l'existence humaine, et de sa réalisation dépend la compréhension de toutes les *incompris. Apprendre à mourir* inclut inévitablement l'idée de l'être qui a appris à vivre consciente qu'elle se trouve dans la position de conscience déchirée de la Grande Conscience Universelle, de *partie* terrestre cassée de l'ensemble éternel qui fait exister dans le corps et au-delà de lui! Tout ce que nous dit le Poète, il me semble que dans cette clé doit être compris, qu'ici est le début des ressorts souterraines de la pensée eminescienne vers l'océan de son existence caché. La souffrance, le douloureux doux synonyme avec l'ascétisme, avec la mortification des passions humaines, le sauvetage du mental du contingent crée le bon état pour bruler l'intérieur comme dans un feu vivant de la conscience. L'incarnation de la mort dans l'existence de l'esprit génère une révolution intérieure, un ébranlement et un changement tellement complexe des perspectives qu'il dépasse en volupté toutes les autres expériences. Juste à ce moment-là, l'être est prêt pour la ressuscitation dans la lumière de débuts, pour le silence le plus désiré, pour la rentrée dans la paix éternelle. „Nu credeam să-nvăţ a muri vreodată;/ Pururea tânăr, înfăşurat în mantia-mi,/ Ochii mei 'nălţam visători la steaua/ Singurătăţii.// Când deodată tu răsărişi în cale-mi,/ Suferinţă tu, dureros de dulce.../ Pân' în fund băui voluptatea morţii/ Ne-ndurătoare.//…// Piară-mi ochii turburători din cale,/ Vino iar în sân nepăsare tristă;/ Ca să pot muri liniştit, pe mine/ Mie redă-mă!"

En comprenant que la vraie *philosophie est la pensée à la mort* après le Saint Hiérarque Basile le Grand, et en la incluant dans sa signification pas terrestre, comme pas beaucoup de consciences et d'esprits l'ont, il peut paraitre encore inexplicable le désir de mort formulé dans les quatre formes de la poésie *Mai am un singur dor* ? On se rappelle que l'*Ode* et dans *Mai am un singur dor* ont connu des sérieux distillations, étendues pour des années entières, en arrivant dans l'édition publiée par Maiorescu avec une forme presque étrange de l'idée intérieure des premières formes. Autrement

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dit, une fois avec la métamorphose de chaque vers, les essences de la vision eminescienne sur la vie et sur la mort se sont assis dans leur souche et la compréhension de l'humain dans toute sa complexité.

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BEYOND THE MYTH.
THE ROMANIAN POST-COMMUNIST REVISIONISM

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Abstract:

This paper aims to assess the challenging role of post-communist critical and theoretical revisions for the literary canon legitimized under communism. Special attention will be given, therefore, to the so-called „East-ethical revisionism", theoretical direction which, beyond the interpretative excesses involved, brings a necessary resizing of the relation between aesthetics (the autonomy of art) and ethics (the political compromise literature assumes). Although these revisions generated the most acid cultural polemics of the '90s, practical results delay so much that the analysis of their inertia becomes a substantial issue of the current Romanian canonical debate. A good way of access to these interpretative jams remains Monica Lovinescu's critical activity, because Eugen Lovinescu's daughter acquires the role of coordinator of the „East-ethical revisionism".

Keywords:

Literary canon, canonical debate, East-ethical revisionism, Monica Lovinescu, Romanian literary criticism, canonicity, canonization.

25 years ago, the overtowering „canon" of Romanian critical and theoretical debates was, in effect, a *counter-canon*, based on "moral" or „East-ethical revisions." Any undertakings „in favour of" a literary/aesthetic canon tended to become, thus, manifestations of a retrograde or, in any case, of a conservative *anti-canon*, which is morally culpable because it is deemed to side with the communist *status quo*. Because of these construals, which are not only terminological, but also ideological, 25 years after the December 1989 moment, the authentic configuration of „East-ethical" revisions can be understood only through a reverse reading, which may discriminate between the three dimensions these revisions entail: their

programmatic premises, their „practical" results and, respectively, their theoretical potential. The first two aforementioned components appear in a very clear light today, while the third has remained concealed in obscurity, even though it could shed light, I believe, on the Romanian canon-related debates initiated during the first post-communist decade.

1. The ideological platform

Regardless of the name of those promoting "East-ethical revisionism" (Monica Lovinescu, Virgil Ierunca, Gheorghe Grigurcu, Alexandru George, etc.), their ideological premises were identical, at least in terms of their major objectives. On the one hand, it was suggested that the anti-communist struggle should be extended from the political to the cultural/literary sphere. The moral sieve was to accomplish the lustrations that had failed to be carried out at the social level, with a view to reaching a sort of cultural enactment of Section 8 of the "Proclamation of Timişoara", regarding the elimination, contestation or, at least, marginalization of the literary creations and of the authors who had performed similar roles to those of party activists, in reflecting the communist propaganda. On the other hand, it was necessary to reform the literary hierarchy of the post-war period because the literary canon stabilized in the 1960s-70s had been heavily indebted to the censorship and self-censorship that writers, literary critics, theorists and educational policy makers had been subjected to.

2. Practical consequences

The long-term impact of these ideological premises on the reinterpretation of Romanian post-war prose, poetry, drama, criticism and literary history has been minimal, as many researchers have convincingly demonstrated. In a 2010 essay, suggestively entitled „Iluziile revizionismului est-etic" („The Illusions of East-ethical Revisionism"), Paul Cernat notes that „despite statements of intent, the number of critical re-readings systematically applied to canonical authors of the post-war period – obviously, from an updated, 'free' perspective – was ever so insignificant. For our literary criticism and history, these years can largely be considered to have been wasted. [...] Post-December East-ethical revisionism – which is, of course, related to criticism, but perhaps less so with literary criticism – became responsible for maintaining a deliberate, long-lasting confusion

between the ethical, the aesthetic and the political, which led not only to vitiating many value judgments, but also to the vicious parochialization of our cultural field."[1] A similar idea – upheld by a comparative analysis of the concept of „revision" as used by Eugen Lovinescu and George Grigurcu – is voiced by Andrei Terian in the study entitled „Legitimarea revizuirilor morale. De la E. Lovinescu la lovinescianismul actual" („The Legitimation of Moral Revisions. From E. Lovinescu to Present-day Lovinescianism"): „unlike 'literary' revisions, which Ion Simuț characterized as a 'unique,' 'uniform,' 'systematic,' campaign, moral revisions have been *limited, mixed* and *conjunctural*. Their *conjunctural* value is confirmed by the fact that Lovinescu considered them a mere expression of a particular historical moment and never attempted to expand them beyond their initial context. [...] Gheorghe Grigurcu's revisions tend to instantiate themselves in 'perpetuity.'"[2] Moreover, as Sanda Cordoș notes, ethical revisions are extraneous to the foundations of literary criticism, regardless of how ample the interpretive approach is envisaged to be: „So far, in this area, to my knowledge, only disclosures have been made, through testimonials or through the publication of document fragments from the archives. Disclosures, however, create emotions, sometimes even debates, which are very interesting in themselves, but no more than that. In short, I do not think a critic can propose an *ethical revision* of literature without great damage to the latter."[3]

3. Theoretical potential

However, even at the risk of bordering on the counter-factual, it appears that the post-communist revisionist undertaking could have had a more substantial impact if the theoretical insights provided, for instance, by Monica Lovinescu's interventions had been valorized. Despite the fragmentarism that is inherent to her critical approaches, Monica Lovinescu gradually constructs, in an effort marked by sufficient self-contradictions

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[1] Paul Cernat, "Iluziile revizionismului est-etic," in *Observator cultural* (I-III), no. 282-284, September 2010.

[2] Andrei Terian, "Legitimarea revizuirilor morale. De la E. Lovinescu la lovinescianismul actual," in *Critica de export. Teorii, contexte, ideologii*, București: Editura Muzeul Literaturii Române, 2013, pp. 198, 206.

[3] Sanda Cordoș, "Grija pentru nuanță," in *Steaua*, no. 3 (749), year LXII, March 2011, pp. 21-22.

and self-revisions, a fairly coherent conceptual platform whereby literature is evaluated and interpreted.

3.1. Canonicity vs. canonization

Briefly, albeit not necessarily reductively summarized, Monica Lovinescu's "East-ethical" conception highlights the difference between *canonicity* (the aesthetic value of a work, determined by a strictly literary analysis) and *canonization* (the cultural and social legitimation of a work/author, based on extra-aesthetic factors: political, ideological, ethical, etc.), a difference analysed by E. Dean Kolbas, in the footsteps of Theodor Adorno's "aesthetic theory."[4] As the author of *Unde scurte (Shortwaves)* almost deliberately emphasizes, in the context of the communist dictatorship, and, by contagion, in the post-communist period, aesthetic values "alone" do not establish a hierarchy, because they are sometimes subordinated to ideological interests, while at other times they remain the product of analytical grids influenced by the socio-political context. Artistic success (the proof of "canonicity") is defined by Monica Lovinescu in a classical manner, as the symbiosis between *strangeness* (stylistic and visionary estrangement), *originality* (confounding the horizons of reception) and *universality* (the ability of transcending particular or conjunctural problems). By contrast, the social and national representativeness of an

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[4] E. Dean Kolbas, *Critical Theory and the Literary Canon*, Boulder, Colorado: Westview Press, 2001, pp. 139-140: "If canonization is the cultural process by which selected works are continually rewritten and reproduced, becoming so absorbed in a culture that they are perceived as familiar and even commonplace, then canonicity as a measure of aesthetic quality can also be the judgment of a work's radically critical potential, one which is as subversive of the status quo as it is of its own institutional accommodation. In spite of these tensions, contradictions, and ambiguities, it is possible to make some general concluding remarks without denying those tensions or forcing them into a premature and artificial reconciliation. Literature is not made in a social vacuum, and neither are its critical reappraisals. To be at all comprehensive, therefore, any critique or analysis of the canon must also include a metacritique of the claims that are made about it, an assessment of the social and material conditions of their own possibility, especially those that have done most to influence the form the debate has taken. To the extent that specific modes of production affect not only the form and dissemination of cultural works but also the discourse about them, the economic principles and ideological mystifications of capitalist society affect not only the production and reproduction of literary canons but also the rhetoric surrounding them."

artistic creation (hence, its "canonization") is certified, in totalitarian regimes, solely by its outspoken and overt *subversiveness*: the courage of opposition to the dictatorship, the willingness to relativize dogmas, the undermining of utopias, and the promotion of liberaland democratic values.

Examples of this critical conception can be identified, throughout time, in the numerous interventions made by the editor of "Free Europe" Radio. For example, in the journals covering the last communist decade, Monica Lovinescu confesses her constant willingness to censor her critical spirit in order to voice ideologically pragmatic judgments, information being organized according to the impact it might have "in Bucharest". Terms like "strategy"[5] or "tactics"[6] are often encountered in her diarist notes. Moreover, there is almost no interview from the years 1990-1992 in which the former exile does not express the need for the dissociation, but also for a symbiosis between the aesthetic and the ethical (canonicity/canonization). At least at the discursive/declaratory level, there should be no ambiguity: "In Romania, resistance was mostly of the aesthetic type. Because of the socialist-realist past, in the period of pseudo- or quasi-liberalization, the ethical criterion and the political criterion were despised, since it was deemed that they had been placed in the service of socialist realism. Erroneously deployed, but serving it nonetheless. A literature of high quality was created, much more synchronous with what was produced in the West [...] I do believe, however, that something was missing: the contempt for ethics that I could sense from afar was somewhat harmful. Hence, the, perhaps, too great insistence in these texts of ours [...] a little annoying, in effect, on the ethical criterion and on ethics – the criterion remaining, in any case, aesthetic. I believe that Romanian literature is one of the most aesthetically refined literatures of the East, which, in broad outlines, appears to have been devoid of the ethical obsession."[7] It comes as no surprise that the much vaunted "death of the author" appears to her as a theoretical fad, which only the democratic cultures of the West can afford

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[5] Monica Lovinescu, *Jurnal 1985-1988*, Bucureşti: Editura Humanitas, 2003, p. 270.
[6] Idem, *Jurnal 1990-1993*, Bucureşti: Editura Humanitas, 2004, p. 179.
[7] Answer to a round table of the Group for Social Dialogue, transcribed in *22*, no. 15, 27 April 1990, apud *Cronologia vieţii literare româneşti. Perioada postcomunistă*, vol. I (1990), foreword by Acad. Eugen Simion, note on the edition by Bianca Burţa-Cernat, Bucureşti: Editura Muzeului Naţional al Literaturii Române, 2014, p. 193.

for a limited period of time, while the "return" of the author – with all the implicit moral responsibilities thereof – becomes a necessity of Romanian literature.[8] Not once, Lovinescu, the literary exegete, proposes even identifications, at the level of vision, between the author-narrator-characters, assuming the necessary compromise of obliterating minimal narratological dissociations.[9]

3.2. The revisionist hypercanon

That is why canonical revision (a gesture of retrieval and reparation) is predicated on upheavals of the representative standing of a personality or a work for a particular moment in literary history, for a stage in the evolution of society, rather than on value detraction. Monica Lovinescu proposes, therefore, a process of interpretation (which is altogether different from judgment passing in a trial) which aims to identify, as accurately as possible, and not to obscure the impact of the moral compromises committed by the "classics" on both parts of such authors' creations and on their critical reception. The aesthetic canon is, therefore, not deconstructed but – in the words of David Damrosch[10], hypercanonized, by being purified/freed from its overtly extra-literary aspects: "the ethical, under the exceptionally dramatic circumstances of Romania under communism, does not replace the aesthetic criterion, but also joins it, like a necessary threshold [...] I do not see why "revisions" should be considered a "sanction" imposed on literature [...] Who may presume to deny, for instance, G. Călinescu's *History of Romanian Literature* if his "optimistic" chronicles and concessions are called into question? Can Sadoveanu be removed from literature if his post-war opportunism is shed light on? [...] What would Sadoveanu's work be if it were limited to *Mitrea Cocor*? There can be no sanctioning. Every culture worthy of the name – and not just in Eastern Europe, which has gone through unprecedented experiences – undertakes such revisiting or revisions of the past, as the function of criticism is to vitalize culture, not to punish. It is only in Romania that the fear of

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[8] Monica Lovinescu, *Unde scurte III. Posteritatea contemporană*, Bucureşti: Editura Humanitas, 1994, pp. 334-341.

[9] Passim. Idem, *Unde scurte IV. Est-etice*, Bucureşti: Editura Humanitas, 1994.

[10] David Damrosch, "World Literature in a Postcanonical, Hypercanonical Age," in Haun Saussy (ed.), *Comparative Literature in an Age of Globalization*, The John Hopkins University Press, 2006.

blameability reigns supreme, as if a sacrilege were being committed. It is because of this that revisions do not abound."[11]

3.3. The jams of revisionism

This last sentence of Monica Lovinescu's, dating from 1994, contains a great truth, even though it is uttered via two false assumptions: revisionist efforts were, indeed, "abundant", becoming a critical obsession, whose reverberations extend until today, and the "cause" of their failure cannot be explained solely through the counteroffensive they allegedly triggered. Indeed, it has become clear that East-ethical revisionism missed revisiting post-war literature, even though – as I have tried to demonstrate – at the theoretical or conceptual level, Monica Lovinescu configures the first consistent explanation, with sufficient correspondences, in the Western cultural space, with the (extra)aesthetic branchings on which the literary canon is founded. The reasons why these principles of literary history and criticism did not gain ground in the first post-communist decade have nothing to do with their potential conceptual precariousness, or with the opposition those ideas encountered from the so-called "conservative" defenders of aesthetic autonomy. On the contrary, the causes underlying the failure of East-ethical revisions could be understood through an approach that I would call *imagological*. From the outset, what interfered with the process and impact of revisions was the mythologisation of Monica Lovinescu's activity, which the exegete herself condoned, as did various personalities of the Romanian intellectual milieus (including due to political reasons).

3.3.1 Self-mythification

A simple reading of *Unde scurte* (*Shortwaves*) (six volumes published between 1990 and 1996), designed to inventory her journalistic/radio activity during her exile, of the memoirs entitled *La apa Vavilonului* (*By the Waters of Babylon*), written in 1998, with the intent to retrieve the period from before 1980, when *Jurnalul* (*Journal*) was begun, reveals the psychological and biographical motivations of Lovinescu's

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[11] The talk between Dumitru Chioaru-Monica Lovinescu-Virgil Ierunca, dated "October 1994," transcribed under the title "Revizuirile sunt necesare, mai ales în perioada aceasta de tranziție înghețată," in *România literară,* no. 9-10, 15-21 March 1995, p. 12.

revisionist approach. Thus, the leitmotiv of these volumes remains the image of the mother, reiterated for multiple reasons – reading an article about the murders committed in the communist prisons, receiving a call from a "pal" of hers during the period of detention, the loss of a loved one, and even for no reason at all. These are the sequences that relativize, always reconfirming, at the same time, the sacrifices entailed by the condition of exile and the legitimacy of critical activity.

A symptomatic entry is that of 25 April 1984, the day in which they were informed of the death of Virgil Ierunca's mother in the most atrocious manner (by having a postal order stating that the addressee was "deceased" returned to them). This is probably the point of maximum tension in the journal. Especially after 1990, what is demonstrated is a fundamental incompatibility between the memory of the maternal figure and the need for (re)ordering personal or communal memory: "I have committed the necessary mistake of searching, reopening dossiers and, especially, reading from her last letters. And I could see what I had actually known all along: no wound has healed. After this I am no longer good for anything. (Friday, 6 April 1990)," "I reopened mother's *Dossier* [...] I wasn't up to anything else all night. It hasn't healed. (Friday, 27 December 1991)," "I came across a chronicle I's written about mother's arrest [...] and got stuck for a week, unable to write a single note. (Thursday, 17 December 1992)," "For as long as I live, her grave will be inside me (Tuesday, 1 June 1993)."[12]

This constantly relived trauma may explain a note of the kind written on 14 April 1990, just two days before returning from her almost half-a-century-long exile: "But in fact, it is not for the writers that I'm coming back to Romania, after 40 years. I have been through life waiting for this moment. Now that it's knocking on the door, I wonder if I was right, if bracketing my existence has served any purpose. Right now, when the "purpose" seems clear to the others. The blame, above all, is mine. I am not– and I never will be – able to cope with mother's arrest and death in prison. It is not from the ethical shallowness of Romanian writers that my *la nausée* stems from, but from here."[13] Only thus, through a sense of martyrdom converted into self-mythification, could one understand the

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[12] Monica Lovinescu, *Jurnal 1990-1993*, ed. cit., pp. 91, 204, 300, 351.
[13] *Ibidem*, p. 94.

inconsistencies, excesses, and confusions that punctuate many of Monica Lovinescu's public statements. In these situations, the difference between the "canonicity" and "canonization" is obliterated, as her revisionist efforts are guided by rhetorical impulsiveness rather than by analytical rationality. Not only are "cases" settled by the very critics of the 1960s-70s artificially reopened,[14] but constant, rough detraction awaits those writers (Valeriu Cristea, Augustin Buzura, Eugen Simion, Marin Sorescu and Fănuş Neagu) who allegedly harbour pro-Iliescu (hence, neo-communist) sympathies, asserting the necessity of defending the autonomy of the aesthetic.[15] All their arguments are usually caricatured. Her opposition to the East-ethical revisions incites her recourse to labelling, such as "localism," "nationalism," "opportunism," "critical inertia," "methodological retardation," and causes her downright revulsion.

Predictably, any debate is cancelled, nay, worse, Monica Lovinescu's theoretical project is undermined, making room for sterile polemics and idiosyncratic manifestation. Suggestive, in this regard, is the stand the editor of "Free Europe" Radio takes in relation to the moral reconsideration of Mircea Eliade. Norman Manea's essay "Felix culpa," published in *The New Republic* (in which the great scholar's Nazi affiliations are castigated, but in which his literary and philosophical work is, at no time, misinterpreted from an ethical vantage) occasions a series of attacks launched by Lovinescu the exegete – extending across several years

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[14] See Andrei Terian, "Revizuiri şi compensaţii," in *Steaua*, no. 3 (749), year LXII, March 2011 p. 31: "the paradox is that the most important 'East-ethical' revisions in the post-December 1989 period remain those that were operated before 1989. Eugen Barbu was already finished as a novelist in 1990, and his exclusion from the Union was just a cherry on top the cake of 'revisions'; moreover, the ambiguities, the political slippages and the ethical relativism in the prose of writers like D.R. Popescu or C. Ţoiu had already been sanctioned by the literary reviewers of the communist period. Thus, after 1989, not much had been left to 'review.' There was still explaining and detailing to be done, since one of the tactics frequently adopted by the literary critics of the communist period had been to conceal their ideological and moral reserves behind 'stylistic' reproaches (or, sometimes, behind a demonstrative silence)."

[15] Passim. Monica Lovinescu, "Un chinez: Valeriu Cristea," in *Convorbiri literare*, no. 41, December 1990; Magd Cârneci's interview with Monica Lovinescu and Virgil Ierunca, entitled "Scriitorul trebuie să vegheze la mersul lucrurilor în cetate," in *22,* no. 33, 21 August 1992.

(as Claudiu Turcuş germanely analyses the case in *Estetica lui Norman Manea*[16]). These attacks are expressed through syntagms intended, as it were, to violate the very East-ethical revisions initiated by Monica Lovinescu: the author of *The Black Envelope* is accused of promoting "confusions" that impart a "bizarre aspect" to literary life, that the entire article is an "attack against Eliade" (because "a dark stain" is spilled on his entire activity), that it evinces "bad faith" or "just blindness to the Western realities" because it questions the writer's silence about the "sin of youth," even though he should know that "in the West, confessing that you were a communist or a Stalinist brings no prejudice, on the contrary, it is rather highly regarded; by contrast, adhering to some form or other of fascism, however transient, represents an indelible stain, capable of putting an end to any intellectual career."[17] What may be noticed here is not only the double standard, but the plea, in effect, for polarized revisions of the literary tradition. "The trial of communism" should monopolize the autochthonous cultural scene, regardless of the excesses and injustices involved, perceived as necessary compromises for exorcising the demons of the past and for entry into normality.

3.3.2 Mythification

Normally, this "bellicose" logic, rhetorical impulsiveness and the blatant sequences of self-contradiction should have been allayed and addressed by the other supporters of East-ethical revisionism. However, in symbiosis with the exegete's self-mythifications, there appeared a second blockage: the cult for Monica Lovinescu. Admiration and gratitude for the capital role she had assumed by being the "voice of Radio *Free Europe*" during the years of communism (a benchmark for all the Romanian exiles, as well as for those who had the opportunity to visit Paris) were derailed, in time, into a mythology that no longer allowed the rational perception of her ideas of literary criticism, theory and history. Gheorghe Grigurcu called her "a Cassandra of literary criticism"[18], hence, an unheard and misunderstood

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[16] Passim Claudiu Turcuş, *Estetica lui Norman Manea*, Bucureşti: Editura Cartea Românească, 2012, pp. 209-214.
[17] Monica Lovinescu, "Câteva confuzii," in *22*, no. 10, 19 March 1992, p. 13.
[18] Gheorghe Grigurcu, "O Cassandră a criticii: Monica Lovinescu," in *Viaţa românească*, no. 5, May 1992, apud *Cronologia...*, vol. III, ed. cit., p. 284.

voice of the truth. Other qualifiers commonly encountered in newspapers during the immediate aftermath of the 1989 Revolution included the reference to her "exemplary consciousness, which keeps hope alive." Gabriel Liiceanu added later that "History had turned us into cripples of self-expression, and they [the radio reviews] returned to us the gift of words."[19] Dan C. Mihăilescu also wrote quasi-dithyrambic notes, referring to the house of the Lovinescu-Ierunca spouses as "a Mecca of Romanian exile."[20]

In conclusion, Monica Lovinescu's "East-ethical" revisions – fundamental for the Romanian debate on the literary canon – are invoked, quoted, but not re-read and, in any case, not "revised," so today they seem doomed to an ever increasing ideological deployment, correlated with an ever decreasing critical applicability, as Bianca Burța-Cernat notes in a comment on Monica Lovinescu's *Jurnalul inedit. 2001-2002 (An Unusual Journal. 2001-2002),* published in 2014: "Giving her all due consideration as a critic that cannot be overlooked except by ignorance or ill-intention, it would be wise to identify Monica Lovinescu as a voice and not as the *Voice*, with *a* vision and not with the Vision, as a critical/ethical/civic attitude and not as the supreme model of critical/ethical/civic attitude in a particular historical context, as a conscience (with its bright sides and with its equally natural penumbras) and not as the Conscience – or, in Liiceanu's ecstatic terms, as the 'good conscience of the Romanian nation." In short: as a human and as a critic, not as the Human, not as the Critic, not the myth, not the statue, as Monica Lovinescu's image threatens to emerge after 1990, against some *bon ton* laments in certain literary circles."[21]

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[19] Gabriel Liiceanu, *Declarație de iubire*, București: Editura Humanitas, 2001, p. 89.

[20] Dan C. Mihăilescu, *Literatura română în postceaușism*, vol. I: *Memorialistica sau trecutul ca re-umanizare*, Iași: Polirom, 2004, p. 238.

[21] Bianca Burța-Cernat, "Un epilog diaristic și prologul unei reevaluări critice (I)," in *Observator cultural*, no. 758, 6 February 2015, p. 12.

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THE DRAMATIC ADAPTATIONS OF PICU PĂTRUŢ AND EUROPEAN MODELS

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Abstract:
An adequate approach to the works of Picu Pătruţ – poems, adaptations, copies, popular theatre plays, miniatures – demands a discussion of the concepts of model and original creation, and an analysis of that which various scholars have deemed to be an adaptation of certain themes to fit local specifics.

Popular theatre, and more so religious popular theatre, developed in Romanian territories and across all of Europe based on certain models that, as much as one may try, cannot be made secular, since they are in fact dramatizations of biblical situations. A servant of the church, though he may add his own contributions to a text or a picture, cannot and may not overstep the boundaries of the canon.

Keywords:
Religious popular theatre, *Nativity Plays*, *The Myrrh-Bringers*.

In 1918, in the town of Săliştea Sibiului, Oprea "Picu"* Procopie Pătruţ was born.

After 1905, when Onisifor Ghibu discovered the meek clergyman Picu Pătruţ, over 30 after his death (Picu Pătruţ lived as a monk in his village, which is to say *in the world*, up until 1872, when he was taken by a chest illness brought about by a great crisis of conscience), his works not only roused interest, but awe and admiration.

In the magazine Manuscriptum XVI, no. 4(61), 1985. P.115-132, a text belonging to Onisifor Ghibu was published; a document filled with pathos, but at the same time a declaration of faith in the talents and the modest but unique destiny of Picu Pătruţ: *From a very young age, he displayed strong inclinations toward a religious life, which determined his parents to allow him to enter the service of the church, like Abton Pann, at the age of 11. From 1829 until 1872, he would serve first as a cleric's helper, then as a cleric or vicar of the "great" church in his village. He*

continued this work in the years 1848-1852, when he also worked as a teacher at the local elementary school, a substitute for one of the two teachers who had joined the military. During his lifetime, Picu was most intimately connected to his town of

* Picu is a diminutive of Oprea, Procopie is his monastic name.

Săliştea, which he only left on two occasions: when he went to Ţara Românească in order to visit some monasteries in the Vâlcea jurisdiction, and in the year 1862, in order to receive his official monastic tonsure at the Cheia skete (Vâlcea jurisdiction). In reality, the latter act was a mere formality, seeing as Picu had lived a harsh monastic life since youth, strictly observing the rules of monkhood life and even changing his name to that of Procopie. Taking the habit at a monastery and then returning to his village to live out his new life as a monk was in accordance with Picu's own personal concept of monkhood. Picu could never make the decision to live in a monastery, the contemplative life of which he deemed insufficient and the discipline of which he found overly weak as well as pointless. He did not feel any need for external constraint, but wished to master himself and life not only for himself and God, but for people; and not only in prayer, but above all in the love of his community and hard labour. Had he lived in another time and place, he might have been another Anthony of Padua or Francis of Assisi in the field of socio-religious endeavours, a Roland or a Greban in the field of poetry and mystery, a Ion Cucuzel in the field of religious chanting, a Fra Filippo or a Botticelli in the field of painting, a Pastalozi in the field of education, and so on.(Excerpt from the work: Onisifor Ghibu, A Rustic Representative of Romanian Spirituality from the Half of the 19th Century: Picu Pătruţ of Sălişte Graphical art and technique, XI,1940*).*

He has been called "a manifestation of the mysterious human energy" (Onisifor Ghibu), "a synthesis of popular genius" (Zoe Dumitrescu Buşulenga), an "encyclopaedist of the rural soul" (Răzvan Teodorescu), a „genius of Transylvania" (Ioan Alexandru), „the Romanian pearl of Transylvania" (Nicolae Iorga), "a Transylvanian Anton Pann" (N.Cartojan). These are not only laudatory, but very precise and pithy characterizations.

In recent years, Picu Pătruţ has been brought back to public attention through a number of exhibitions: the *Picu Pătruţ* exhibition in 2012 at the Romanian Peasant's Museum in Bucharest and the *Europe's Last Great Miniaturist* exhibition in 2014 at the Astra Museum in Sibiu.

His fundamental work, begun in 1842, is called "Stihos or Verse..." and comprises the following in its 1400 pages: 474 chants and hymns, 577 miniatures and 112 vignettes, all in colour, 367 original verses, 107 copied with due credit to their source: Anton Pann, V. Aaron, I. Tâncovici. In 1976, Octavian Ghibu published a bibliography of the entire work, which includes additional original pieces, as well as compilations or merely copied works such as: Dimitrie Cantemir's "The Divan", Anton Pann's "Musical Verses", Gherasim Gorjan's "Christian Manual", S. Gessner' "The Death of Abel" as translated by Al. Beldiman, Eugene Sue's "The Silver Cross" as translated by I. Eliade etc.

By enumerating these copied works, we run the risk of portraying Pătruț as a mere copyist. However, this is not the case, and those who seek to discover his works will notice that, in addition to his natural efforts to correct or adapt the language, Picu Pătruț also provides illustrations, which entails that he provides his own interpretation of the text. We have followed intently Octavian Ghibu's analysis published in the magazine The Romanian Orthodox Church (CV, no. 5- 6, 1987, p. 81- 101) regarding the differences between original and copy with "The Divan" by Dimitrie Cantemir*.

We have introduced this data into the present study because an adequate approach to the works of Picu Pătruț – poems, adaptations, copies, popular theatre plays, miniatures – demands a discussion of the concepts of model and original creation, and an analysis of that which various scholars have deemed to be an adaptation of certain themes to fit local specifics.

Popular theatre, and more so religious popular theatre, developed in Romanian territories and across all of Europe based on certain models that, as much as one may try, cannot be made secular, since they are in fact dramatizations of biblical situations. A servant of the church, though he may add his own contributions to a text or a picture, cannot and may not overstep the boundaries of the canon. Picu Pătruț knew this.

His copies of the secular texts by Eugene Sue, Gessner, and Alexandre Dumas the father, were made for personal use. In his rich correspondence with various monks and nuns, there are very many references to these transcriptions, to his work as a copyist and illustrator of religious books, but not to the secular ones. *Picu did not live through the church, but for the church and its moral ideals, devoting every moment of his life to the service of God, through chanting, writing verses, painting holy*

scenes, reading religious and theological books of the church, and through his labours of love toward his fellow man. He added to the St. Petersburg copy of the Bible 400 pages written with his own hand, in admirable Cyrillic calligraphy, comprising the prefaces to all the previous Bibles and moral lessons from the Church Fathers, and in addition to this, 139 illustrations, true masterpieces of great artistic inspiration and accomplishment. (Excerpt from the work*: Onisifor Ghibu, A Rustic Representative of Romanian Spirituality from the Half of the 19ᵗʰ Century: Picu Pătruţ of Sălişte,* in Graphical art and technique, XI, 1940*).*

We have provided this preamble because, considering what we wish to show in our study, it is useful to pinpoint and clarify the biographical and bibliographical coordinates of Picu Pătruţ. We have not referred to him as an *author* precisely so that we may introduce the idea of an "autochtonization" of foreign models, for what Picu Pătruţ has accomplished is not, at least when it comes to religious drama, a syncretic process, as it has often been pointed out (Dan Simionescu, Viorel Cosma), but rather a local adaptation of certain themes.

The Academy Library possesses a significant number of texts of varying lengths dating back to the end of the 18ᵗʰ century and the beginning of the 20ᵗʰ century, generically titled VICLEI. In terms of structure, they can be divided into two categories: with characters and without. The short texts have no characters and are, in fact, compositions specific to religious ritual, also known as *doxologies* . Picu Pătruţ's versions cannot be divided into these two categories, even though three of his texts are somewhat short. We encounter the doxology model in other writings of his like the Star Chants, but not in these dramatic structures out of which one was published by Elisabeta Nanu and dated 1838 and one was published by Mihai Moraru and dated 1841, May 13ᵗʰ.

Picu Pătruţ's *Nativity Plays* were published rather late by Elisabeta Nanu as *A Manuscript of Nativity Plays by Picu Petruţiu*, in the Annual of the Folklore Archive, VI (1942), p. 301 and next. In 1986, Mihai Moraru published, in *Art History Studies and Research, segment Drama, Music, Cinematography*, T. 33, p. 58- 67, two more previously unpublished texts belonging to the *Nativity Plays*, so that we find ourselves in the situation of taking into account 5 versions, as opposed to the 3 which have been analyzed and commented upon.

The first mention of the two unedited texts commented upon by Mihai Moraru is made in O. Ghibu's, *Bibliography of the Works of Picu Pătruţ of Săliştea Sibiului, in the Romanian Orthodox Church, XC.IV, 1976, no. 3-4, p. 414-428.* As such, neither Elisabeta Nanu nor N. Cartojan were able to analyze these versions. There are no major differences between these and the others, but they do offer valuable insight in a possible and necessary comparison with the versions published by Ioan Tomici in *Brief Teachings for the Rearing and Good Conduct of Romanian Youths, as well as Various Exquisite Churchly Songs and Some Pious and Delightful Worldly Ones*, Buda, the University Typography, 1827, or those published by Anton Pann. In his analysis of them, Mihai Moraru reaches the conclusion, which we second, that *"they must be regarded as two different plays, having their own dramatic development, and possibly even different sources. Version 1 (Herod's Dispute with the Three Kings) is represented in Picu Pătruţ's manuscripts by the first two edits in ms. misc. I din 1837–1838 published by E. Nanu and the second text in ms. misc. III din 1841. A comparison between the dramatic development of these three texts with that of the one printed by Ioan Tomici in 1827 clearly shows that we are dealing with the same version within which the older text (1827) is in prose form, and the following three (1837, 1838, 1841) are in verse form. The other version (2), more ample, is represented by the third Nativity Play text in ms. misc. I (1838) and by the first one of the texts in ms. mise. III (1841). Neither of these two versions warrants us to assume an influence from Anton Pan's version, because, even if we were to admit the existence of an 1822 edition of Anton Pann's Star Chants, we still could not conceive that a presumptive text of a Nativity Play in this even more presumptive edition would not have also been included in the 1830 edition, but only published as late as the 1846 and 1848 editions, in a very short fragment with no dramatic unity."* Art History Studies and Research, segment Drama, Music, Cinematography, T. 33, p. 58- 67

The last remark is important seeing as numerous scholars were convinced that the *Nativity Plays* were lifted in the 19th century from Anton Pann's selection and not, much more plausibly, that these versions had circulated the entire Romanian territory in the form of local adaptations.

The first version published by Elisabeta Nanu is short and introduces, along with Herod, the Magi, and the Angel – the Philosopher, a

character that comes from Western models: the Star Bearer. The second version does not differ from the first. The third version is completely different with regard to the number of characters, instructions for direction, scenography, and costumes, as well as with regard to its treatment of the theme. The Germanic and Hungarian models call for the introduction of scenes involving Mary and Joseph and their dialogue with Herod about sheltering the Holy Family, the kings hatred and malice, and their eventual banishment. This prologue brings to mind a classical approach to constructing a play, where the beginning serves to present the context, the dialogue serves to describe the characters, and the villain is introduced, so that by the time the Magi arrive, we have established the conflict, the climax, and the final oration.

The version published by Mihai Moraru in *1841, May 13th* brings about still more new elements, a sign that the theme has further matured and developed.

In a comparative analysis of Picu Pătruț and Anton Pann, we note major differences as well. Firstly, there is the difference regarding staging. The talent of the miniaturist Picu Pătruț brings to his directorial instructions a pictorial quality that is lacking with Anton Pann. His staging and costume instructions are completed with instructions regarding the entering and exiting of the stage: *"Herod must be dressed as an emperor, with a purple robe and a crown, and girded with a sword. The [Magi] Kings of the East must like be dressed and girded with swords, bearing slightly platters in their hands, whereon they have laid their gifts for Christ, that is, gold, frankincense, and myrrh. And in their right hands – sceptres. Herod's pageboy, standing by the emperor, must also be well dressed. And a small, beautiful child, dressed in the way of angels, with a white garment, with a glittering halo crown, and pretty wings, and holding in his right hand something like a broadsword and in his left hand a bell with which he beckons the Kings. Then, Joseph, Mary's betrothed, dressed like a carpenter, carrying a few tools on his back, such as a saw, a hatchet, a chip axe, and others. The Virgin Mary must be dressed prettily, like a pure maiden; and walk behind Joseph. After them, the three shepherds, dressed in their coats, and wearing shepherd's hats on their heads, and holding shepherd's staffs in their hands. And in their right hands, holding some gifts, that is to say, one of them – two lambs, another – a ram, and the third*

– a handsome loaf of cheese. With all this in order, let them walk forth and recite the following words. Questions and answers, as I will show below."

This type of instructions, which occur at various points throughout the play, seem to be more than clarifications regarding the context of the performance. They also act as a precise establishing of the ritual. Picu Pătruț, as we notice in some of his other writings as well, is a devoted servant and preserver of churchly lore. An overstepping, through language or instructions, of the bounds of what is accredited by churchly teachings and rites, may be permitted through the "autochtonization" of language, as correctly noted by Mihai Moraru: "Considering that Picu Pătruț's main reading materials were writings that existed in Romanian literature around 1700, the vocabulary of the *Nativity Plays* contains a greater number of regional terms than that which his readings would have warranted. The forms in which some religious terms occur, such as *azidenţie* (sheltering; unattested in other texts; probably from the Latin *assidere*: to stop, to stay in one place), *păradie* (German, *die Parade:* parade), *armadie* (Serbian, *armada* and Hungarian, *armada), desputuluire, a desputului* (Hungarian *disputálni:* to have a confrontation, to hold a dispute), *gratulaţie* (German, *die Gratulation*: congratulation) indicate, on the one hand, that we are dealing with elements of scholarly origins, existing especially in Transylvania and the Banat, but on the other hand, that these elements had already been naturalized, some even becoming vulgar terms (which is the case with *armadie*, which, phonetically speaking, is not satisfactorily accounted for by the etyma proposed by the Academy Dictionary, *sub voce).* For two literary terms, attestations half a century prior to their occurrences in Picu Pătruț's manuscripts *(gratulaţie*, 1772 and *despotaţie,* ms. BAR 2507 from 1797) prove that these terms of literary origins denoted two literary genres well known and cultivated as early as the beginnings of the Illuminist movement. Although, considering their origins, both the congratulation and the dramatic dispute genres are linked to disciple performances, in Picu Pătruț's plays we do not encounter the dialogic opposition between the literary and vulgar element, specific to collegium theatre".

There is, however, no allowance for the crossing of rite and ritual bounds into parody, like in certain Moldavian or Wallachian texts; the tone always remains always, if not grave, assured and serious. Perhaps a single moment has strayed into the comical, namely the scene with the Shepherds:

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Then, the Angel goes to the shepherds, and one of the them rises and,
rubbing his eyes, says:
I don't know what I dreamt,
that startled me so,
the angel came to me and I awoke.
But rather than speak of what I did see,
I'd best turn around and go back to sleep.
Then, the shepherds go back to sleep switching sides, but while they sleep a
while longer, the magi sing ",,O, What Glad Tidings!" (list). And when the
magi are done singing, the angel returns to the shepherds and sings:
Rise up, rise up, you shepherd men,
and quickly do awaken,
so you may find the Lord Christ! (twice)
Now, the first shepherd wakes up again and brandishes his staff at the
others, saying:
Rise up, my dear brothers,
and quickly do awaken,
so we may go to Bethlehem
and see our Lord Christ then!

Even this scene will later return to a serious tone and reenter the realm of ritual. We also notice, in Picu Pătruţ's text, the addition of a new character: the PAGEBOY, which means servant or slave, often utilized in Transylvanian texts with both its Hungarian meanings: disciple or servant. Hungarian words are, in fact, used in these texts quite often (*csapódni:* to strike violently, *hunsfut:* shrewd) and indicate a regionalization and contextualization characteristic to the time.

In a miniature by Picu Pătruţ, we notice that, unlike in other geographical areas, and for the sake of remaining in accordance with the information provided by the Bible, the magus Caspar is black*.

What surprises us, however, beyond versification and language, is the spoken character of the text, with expressions of an exclamatory nature: "O, you, Herod", or the interrogative formulation that generates the dialogue, a mark of primary theatricality:
Hey, you, are you afraid of him,
a man so cowardly and dim?

Although the *Nativities* are, with Picu Pătruț, *MUSICAL VERSES at the Birth of our Lord Jesus Christ Gathered from Various Books and from Various Teachers. And Questions with Answers, between King Herod of Judaea and the Magus Kings from the East* **or, with Anton Pann** *Songs from Nativity Plays Sung at the Birth of the Lord*, it is surprising that in the former's versions do not make much use of the word Bethlehem, the Saviour's place of birth. This is another way of bringing the play's setting closer to the place of performance and the actors involved. The costumes are given general descriptions and the props are a part of the daily lives of the players and the public. Thus, Joseph is clothed in traditional garments and carries tools specific to his trade: *Joseph, Mary's betrothed, dressed like a carpenter, carrying a few tools on his back, such as a saw, a hatchet, a chip axe, and others.* **Mary, mother of Jesus** *The Virgin Mary must be dressed prettily, like a pure maiden; and walk behind Joseph.* (This is in accordance with the Transylvanian custom of women walking behind men).

This version, dated March 1841, is essentially a theatrical play. If the versions published by Elisabeta Nanu displayed an overwrought style and seemed to be influenced by or loosely adapted from Hungarian texts, in the case of this adaptation, as proven by the writing style as well as the accompanying illustrations, we are dealing with an original work which Picu Pătruț even signed:

The end.

Sălişte, May 13th, 1841. Vicar Picu Pătruț.

Another genre of drama that Picu Pătruț brought to the Romanian territories is the liturgical drama of the Passions. Thus, after the celebration of Christ's Birth, another important Christian celebration is that of the Resurrection.

During the Western Middle Ages, it became widespread as the well-known "La Résurrection", or in German speaking territories, "Die Pasionsspiele", "Die Marien am Grabe" (The Marys at the Tomb), while in Romanian territories it was performed and passed down as "Mironosiţele" (The Myrrh-Bringers).

It is clearly influenced by and adapted from a Catholic model, even with its narrow area of circulation. *The Myrrh-Bringers* was performed, starting the 19th century, particularly in the Transylvanian area. The text was published for the first time by D. St. Petruţiu, as *The Myrrh-Bringers – a*

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Religious Play from the Land of Săliştei, in the Annual of the Folklore Archive, IV, p. 13 and next in 1937, and in 1938 Victor Ion Popa would rework it into a play that would keep the original title.

Picu Pătruț's work observes the structure of liturgical plays in the Catholic style almost entirely, but adapts and "autochtonizes" itself through text and side notes, in order to remain in keeping with the celebratory character of its occasion. Its structure brings to mind a theatre poem made out of questions and answers, containing lamentations and biblical references.

This work too brings us to the conclusion that the multiple ethnical intersections in the area of Mărginimea Sibiului and the burning desire of this lay monk called Procopie to educate his community on moral and above all religious values have determined him to adopt and introduce into the existential space theatrical models taken from Romanian or foreign areas (Hungarian or Saxon). The result is not only an oeuvre that is functional in nature, serving a practical purpose twice a year, but above all a literary creation, cohesive and impressive in its theatrical quality.

L'AUTOFICTION:
UN GENRE LITTÉRAIRE « FÉMININ » ?

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Abstract:
This paper aims to discuss the connection between the concept of "autofiction" and the gender category of the "feminine", by looking back at the interwar distinction between "masculine" and "feminine" literatures, active in several European cultural spaces. There are more meanings assigned to the "feminine", in the critical discourses on "autofiction" emerged in the latest decades, out of which we singled out three: the literal, the cultural (or the metonymic), and the literary (or the metaphorical). Last but not least, a connection between the Romanian autofiction and the globalized literary phenomenon will be sketched out, in terms of themes tackled by the writers and critics.
Keywords:
Autofiction, identity, feminine, literary canon, Romanian literature

1. Introduction. Une « préhistoire » de l'entre-deux-guerres

La catégorie du « féminin » entre dans le premier plan du discours critique roumain de l'entre-deux-guerres en même temps que les grandes constructions idéologiques de E. Lovinescu. Voici la manière dont on commente la littérature de Hortensia Papadat-Bengescu, par recours à une série de représentations, si non stéréotypies, du genre:

«Ce pouvoir d'analyse, et, à la fois, l'analyse sincère jusqu'au cynisme envers le phénomène de l'âme et, dans l'espèce, envers la féminité, enlève la littérature de l'écrivaine du romantisme et du subjectivisme habituel de la littérature féminine qui se débat entre l'explosion lyrique et l'exubérance sensorielle de la comtesse de Noailles, par exemple, et du sentimentalisme vaporeux et de la sensiblerie discrète de la plupart des écrivaines. La passion est accompagnée par l'intérêt scientifique de la connaissance à travers la dissection des sentiments jusqu'à leurs dernières

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adhérences. Bien que le matériel soit exclusivement féminin, l'attitude de l'écrivaine reste, donc, masculine, sans sentimentalisme, sans tendresse, même sans sympathie, partie de la soif de connaissance pure et réalisée en éliminant la mièvrerie, à travers des processus scientifiques rigoureux, ce qui constitue une note différentielle par rapport à l'ensemble de la littérature féminine.»[1]

On comprend ainsi que le langage du critique oscille entre deux acceptions du terme en cause. D'une part, « féminine » peut être la littérature écrite par les femmes (telles comme Anna de Noailles ou Hortensia), ou, d'une autre part, une certaine catégorie esthétique *sui generis* obtenue à travers une démarche intuitive, inductive d'abstraction. En mettant bout à bout les différents textes de *Istoria literaturii române contemporane* (*Histoire de littérature roumaine contemporaine*) et de *Critice (Critiques)* qui accrochent la question, on peut reconstituer l'opposition binaire entre deux types littéraires qui sont les vertèbres d'une vision entière : *subjectif-lyrique-personnel-féminin-intérieur-sentimental-romantique* vs. *objectif-épique-impersonnel-masculin-extérieur-analytique-réaliste*. De plus, le mentor du magasin littéraire *Sburătorul* postule un fatal et organique mouvement de translation de la première série vers la deuxième (énoncée sous la forme de la loi d'évolution de la prose littéraire du « subjectif » vers « objectif »). Il y a donc dans l'idéologie littéraire de Lovinescu une hiérarchie implicite des formules roumaines, malgré la bien connue ouverture empirique du critique vers une multitude d'écritures et d'étalons narratifs. La typologie de Lovinescu, la plus articulée dans l'espace littéraire roumain de l'entre-deux-guerres, consonne avec d'autres dichotomies formulées approximativement dans le même temps : « création » vs. « analyse » (G. Ibrăileanu), le roman « balzacien » vs. « proustien » (G. Călinescu), « le roman roman » vs. « psychologique » (Vladimir Streinu).

Une taxinomie apparentée circule dans la littérature française des mêmes années. Albert Thibaudet discuta en 1925 dans un essai, *Le liseur de romans*, sur la distinction entre « l'ordre masculin et l'ordre féminin », ou

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[1] E. Lovinescu, 1973, *Istoria literaturii române contemporane (Histoire de la littérature roumaine contemporaine)*, en *Scrieri (Ecritures)*, Ediție de Eugen Simion, vol. V, Bucureşti: Editura Minerva p. 241.

« le dorique et le ionique »[2] . Le premier type s'occupe de l'aventure, met en mouvement une machine épique impressionnante engrainant une armée de personnages et qui a son origine dans les anciennes épopées et chants de geste que l'auteur ramasse sous l'intitulé de littérature « routière ». L'autre descend de la littérature de courtoisie lue dans les chambres des dames et qui parle surtout sur les histoires du cœur et, dans l'époque moderne, se transforme dans la prose d'analyse des complexes sentimentaux. De l'approche de l'auteur de la *Physiologie critique*, ne manque que le dénivellement axiologique des deux catégories, plus clairement marquée par Ibrăileanu, Lovinescu, Streinu ou Călinescu.

2. Débats, dans les années 2000

La prose de l'entre-deux-guerres, subjective/ analytiques/ ionique/ « féminine » avec des sources autobiographiques, qui avait trouvé un modèle universel reconnu dans le roman-fleuve proustien, sera redimensionnée dans les années 2000 lorsqu'un nouveau genre s'envisage à l'horizon, de plus en plus visible, suivant le programme tracé par Serge Doubrovsky, dans le para-texte de son roman *Fils* (1977), et les recherches théorique de Philippe Lejeune autour du « pacte autobiographique » (1975). Les débats autour de ce concept sont ardents, donnent l'occasion d'un processus littéraire à grand retentissement en 2005[3], ne cessent pas plus tard et avancent sur plusieurs fonts thématiques : rhétorique (sur la rémanence de la figure de l'auteur dans le texte, hypothèse située à l'antipode des discours structuralistes et poststructuralistes sur « la mort de l'auteur »), juridique (sur la légalité ou l'illégalité de la violation de l'intimité des autres personnes-personnages fixés dans les textes), psychanalytique (sur le rôle de cet exercice scriptural dans une éventuelle cure thérapeutique). Le poids des trois dimensions varie au fil du temps : tout d'abord, le coté psychanalytique est considéré définitoire, plus tard l'accent est mis sur les aspects concernant la jurisprudence. Doubrovsky conçoit son roman de l'année 1977 comme un carnet de rêves, adjuvant dans le traitement administré par le thérapeute néo-freudien Robert U. Akeret et insiste, ensuite, sur la concomitance entre

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[2] Albert Thibaudet, 1925, *Réflexions*, *Le Liseur de romans*, Paris: G. Crès & Cie, pp. 1-13.
[3] Voir le débat « L'autofiction en procès », en *Le Magazine Littéraire*, No. 440, Mars 2005.

la production du texte et l'expérience de l'analyse[4]; dans les années 2005-2007, Augusten W. Burroughs se confronte avec un processus de calomnie à la suite duquel il est obligé à attacher au roman un *disclaimer* et à renoncer au sous-titre de « mémoires », sur demande de la partie endommagée[5]; quant aux questions narratologiques ou pragmatiques, elles font l'objet de nombreuses communications scientifiques dédiées aux genres de l'autobiographique tout au long des décennies '80, '90 et 2000[6]. L'étiquette est appliquée aussi de façon rétrospective, l'autofiction cherchant des prédécesseurs, pour se légitimer symboliquement. Hugues Pradier, le directeur éditorial de *La Pléiade*, désigne Gide comme « le plus modern des classiques » et le considère l'anticipateur du «nouveau roman » et de l'autofiction[7]. Colette est traitée comme pionnière du genre, dans une démonstration ayant à la base une thèse de doctorat (écrite par Stéphanie Michineau). En revanche, les chercheurs évitent d'inclure Marcel Proust dans le même espace autobiographique, peut-être à cause d'un recule face à son statut d'écrivain canonique de la modernité et face à la dimension monumentale du roman *A la recherche du temps perdu.*

Au-delà des variations terminologiques et différends théoriques, le concept est, à son origine, une construction française, sur l'autofiction (nominale ou a-nominale) / quasi-autofiction / auto-narration / auto-fabulation / auto-essai, en écrivant, après Serge Doubrovsky et Philippe Lejeune, Gérard Genette, Jacques Lecarme, Philippe Gasparini, Vincent Colonna, Philippe Vilain, Stéphanie Michineau, Isabelle Grell, Arnaud Schmitt, Marie Darrieussecq, Marie Nimier et d'autres. Selon l'angle d'ouverture choisi par les chercheurs, l'autofiction peut varier entre le modèle global de Colonna (comprenant même *Divina Commedia*) et la version minimale soutenue par Doubrovsky (pour lequel le pacte nominal reste toujours une condition *sine qua non*). Sur les listes d'auteurs français,

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[4] Serge Doubrovsky, 2008, *Autobiographie/vérité/psychanalyse*, apud Philippe Gasparini, *Autofiction. Une aventure du langage,* Paris: Éditions du Seuil, p. 54.

[5] D'autres cas d'autofictions comparus devant les instances sont cités par Isabelle Grell, 2014, *L'autofiction*, Paris: Armand Colin., p. 61-62.

[6] Une recherche d'une perspective surtout narratologique-pragmatique, envisageant une histoire des polémiques de ce point de vu est trouvé à Arnaud Schmitt, 2010, *Je réel / je fictif. Au delà d'une confusion postmoderne*, Toulouse: Presses Universitaires du Mirail.

[7] Jean-Claude Perrier, « *André Gide* », *Le Magazine Littéraire*, No. 484, Mars 2009, p. 69.

parmi les plus cités noms, on compte : Christine Angot, Marie Darrieussecq, Chloé Delaume, Annie Ernaux, Hervé Guibert, Camille Laurens, Catherine Millet, Patrick Modiano. Mondialisée, l'autofiction s'est étendue en Europe (l'Espagne, l'Italie, les pays germanophones), en Amériques (les Etats-Unis, les Caraïbes, le Brésil), en Asie (le Japon, la Chine, l'Océan Indien), en Afrique (l'Algérie, le Liban, le Rwanda, l'Afrique du Sud). Une liste plus complète des zones géoculturelles où la pratique littéraire a été naturalisée est établie par la créatrice de la plate-forme autofiction.org Isabelle Grell[8], dans une étude de l'année 2014 aussi succincte qu'appliquée. Elle admet parfois la coexistence d'autres traditions locales plus vieilles, comme dans le cas du *self-fiction* américain et du « roman du soi » japonais (*watakushi shôsetsu*). Il est, tout de même, étonnant que la chercheuse française ne mentionne qu'une seule fois et en passant l'espace littéraire roumain, en parlant du cas particulièrement spéciale de Herta Müller, écrivaine biculturelle et bilingue. Or, depuis plus de dix ans, quand a commencé la publication massive de jeunes écrivains de la « génération 2000 » (par exemple, dans la prestigieuse collection « Ego. Proză » de Polirom), l'autofiction a fait des vagues dans la littérature roumaine et a eu un écho dans les environnements académiques, où elle a trouvé des promoteurs et détracteurs proéminents. Certains auteurs, ayant remporté des prix littéraires ou bourses de création, ont été traduits dans des langues de circulation internationale. La réception du phénomène est passée elle-même au-delà de l'inévitable superficialité des chroniques d'accueil, les approches théoriques consistantes venant en temps utile (*Ultimele zile din viaţa literaturii* par Alexandru Matei – 2008, *Carte de identităţi* par Florina Pîrjol – 2015) et disséminant, avec un louable froideur analytique soit des aspects conceptuels français, soit des particularités locales roumaines. Parmi ceux qui font de l'autofiction, dans un sens plus large ou plus limité, on compte : Ioana Baetica, Ioana Bradea, Dragoş Bucurenci, Ionuţ Chiva, Vasile Ernu, Filip şi Matei Florian, Claudia Golea, Alina Nedelea, Ioana Nicolaie, Cezar Paul-Bădescu, Adrian Schiop, Dan Sociu, Sorin Stoica, Elena Vlădăreanu. Ils, ou, au moins une partie d'entre eux, sont placés dans la traîne des précurseurs connus inclusivement à l'échelle européenne, tels que Radu Cosaşu, Mircea Cărtărescu, Simona Popescu. D'autant plus, depuis peu de

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[8] Grell, *op. cit.*, pp. 95-107.

temps, on a commencé à parler des romans d'analyse psychologique autobiographique de l'entre-deux-guerres comme d'un certain type de proto-autofiction, les noms les plus trafiqués étant Mircea Eliade, C. Fântâneru, Anton Holban ou Mihail Sebastian. Loin d'être une mode du hasard, l'autofiction roumaine représente un phénomène caractéristique aux cultures est-européennes postcommunistes et pré-consuméristes, qui devrait avoir sa place sur toute carte globale qui ambitionne de surprendre, à travers des *zooms télescopiques,* les divers reliefs locaux.

3. « Féminité » de l'autofiction

Une des récurrences des approches théoriques c'est la tendance d'attribuer au phénomène de l'autofiction une identité du genre. Comme l'association des idées apparaît à la fois dans l'espace français et dans l'espace roumain[9], on doit discerner entre plusieurs niveaux sémantiques du « féminin » tels qu'ils apparaissent dans les discours sur l'autofiction, de façon explicite ou implicite.

1. *Le sens littéral,* emprunté des études du genre, est présent surtout dans la critique française, stimulé par la circonstance fortement débattue qu'un volume considérable d'autofictions est écrit par les femmes. Ainsi, l'autofiction offrirait des représentations crédibles de l'érotique, de la grossesse, de la période après l'accouchement, de la maternité, de l'avorte, du cancer du sein et d'autres moments d'accent qui contribuent à la construction de l'identité/ des identités féminine(s). On peut reprocher à cette acception dénotative qu'elle déconsidère ou diminue l'apport de l'autofiction écrite par les hommes, minoritaire dans l'espace français, mais abondamment illustrée dans des autres espaces (parmi lesquels l'espace roumain).

2. Dans un *sens culturel (métonymique),* « le féminin » représente toutes les voix « subalternes » et contestataires qui s'opposent aux structures dominatrices « masculines ». Il désigne donc, le paradigme de la pensée « faible » postmoderne et postcoloniale, qui a émergé, dans les dernières décennies, dans tous les compartiments de la vie sociale-culturale occidentale (et pas seulement occidentale). Les exemples des textes qui

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[9] idem, chap. «L'autofiction, une écriture féminine», pp. 31-32; Florina Pîrjol, 2015, *Carte de identități (Livre d'identités),* Iaşi: Editura Polirom, chap. «Autoficțiunea: antigen, ambigen? În loc de concluzie» («Autofiction: antigène, ambigenus? En lieu de conclusion»), pp. 245-250.

expriment la désobéissance aux formes d'oppression symbolique ou politique abondent dans le livre d'Isabelle Grell et dans d'autres œuvres pareils. Voici une liste incomplète des thèmes tabou, assumés de façon identitaire dans les autofictions : la homosexualité et le syndrome immunodéficitaire, (le français Hervé Guibert), la homosexualité dans une culture qui l'incrimine pénalement (le marocain A. Taïa), la politique anti-apartheid (le sud-africain J. M. Coetzee), la féminité, l'africanité, la négritude (l'algérienne Assia Djebar, la djiboutienne Leila Anis, le sénégalais Cheikh Hamidou), le traumatisme génocidaire et post-génocidaire (les rwandais Réverien Rurangwa et Scholastique Mukasonga), le traumatisme post-atomique après Hiroshima et Nagasaki (le japonais Yoko Ôta), l'anti-franquisme (l'espagnol Javier Marías), l'anti-berlusconisme (l'italien W. Siti), la condition de l'ethnique minoritaire sous le communisme et de l'immigrant à l'Occident (l'allemande Herta Müller et la suisse-hongroise-roumaine Aglaja Veteranyi) etc. La tendance contemporaine serait celle de récupérer les « marges » (identités exploitées, sexualités « hérétiques » etc.) dans un monde postmoderne, postcoloniale, de ré-signifier des domaines culturels qui ont été poussés vers les périphéries, sinon dans les zones « mal famées » des sous-cultures.

3. Dans un *sens littéraire (métaphorique)*, l'autofiction a été étiquetée come une pratique « féminine », i.e. qui transpose les parties « moelleuses » de l'être, les vulnérabilités, les crises et les failles personnelles, regardées par la lentille parfois effrayante et déformatrice de l'introspection. Ce qui présuppose une certaine écriture subjective et impudique, intime-intériorisée et froid-clinique, autobiographique et (psych-)analytique. L'opposition de l'entre-deux-guerres « féminin » / « masculin », comme immersion en/ détachement de soi-même, que nous avons reconnu chez Thibaudet, Lovinescu, Ibrăileanu, Călinescu ou Streinu, n'est pas loin ; ni le corolaire valorisant, qui apparaît souvent dans les cultures fondées sur le principe de l'esthétique, de la distinction entre les artistes battus par/ vainqueurs sur leur faiblesses humaines-trop-humaines. Une écrivaine comme Annie Ernaux ne laisse pas échapper le potentiel axiologique de la polarité « féminin » / « masculin », implicite dans les définitions plus ou moins poétiques de l'autofiction, ayant pour effet la poussée subtile du genre vers les marges d'un canon fondamentalement « fort », « masculin » :

« Je n'ai jamais entendu le mot 'autofiction' à propos de Philip Roth, Philippe Sollers, Jean Rouaud, Emmanuel Carrère, Frédéric-Yves Jeannet etc. [...] Tout se passe très subtilement comme si l'autofiction était principalement un genre féminin, avec un côté sentimentalo-trash,

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narcissique, façon détournée, inconsciente, d'assigner aux femmes leur domaine, leurs limites en littérature. »[10]

4. Conclusions

La construction conceptuelle de l'autofiction n'est pas étrangère de ces ambiguïtés, dérivées des anciennes hiérarchies camouflées dans les structures mentales/ linguistiques de profondeur, qu'elle, au lieu de dissimuler, exhibe et soumet à l'analyse. D'ici, les multiple côtés subversifs du genre : qui donne voix aux identités réduites au silence ou marginalisées dans les différents régimes politiques, plus ou moins autoritaristes ou libérales, qui contestent la légitimité de tout canon artistique, en niant le principe génératif de l'autonomisme esthétique. A présent, il faut comprendre l'autofiction comme un des phénomènes caractéristiques de contrebalance des tensions centripètes existantes à l'intérieur de tout système politique, culturel ou littéraire.

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[10] apud Grell, *op. cit.*, p. 31.

THE SPECIFICITY OF ROMANIAN COMPOUND ANTHROPONYMS CONTAINING PREPOSITIONS

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Abstract:

In the present paper we propose to analyze the occurrences of the prepositions in the Romanian anthroponymic structures in relation to the situation in other Romance languages: French, Italian, Spanish, Portuguese. Our research aims to establish the typology of the anthroponyms, focussing on prepositional occurrences in those onomastic structures and to classify the compound anthroponyms into several structural patterns, taking into account their components (the lexical – grammatical classes the preposition combines with) and the place of the preposition in that structure (in initial or medial position) etc.

Starting from an inventory of compound anthroponyms containing prepositions, the present research seeks to highlight the specificity of Romanian anthroponomy: a great number of prepositions functioning as anthroponymic components as well as a wide range of combinations at the level of structure.

Keywords:

preposition, onomastics, anthroponyms, compounds, Romanian language

I. Preliminaries

The occurrence of the preposition in anthroponymic structures is only briefly discussed in the literature on this topic. The purpose of the present paper is to realize an inventory of names of persons which have in their composition one or more prepositions and to establish the role of the preposition in the phrase that it belongs to, starting from its place in that structure. Therefore, the main aim of this article is to analyze the preposition as part of compound anthroponymic structures in the Romanian language in relation to the presence of the preposition in anthroponyms of other Romance languages: French, Italian, Spanish, Portuguese.

II. Defining the concepts of *preposition, onomastics, anthroponyms*

Prepositions make up a lexical-grammatical class which has a connecting role at the level of the simple sentence, establishing relationships of dependency between a subordinate term and its regent. The preposition is generally mainly acknowledged for its syntactic role and much less for its semantic aspects, since they are not so obvious in the case of this class of words. In addition, certain prepositions occur as formative elements in compounds.

Onomastics is a controversial issue among the linguists, especially from the viewpoint of the different meanings of this term. Thus, some linguists define *onomastics* as the study of place names, called *toponyms*, and names of people known as *anthroponyms*[1]. Besides the two mentioned onomastic categories, N. A. Constantinescu includes the class of "*the proper names of other living beings, zoonyms*"[2]. Moreover, according to other sources, onomastics includes proper names of celestial objects (*astronyms*), mythological things (*mitonyms*), watercourses (*hydronyms*), mountains (*oronyms*), the names of literary works, companies or institutions etc.

Enciclopedia Limbii Române does not define the term *onomastics*, although it mentions it in the definition of certain onomastic categories. In this research paper we use the narrow sense of the term, i.e. its reference to all proper names of persons associated to *antroponymy*.

III. Typology and prepositional occurrences in anthroponymic compounds.

Contrastivity Romanian other Romance languages

Anthroponyms are characterized by a varied typology: there are individual anthroponyms first names, i.e. Christian names, surnames, appellatives (nicknames, bynames, pseudonyms) and collective anthroponyms (denoting the referent's inclusion into a certain family or social group)[3]. On the structure of anthroponyms, in *Enciclopedia Limbii Române* it states that composed anthroponyms are rarer than derivatives or

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[1] See Al. Graur, *Nume de persoane*, Bucureşti, Editura Ştiinţifică, 1965, p. 5.
[2] Cf. N. A. Constantinescu, *Dicţionar onomastic romînesc*, Editura Academiei Republicii Populare Romîne, 1963, p. IX.
[3] *Enciclopedia limbii române*, Bucureşti, Editura Univers Enciclopedic, 2001, p.49.

simple forms: they are hardly found with first names and they are relatively well represented with surnames and nicknames.[4]

First names / Christian names, hypocoristics

In Romanian, first names / Christian names don't contain prepositional structures. This statement comes from the fact that there are no prepositional compounds registered in the dictionaries dealing with these types of anthroponyms. In *Dictionar enciclopedic al numelor de botez*[5], Tatiana Petrache makes some clarifications on the etymology and meaning of Christian names, the list including simple, derived or compound forms, among which there is not even a situation with a preposition as a constitutive morpheme. Moreover, there are not registered any onomastic structures with prepositions in specialized dictionaries: *Dicţionar de onomastică*[6], *Mică enciclopedie onomastică*[7], *Dicţionar onomastic*[8].

In *Enciclopedia Limbilor Romanice* there are very few compound names, of which only one contains a preposition, which is represented by a Christian name in Portuguese: *João de Deus*.[9]

Surnames

Surnames are used especially in the official denomination to form **full names**, together with first names, but they also take part in "*the formation of popular and familiar names*"[10]. In the article *Onomasticonul românesc actual: structură, surse formative, registre funcţionale*, Ion Toma refers to the existence of some pseudonyms among certain Romanian names, "*nicknames chosen by their bearers and used in parallel with their official names, especially by artists, writers, journalists a.s.o.*"[11]. One way

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[4] Ibidem.

[5] Tatiana Petrache, *Dicţionar enciclopedic al numelor de botez*, Bucureşti, Editura Anastasia, 1998.

[6] Cristian Ionescu, *Dicţionar de onomastică*, Editura Elion, 2001.

[7] Christian Ionescu, *Mică enciclopedie onomastică*, Bucureşti, Editura Enciclopedică Română, 1975.

[8] Mircea Horia Simionescu, *Dicţionar onomastic*, Ediţia a III-a, Bucureşti, Editura Humanitas, 2008, in which there are only fragments of literary texts with those lists names.

[9] *Enciclopedia Limbilor Romanice*, Bucureşti, Editura Ştiinţifică şi Enciclopedică, 1989, p. 253.

[10] Ion Toma, "Onomasticonul românesc actual: structură, surse formative, registre funcţionale", in *Symposion: Probleme şi metode actuale în cercetarea ştiinţifică socio-umană*, Roxana Lupu (coord.), Cernica, Editura Institutului Teologic Adventist, 2014, p. 342.

[11] Ibidem, p. 343.

to create these pseudonyms mentioned by the author is ”*the place of origin*”[12] and a representative example for the category described above is *Delavrancea.* The name is registred by Iorgu Iordan in *Dicţionar al numelor de familie româneşti*[13], together with the explanation of its structure „*de la +* toponym *Vrancea*”[14] and in *DOOM*[15], under 'Proper Nouns', more precisely under 'Surnames' made up of *preposition + noun*. The above-mentioned name also occurs in *Dicţionar ortografic, ortoepic, morfologic şi explicativ de nume proprii româneşti şi străine* that provides some information about the full name in which it occurs, but also about its owner: "*Delavrancea Barbu m. n. (pseudonym of Barbu Ştefănescu) playwriter, lawyer and Romanian politician*"[16].

The most productive pattern found in the structure of Romanian surnames is represented by *the compound preposition **de la** + a noun - name of place (toponym). Dicţionar al numelor de familie româneşti* gives the following examples,[17] which fit the pattern mentioned above:

Delabeta: de la + n. top. *Beta (Ardeal)*;

Delacuca: de la + n. top. *Cuca*;

Delagreaca: de la + n. top. *Greaca*;

Delameea: de la + n. top. *Meia*;

Delapeta: de la + n. top. *Petea (Ardeal)*;

Delarăscruci: de la + n. top. *Răscrusci (Ardeal)*;

Delateişani: de la + n. top. *Teişani*;

Delatopîrcea: de la + n. top. *Topîrcea.*

Only one example corresponds to the pattern *compound preposition **de la** + a common noun: Delaport.* This surname occurs in the dictionary

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[12] Ibidem.

[13] Iorgu Iordan, *Dicţionar al numelor de familie româneşti*, Bucureşti, Editura Ştiinţifică şi Enciclopedică, 1983, p. 169.

[14] Ibidem.

[15] See *DOOM²*, Bucureşti, Editura Univers Enciclopedic Gold, 2010, 4.2.8.2. Substantive proprii, LXXIII.

[16] Ion Toma, Ana-Maria Botnaru, *Dicţionar ortografic, ortoepic, morfologic şi explicativ de nume proprii româneşti şi străine*, Bucureşti, Editura Niculescu, 2007.

[17] Iorgu Iordan, *op. cit.*, p. 169.

mentioned above and the only explanation given by Iorgu Iordan concerns the components of the name: "*de la port*".[18]

In surnames, the composed preposition *de la* also collocates with a proper noun - name of person, thus forming another pattern: *the compound preposition **de la** + a proper noun - name of person (anthroponym).*[19] This pattern is not as well represented as the previous one:

Delamarian: de la + masculine anthroponym *Marian* (?);

Delamarina: de la + feminine anthroponym *Marina* (?).[20]

Another pattern is *the simple preposition **de** + a noun / a pronoun*, forming unfrequent surnames:

"Detot: de + tot;

Devechi: de + Vecchi 'de-ai lui Vecchi';

Deveghe: de + veghe."[21]

In DOOM² there is one more surname in the structure of which the preposition occupies the first position. It is *the simple preposition **din**,* which, together with *the noun **vale*** it forms the surname *Dinvale* obtained by the fusion of its elements as in the examples given above. However, the name also occurs in *Dicţionar al numelor de familie româneşti,*[22] where Iorgu Iordan offers a double explanation for it: *din + vale,* ("*creation*" of its bearer) or *din +* toponym *Vale (a).*

The cases of surnames in which the preposition occurs in middle position are less common. The representative pattern is: *noun + preposition + noun.* For this pattern we identified three examples: *Capdebou*, *Capdefier* and *Gît de gîscă*. The first surname, *Capdebo (u),* is registered in DOOM² as an example of the mentioned structure. The name is listed by Iorgu Iordan in the quoted dictionary, where the author makes reference to the elements of the compound: "*Capdebou: cap de bou*"[23]. A more elaborate explanation for this surname is given by Al. Graur:

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[18] Ibidem.

[19] Ibidem.

[20] The author is uncertain about the etymology of these compounds.

[21] Iorgu Iordan, *op. cit.*, p. 170.

[22] Ibidem.

[23] Ibidem, p. 98.

"The Capdebou family is known in Transylvania: certainly the name does not make reference to stupidity or something similar, but to a coat of arms belonging to an ancestor of the family and representing an Aurochs ox."[24] .

In addition to the etymological and semantic clarifications, Graur also refers to the other variant of this surname, *Capdebo*:

"but today the descendants don't feel confortable with this idea, and prefer to change the name, spelling it Capdebo with the stress on e."[25] .

The second surname, *Capdefier*, is registered only in *Dicţionar al numelor de familie româneşti* which provides only some explanations regarding its structure: *"Capdefier: cap de fier."*[26]. We notice that the two surnames *Capdebo (u)* and *Capdefier* were obtained by means of the fusion of the elements.

The third surname of this pattern was formed by juxtaposition preserving the autonomy of the components in spelling. The name is registered only by Iorgu Iordan in the quoted dictionary: *Gît de gîscă: gît de gîscă*"[27] .

In *Enciclopedia Limbilor Romanice* there is a discussion about the issue of the existence of prepositional forms in the structure of surnames:

"the prepositional forms (with or without the definite article), largely eliminated, are specific to the Western surnames of patronymic origin (it. De Felice, fr. Dehue), matronymic origin (it. Della Giovanna) and toponymic origin (fr. Destaing)." [28]. Another situation encountered with the French anthroponyms with prepositions is represented by the antroponymic pattern[29] formed by *first name (+ preposition de) + toponym*. The most representative example is Vefve Martin *Iean de France.*

[24] Al. Graur, *op. cit.*, p. 100.
[25] Ibidem.
[26] Iorgu Iordan, *op. cit*., p. 98.
[27] Ibidem, p. 226.
[28] *Enciclopedia Limbilor Romanice*, loc. cit., p. 215.
[29] See Aude Wirth, "Noms de famille composés ou composites? L'exemple de la Lorraine romane"*,* in *Proceedings of the 23rd International Congress of Onomastic Sciences*, Toronto, Canada, Editura York University, 2009. The author points out that this is quite a rare pattern in French.

Nicknames

Nicknames are defined by some linguists as words that usually have a pejorative connotation, being inspired by *"someone's bad habit or flaw"*.[30] In Romanian there are few cases of nicknames whose structure should contain prepositions.

In *Dicţionar al numelor de familie româneşti*[31] we find a name formed by the fusion of its elements, according to the *pattern preposition + preposition + noun*: *Decusară* with the variant *Decuseară*, consisting of *de + cu + seară*. Iorgu Iordan mentions that this appellative is a nickname.

Examples illustrating the structure *noun + preposition + noun* are also to be found in *Porecle şi supranume în comuna Vîrvor, Judeţul Dolj*, in which Dumitru Ivănuş[32] provides some explanations regarding the structure of this type. The author also gives some details about their phonetic transcription and stress: *Ĉoc de bárză, Glúga de coĉéni, Maşínă de război.*[33]. The author also gives an example illustrating the pattern *preposition + noun: Îng'éte*.

Most of the nicknames containing prepositions are listed by I. A. Candrea.[34] His examples illustrate the following structural typologies:

- *verb + preposition + noun*: *Calcă-'n-străchini* 'a clumsy person', *Flueră-'n-bute* 'drunk', *Flueră-'n-biserică* 'booby', *Latră-'n-lu*nă 'speaking in vain, sometimes denigrating other people'.

- *noun + preposition + noun*: *Brânză-'n-bete* 'stupid or incompetent man', *Butoiu fără fund* 'drunk', *Mură-'n-gură* 'expecting to get everything without work, taking everything for granted', *Puiu de viperă* 'a mean person'.

- *complex structures containing a noun + prepositional determination*: *Fecior de bani gata, Taler cu două feţe.*

In addition to the above nicknames, I. A. Candrea refers to a nickname usually given to Moldavians by Wallachians and Oltenians in a pejorative sense: *Cap de bou*.

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[30] I. A. Candrea, *Poreclele la români*, Bucureşti, Editura Librăriei Socecŭ & Comp., 1895, p.8.
[31] Ibidem, p. 168.
[32] Dumitru Ivănuş, *Porecle şi supranume în comuna Vîrvor, Judeţul Dolj*, Craiova, Academia Republicii Socialiste România, 1969, p. 17.
[33] Ibidem.
[34] See I. A. Candrea, op. cit.

Bynames

The most common method to make a difference between names is the addition of a toponym, the name of the village, which often doubles the first name or the surname. This is the general definition of a *byname.*

In *Nume de persoane*[35]*,* Al. Graur gives the example *Ionescu de la Brad* and discusses a common type of *bynames*: the bearers preferred to add to their family name the name of their birthplace or the name of the village whose fame they contributed to.

In *Enciclopedia Limbii Române* we find a prepositional form for "*the toponymic bynames that indicate the bearer's birthplace: Ion dela Vale*"[36]. What draws our attention is the spelling of the compound preposition *de la* in one word, which is not common.

Another Romanian linguist, N. A. Constantinescu, points out that, in the past, one of the ways for somebody to get his *byname* was to use the name of his estate and either attach to it the suffix *-ianul, -anul* or precede it by the prepositions *de, de la, din: Stan de Codru, Gligorescu de Grumăzoae, Stan de Cîne.*"[37].

Another example of *bynames* could be found in the introduction to *Dicţionar onomastic romînesc*: *Iancu Vodă de Huniad*, its structure containing the preposition *de* as a connective, like in the examples given above.[38]

In addition to the above pattern, in the composition of bynames we can find the structure *noun + preposition + adverb of place*. This pattern is illustrated by Ilie Dan in *Studii de onomastică*[39], where the author points out that the surnames of several Romanian boyars of Ţara Oltului are of this type: [...] *Arpăşanu de Jos.*

Nowadays the process of adding a byname to the first name is very common. This linguistic fashion appears especially among artists: *Adi de la Vâlcea, Adi de Vito, Alex de la Orăştie, Coco de la Slatina, Jean de la Craiova, Leo de la Strehaia* etc. This method of individualization by attaching a byname to the first name was also frequently used in the past in

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[35] Al Graur, *op. cit*., p. 100.
[36] See *Enciclopedia limbii române*, p. 553.
[37] N. A. Constantinescu, *op. cit.,* p. XXIV.
[38] Ibidem, loc. cit.
[39] Ilie Dan, *Studii de onomastică*, Iaşi, Editura Vasiliana'98, 2007, p. 143.

the case of names of Middle Ages princes or representative people: *Vlad din Mălăieşti* (scribe), *Radu de la Afumaţi* (Radu the fifth, son of Radu cel Mare a prince who reigned Ţara Românească and whose estate included the village called Afumaţi, in Ilfov county).

This type of bynames (*preposition + a place name / a patronymic name*) is also found in Italian. The most common bynames are formed with the prepositions *da, de, d': Leonardo da Vinci* (where *Vinci* is the name of origin), *Enrico De Nicola, Pedro de Lorenzo, Peppino de Filipo, Gabriele D'Annunzio, Masimo d'Azeglio* etc. In *Enciclopedia Limbilor Romanice*[40] there are some examples of bynames made up of preposition or preposition and definite article and a place name: *Di Francia, Dalla Costa, Dell Colle.*

The process mentioned above is also found in the formation of Spanish bynames. A relevant example in this case is *Maria de la Mercedes de Borbón.* In *Enciclopedia Limbilor Romanice*[41] it is mentioned that toponyms, with or without preposition, used as bynames are predominant in Spanish and Portuguese: Sp. *Severo de Calceata*, Pg. *Arias de Retoria*".

In French there are some bynames of the type *preposition (+ definite article) + place names*: *Dufresnoy, Defresnoy.*[42]

Pseudonyms

Most of the Romanian pseudonyms occur in humanities and in sports as we shall see in the following examples. The pseudonyms from the first field of activity were chosen by their berarers: *Bardul de la Mirceşti* (Vasile Alecsandri), *De la Braniştea* (Dimitrie Nanu), *Delabrăila* (Panait Istrati), *Delaolt* (C. Dobrogeanu-Gherea), *De pe plai* (Artur Gorovei), *De pe Văcărea* (George Maior), *De sub salcîmi* (Alexandru A. Naum) etc. There are also many types of pseudonyms in sports: *Cap de chibrit / Cap de zmeu* (Cătălin Munteanu), *Moartea din Carpaţi* (Cătălin Moroşanu), *Prinţul din Trivale* (Nicolae Dobrin) etc.

The compound anthroponyms containing prepositions could be structurally classified into several patterns, taking into account the inventory above:
- preposition + noun;
o the simple preposition *de* + a noun / a pronoun;

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[40] *Enciclopedia Limbilor Romanice*, loc. cit, p. 299.
[41] Ibidem.
[42] Ibidem.

o   the simple preposition *din* + a toponym;

o   the compound preposition *de la* + a common noun;

o   the compound preposition *de la* + a proper noun - name of place (toponym);

o   the compound preposition *de la* + a proper noun - name of person (anthroponym);

-    preposition + preposition + noun;

-    noun + preposition + noun;

-    first name + preposition *de* + toponym;

-    noun + preposition + adverb of place;

-    verb + preposition + noun;

-    complex structures: noun + prepositional determination.

Conclusions

With most Romanian compound anthroponyms having a preposition in their structure, the preposition is either in initial position (*Dinvale*) or in medial position, between the first name and the surname (*Ion dela Vale*). The pattern is similar in other Romance Languages: Fr. *Defresnoy, Jean de la Bruyère,* It. *Peppino de Filippo*, Sp. *Maria de la Mercedes de Borbón*, Pg. *João de Deus.*

Prepositions functioning as a part of compound anthroponyms can be simple or compound, as in the examples above. It is also possible for two prepositions to be joined together: *Decuseară, Desubsalcâmi.*

The process of forming compound anthroponyms with prepositions has two variants: composition by the fusion of the elements in one word (*Delavrancea*) or juxtaposition preserving the autonomy of the components in spelling (*Radu de la Afumaţi*). Both variants are well represented in French: *Dubois, Dupont*, on the one hand, and *Jean de la Fontaine*, *Jehan de Veau,* on the other hand.

As a part of Romanian compound anthroponyms, the prepositions *de, de la, din* have a higher frequency, whereas the prepositions *cu, în, fără, sub* rarely occur in such onomastic structures.

One of the main differences between Romanian anthroponomy and the anthroponomy of the other Romance languages is the highest number of prepositions functioning as anthroponymic components in Romanian and many posibilities of combination.

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EUROPEAN CULTURAL IDENTITY AND OTHERNESS IN THE CONTEXT OF NORTH-SOUTH RELATIONS[*]

THE SENSATIONAL LITERATURE OF SCANDINAVIAN EUROPE

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Abstract:
An interesting phenomenon is noticeable in world literature: apart from the emergence of the odd/some writer of genius in various parts of the world, it is quite common to see a sizeable group of writers from a certain geographic area take the literary scene by storm, with books emanating the same atmosphere, which would serve to justify, by way of example, the so-called "theory of cultural rifts", advanced by the studies on world history.

Keywords:
Sensational literature, Scandinavian culture, cultural rifts.

1. Literature as a manifest element of cultural rifts

Almost half a century ago, the reading public from all over the world discovered the fabulous South-American literature. Writers such as Alejo Carpentier, Miguel Ángel Asturias, Juan Rulfo, Jorge Luis Borges, Gabriel García Marquez, Mario Vargas Llosa, Ernesto Sabato, Julio Cortazar, Adolfo Bioy Casares and others won international renown between 1965 and 2010.

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Of course, the books which we are going to discuss in the following pages are of a totally different nature and quality from the South-American ones. But the phenomenon of the overwhelming emergence of a literary genre in a certain, well delimited cultural space and time evokes such a comparison, which might seem disproportionate.

They wrote ample novels of great epic sweep, revealing a multifarious world, with exhilarating, pulsing life rhythms, with strong characters, with beliefs and superstitions permeating that "magic realism", which essentially constituted the narrative perspective of this considerable group of writers[1]. Their volumes of poetry, drama, their collected essays and (auto)biographies were no less valuable.

Of course, the books which we are going to discuss in the following pages are of a totally different nature and quality from the South-American ones. But the phenomenon of the overwhelming emergence of a literary genre in a certain, well delimited cultural space and time evokes such a comparison, which might seem disproportionate.

2. The Stieg Larsson phenomenon

This miraculous phenomenon seems to be repeating itself now, at the dawn of the third millennium, in the case of Scandinavian literature, albeit in what is considered to be a rather minor genre – the detective thriller. The first signs appeared right at the beginning of our century, with a few names hardly known in Europe at the time. Then, in 2004, there came the sensation produced by Stieg Larsson's (1954 – 2004) trilogy *Millennium*. The journalist, still in his prime, submitted from the very first, to the Norstendts Publishing House in Stockholm, all the 1935 pages of the volumes 1. *The Girl with the Dragon Tattoo*; 2. *The Girl Who Played with Fire*; 3. *The Girl Who Kicked the Hornets' Nest*. Its impact was overwhelming. The two million copies of the first edition were sold very quickly in the country of origin. In Norway, the first 100,000 copies were sold in only two days. Before long, the *Millennium* trilogy had become a "best-selling phenomenon" in the Nordic countries, with sales which placed the book

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[1] Cf. Rodica Grigore, *Realismul magic în proza latino-americană a secolului XX. (Re)configurări formale şi de conţinut*, Cluj-Napoca: Casa Cărţii de Ştiinţă, 2015.

immediately after the selling record of the *Bible*[2]. Soon after it had been translated in scores of modern languages, the novel enjoyed a popularity which continued the series of its record sales: in the countries of Western Europe (France, Italy, Spain) it sold 3000-4000 copies a day in the first weeks after the respective translated versions came out, while in the USA and Great Britain "the purchase of the copyright generated fabulous auctioning".

The reactions on the part of professional literary critics and of all categories of readers measured up to its distribution, without precedent in Nordic literature. The renowned man of culture Pascal Bruckner stated that S. Larsson's *Millennium* "dethroned the Anglo-Saxon thriller", being an "extraordinary book from all points of view"[3].

Stieg Larsson's success seems to have unleashed a torrent of creative energies which had lain latent, as if dammed up, deep in the cultural being of Nordic peoples.

There were writers who had already published several books but who, after the publication of this trilogy, decided to change their themes and style and follow the "Larsson model". It is the case of the married couple Alexander Ahndoril and Alexandra Coelho Ahndoril, who, until 2004, had written successful books in their own particular style, rewarded with formidable reviews and important prizes. After the "Larsson phenomenon", the two adopted the *Millennium* manner of writing in the novel series known as "Inspector Joona Linna". The change did not end here: the two wrote *together* the novels in this series, which they signed by a common pseudonym – Lars Kepler. The fact that they did not publicly declare these changes caused a wave of speculations in the literary space of Northern Europe, thus contributing, obviously, to publicising the books. The appearance of the first volume in the series, *The Hypnotist*, in 2010, was an immense success. The book was at the top of the sales in Sweden, staying on top throughout the year.

On the other hand, a tradition of the detective novel had already existed in the Scandinavian countries ever since the 19th and especially the 29th century. The couple Maj Sjöwall (1935-1975) and Per Wahlöö (1926-

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[2] We have used the information presented in the postscript to the Romanian version of Stieg Larsson's trilogy, *Millennium*, 2, [p. 579].
[3] *Loc. cit.*

1975) are considered to be the "founders of the Swedish detective novel". There followed Henning Mankell, Jo Nesbo, Gunar Staalesen and others, widely translated in Western Europe, USA and elsewhere during the second half of the century.

3. The social and economic context of the upsurge of the boreal-detective novel

How can we explain this cultural phenomenon represented by the upsurge, in the countries of Northern Europe, of the "sensational" literature, as we are going to call it, for the time being? Of course, the explanation has to do with the economic and social infrastructure of the Scandinavian countries. Evidently, we speak of a high standard of living, which guarantees both the authors' independence (in terms of economic stability, physical and mental health services and well-being, etc.) and the disposition of the reading public for buying books. This latter aspect has several nuances – there is a public cultured and wealthy enough to buy and enjoy these books[4]. It is, therefore, the well-known "Nordic social system", which means, in essence, two things – universal social security and education.

With reference to the latter component, everyone knows the data about the coherence of the educational strategies in Sweden, the system of evaluating the competences of students in Island and especially the modern approach to educational policies in Finland. After spreading all over the world the concept of "learner-/student-centred education" (with results still debatable today), at present it is provoking heated debate over the project of school instruction structured not according to distinct subjects of study, but focused on themes approached from an interdisciplinary perspective. The new orientation, which is already being experimented in a few schools in Helsinki, is also aimed at developing the practical component of education, as well as another change in the teacher-pupil relationship. We should also add that the problem of education itself has become a subject for present-day literature[5].

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[4] In general, book rankings observe the sales figures, and these are huge, as we have shown. Still, in some countries, such as Norway or Iceland, they the criterion of loans from the big libraries was also taken into consideration.

[5] See, among others, Allan Bennett's play *The History Boys*, known especially for the film adaptation of Nicholas Hytner (2006), with Richard Griffiths, in the role of professor

Danish and Nordic identity in general is characterized by the search for contentment and inner comfort, which, ignoring luxury and elitism, encouraging communitarianism and an interest in lifelong learning. Even today, the Danes can enrol at the well-known "open universities" several times during their lifetime, a custom dating back to the heyday of the illuminist ideas of the writer, pedagogue, theologian and philosopher Nikolai Frederik Severin Grundtvig (1783-1872).

The final result is of a profoundly human nature: the respect for work, high professional conscientiousness, manifested by responsibility for what the professional writer does, the attachment to the human values discussed in these books and, not least, the incredible potential for work which we have already mentioned. Cycles of up to 14 volumes (massive as well, some amounting to 600-800 pages each), different series or entire work series of 30-40 books in the case of relatively young and very young authors illustrate the creative force of this "New wave" of Nordic literature.

4. Does the crime novel represent literature?

It is true that these conditions, only very briefly outlined here, should have generated another kind of literature – philosophical, psychological, social and historical, etc. – more suited to the high standard of living and level of education of the peoples of Northern Europe. However, the fast pace of contemporary life and the transformation of the taste for reading into a mass phenomenon did not allow for such an evolution. Writers chose to satisfy the demand on the book market: a middle-brow prose, aimed at accommodating all tastes and levels of intellectual reception. Is this part of authentic literature? Opinions are divided. Even mainstream readers used to contest, not very long ago, the "literary value" status of detective stories*. Critics and literary historians still hold on to this position, in many cases: great literature, literature as authentic art is not likely to provoke

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Hector. In Romania, the play was translated and put on by the director Vlad Cristache, at the "Excelsior" Theatre in Bucharest. Practically, the play dramatizes the confrontation between the spirit of the Renaissance, about the interconnectedness of the elements in the universe (Prof. Hector), and the pragmatic spirit of confrontation in a world in permanent competition (Prof. Irwin). One vision is that of humanism, of the cultural needs of the superior being, the other one – of postmodernity, of work market competitiveness, material success. Bennet's thesis is that the two visions need to be associated.

commercial effects of such proportions; it remains an attribute of intellectual elitism. Unfortunately, great writers able to excel in the truly grand genres – poetry (especially lyrical verse of philosophical reflection), highly aesthetic prose, drama of ideas – emerge only rarely, anywhere in the world. Whereas the commercially successful novels which combine aesthetic quality with social and political argument and topicality, sophisticated narrative structures with intellectual debate have appealed to an incredibly high number of authors.

5. The representatives of the new wave of sensational books

Statistical figures differ widely in their numerical and nominal representation of the authors in this trend of writing, maybe precisely because the genre eschews easy categorisation. Anyway, in comparison with other literatures in Europe and in the entire world[6], the figures are impressive:

Country	Scandinavianbook ranking	Truc ranking
Iceland	5	13
Norway	9	28
Finland	5	10
Denmark	8	26
Sweden	38	79

The figures above only concern the "new wave" of writers, with some differences of time-framing, broader in the case of Olivier Truc.

Like any statistics[7], this one, too, is debatable, and when it comes to spiritual products, figures so much less significant. Still, as we are concerned with a phenomenon which has drawn the attention of the whole word to the writers in Northern European countries, we have to conform, at least partially, to the system of evaluation imposed by the "book market": number of authors, of copies (which amounted to 50-60 million worldwide,

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[6] In present-day Romanian literature, for example, the genre is almost absent. The books of Rodica Ojog Brașoveanu and of other two or three writers in this category belong to the last decades of the last century.
[7] The sources used are *Scandinavianbooks.com*, which employs the bookshop statistics, as well as Olivier Truc, 2014.

for a single author, such as S. Larsson); translations (in scores of languages); novel series or cycles, respectively (between 3 and 14 volumes per series), number pages, film adaptations and so on.

As far as we are concerned, we confined ourselves to a limited number of writers, selected subjectively, with one criterion being their publication in Romanian, combined with a more subjective and restrictive one, that of our own reading.

It would have been proper that our presentation should observe, even in this avowedly subjective context, a certain value ranking of the names selected here. But is this possible in art – if we insist, however, that the respective novel represent literary art? And then, can a single reader presume to operate such classifications? Not even the professionals of literary criticism and literary history (book history) attempt to make such appreciations in a synchronic perspective. Only after a long time has passed will the diachronic perspective allow a certain sifting of values. On the other hand, we could synthesise the resulting figures, titles, series, volumes, editions, number of copies, translations, prizes, thus obtaining an S Index, where S would mean "Success on the market". We all know, however, that we would be faced with at least two impediments:

a) a historical one, showing that Al. Dumas, with *The Three Musketeers*, or Jules Verne, with *Around the World in 80 Days* and others had a greater success than Shakespeare, Molière, V. Hugo, Balzac, Tolstoy and so on);

b) a contemporary one, indicating that a writer's success depends very much on marketing, on the talent of the literary agent and so on.

Consequently, we resorted to an external criterion, also utilized by makers of numerical classifications, rankings and lists of writers – that of geographical and cultural distribution.

● *In Iceland*, the island between the oceans (Atlantic and Arctic), with one of the smallest density of population in the world (326,000 inhabitants, about the population of Cluj), the activity under discussion is extremely impressive. This phenomenon is justified by an exceptional economic and social development and o literary tradition of distinguished by numerous *sagas* and a Nobel Prize (Halldőr Laxnes, 1955).

a) *Arnadul INDRIĐASON*, born in 1961, a writer's son, himself a journalist and film critic, won renown with the series "Chief Inspector/Detective Erlendur Sveinsson", in which he proposed to write 10 volumes. He managed to finish 14 volumes until 2014, breaking the records of his congeners. He began in 1997, with *Synir derftsius* "*Sons of Dust/Fiii lui Dust*", but the best known in our country is the volume translated by from Swedish (?!?) by Monica Vlad, with the title *Oraşul borcanelor/Jar City*, about sinister genetic experiments carried out in secret. Its protagonist is still indebted to the old model – the morose detective in his fifties, typical of the Icelandic and Nordic crime novel in general.

b) *Yrsa SIGURĐARDÓTTIR*, born in 1963, a practising engineer specialised in a seemingly men's domain – hydro-technical engineering (in Northern lands!) – has such great creative energy that in the daytime she builds hydroelectric works and at night she writes books. She made her debut at 26, having written no less than five children's books between 1998 and 2003. In 2006 she played havoc with the hierarchy of the *Scandinavian noir* novel, with *Suflete damnate*/*My Soul to Take*, which came after the first book in the series, *Ultimele ritualuri*/*Last Rituals* (2005) and continued with *Aska/Ashes to Dust* (2007), *Auðnin/Veins of Ice,* "Zâna Întunericului", 2008; *Horfðu á mig/Someone To Watch Over Me*, 2009; *Ég man þig/I Remember You,* "Ştiu cine eşti", 2010, some of them translated into Romanian for Editura Trei by Laurenţiu Damian. The six-volume series can be named after the two investigators – the lawyer Thora Gudmundsdóttir and the German ex-inspector Mattew Reich.

The two writers' names are illustrative of the Icelandic patronymic and matronymic system, common to the other Nordic languages and cultures: the family names actually mean "son of..." – cf. *Indridas**son***, and "daughter of…" respectively, cf. *Sigurðar**dóttir***.

● *In Norway*, the "new wave" of the "crime novel" genre started earlier and with the same powerful impact.

a) *Anne BIRKEFELDT RAGDE*, born in 1957, a professor of Communication at the University of Trondheim, also specialised in advertising, made her debut at 19 with children's books such as *Hallo! Her er Jo!/Hello, Jo speaking!/Alo, aici e Jo*, 1986, alongside several others. In 1990 she starts writing books for adults, such as *En tiger for en engel/A*

Tiger for an Angel/Un tigru pentru un înger (1990); *Zona Frigida* (1995), in which serious themes are treated humorously – a less known facet of Nordic literature. A scandal about her becoming a victim of *e-book* piracy broke out in 2010, during the writing of her first 12 books, an occurrence otherwise beneficial in terms of marketing. But her well-deserved success was assured by the first volume of the *Neshov Trilogy*, more exactly by *Berlinerpiplene/Berlin Poplars*, 2004, „Plopii din Berlin", translated by Aurora Kambar and Erling Schøller in 2009 for Editura Univers, Bucharest. Of relatively small dimensions, somewhat atypical for the Nordic style, the book is so dense, so profoundly human, and yet, so surprising that the gripping effect remains impressed on one's mind long afterwards[8]. The measured, minute reconstruction of a family chronicle reveals secret love affairs, homosexuality, tense familial relations, the conflict between old and new mentalities and especially an incest, whose discovery resolves the problem of the inheritance for the descendants of a family of freaks. The faultless craftsmanship in the intertwining narrative threads, in the placement of the details which create and resolve the suspense, as well as the immense warmth in the treatment of the characters and their problems constitute the book's main strengths. The scene in the first paragraphs is explained by the one in the last pages, in a coherent, dense account, with no detectives, but with strong and weak people, joined together in life and death, but also tied together by an incest – which proves to be the key of the novel. The other two volumes of the trilogy, *Hermit Crabs* and *Pastures Green*, have not been translated into Romanian, as far as we know. Anyway, at the age of 58, Anne Ragde has written 47 books, all of them radiating energy, understanding and humour.

b) *Kjell DAHL*, born in 1958, is a psychologist and jurist by training, a pre-university teacher and agricultural worker in his everyday life, turned a writer and screenplay writer in his mature years. He is known particularly for the "Gunnarstranda & Frølich Series", with eight volumes written between 1993 and 2012. The detective and his assistant investigate the dark

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[8] Relating to the commentaries of a professional and impassioned reader, known in the online medium, we might say that after reading this book you begin to see all sorts of strange things happening: you spill your coffee over the computer keyboard, forget that you have lectures to give, talk to yourself in the room or the street and so on.

histories of the underworld in Oslo and in all over the country, with relations up to the highest levels, but also in relation to their own feelings. It was translated into Romanian by Maria Melania Goja, with the title "*Al patrulea...*"/*The Fourth Man*, the fifth volume of the series, characterized in the specialised press as "a Norwegian crime mix: a murder, a fatal woman, black metal and gangsters" (cf. K.O. Dahl, *Al patrulea*, Bucureşti: Trei, inside cover). Another series, *Lindemans*, in two volumes, was published between 2006 and 2008. In addition to the ten volumes of the two series, we should mention other novels, short stories, biographies, essays, travelogues, travel guides – 25 titles in total.

c) *Anne HOLT*, born in 1958, belongs to the same generation. A lawyer specialised in child protection, she served as Minister of Justice for a few months in 1996-1997, but resigned from office to devote herself to her political militancy, also concerned with all kinds of minority rights. She, too, wrote several book series, being known especially for the five-volume cycle *Stubø & Vik*. In Romania, she became known for the first volume in the series, *Det som er mitt/What is Mine/Punishment/*"*Eroare judiciară*", 2001/2007. Chief-inspector Jngvar Stubø and the ex-policeman Jnger Johanne Vik investigate crimes well hidden in the administrative and juridical welters of a society in which everything seems to be going very well...

● *In Finland*, writers, critics and literary historians claim that their literature "rather different", maybe also due to the ethnic and linguistic differences between them and the other Scandinavian countries.

a) *Antti TUMAINEN*, born in 1971, is a copywriter, highly appreciated in the book industry, in a country with writings in three languages – Finnish, Swedish and Sómi – and with about 1,400 books published every year, of which 450 are new titles. He made his debut in 2006, with the novel "*Ultima ploaie*"/*Last Rain/Toppaja, toivoakseni*. In 2009, *Veljeni vartija*/ "*Păzitorul fratelui meu*"/*My Brother's Keeper*, came out to critical acclaim, being followed in 2011 by *Parantaja/The Healer/* "*Tămăduitorul*", which won the Clue Award for 'Best Finnish Crime Novel 2011'.

Worth mentioning would also be the crime fiction authors Matti Yrjänä Joenswe and Leena Lehtolainen, Jlkka Remes, a writer of thrillers, Loila Hietamies – an author of *saga* novels. Katja Kollio also portrays characters of *chick-lit* inspiration. A. Tuomainen represents a blend of all

these. Of course, one can detect here rather pale traces of the national epic *Kalevala*, compiled from Elias Lőnrat as late as 1835 and of the novel *Cei șapte frați/The Seven Brothers*, written in 1850 by the Nobel Prize winner Alexis Kovi.

b) *Salla SIMUKKA*, born in 1981, is one of the youngest representatives of the "new wave" of Scandinavian thriller authors. She started writing at the age of 17 and soon went straight to the top with the "Snow White Trilogy", an intelligent and delicate remake of the famous fairy tale selected by the Grimm Brothers, albeit set at the height of modern realism. The three volumes, *Roșu ca sângele/As Red as Blood* (2013/2013), *Albă ca Zăpada/As White as Snow* (2013/2015), translated into Romanian by Sigrid Crăsnean, and *Negru ca abanosul/As Black as Ebony* (2014/-) bring an absolute novelty into the Nordic novelistic genre. If other writers moved on from children's books to adults' books, S. Simukka blends the two approaches, since the detective investigation is conducted by a teenage girl and, in general, the world in these books concerns adolescence. Intelligent, sarcastic, tough, quiet young people hide in their past – not very distant, evidently – a secret which marks the shaping of their personality. What is striking to readers from other cultures is the almost complete independence of these youngsters, still in school in the majority of cases. Indeed, the writer stated, in an interview occasioned by her presence at the Gaudeamus Book Fair in Bucharest (2013), that independence at an early age is characteristic of Finnish society. A young person who has not become independent from his family before the age of 20 is considered rather odd[9], in contrast with what happens elsewhere in Europe, where the marsupial, phenomenon, prolonged till the age of 35-40, is a cause of concern, as well as a subject for sociological and anthropological studies, for literary and cinematographic works of art. Lumikki Andersson, the 17-year-old protagonist of the trilogy, is intelligent, in charge of her life, lives in a flat of her own, feels like going for a nocturnal swim in in the frozen waters of the ocean, dislikes social life, where people talk without communicating and is not willing to interfere with other people's business. She is a kind of teenage Lizbeth Salander, therefore the Salla Simukka's trilogy has been considered a "*Millennium* for youngsters".

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[9] Cf. Ionuț Bărnuță, 2014.

At only 37, Simukka also wrote a two-volume sequence in the genre *light science fiction* – *Jäljellä* ("*Fără urme*"/*Without a Trace),* 2012; *Toisaalla* ("*Stânga*"/*Elsewhere*), 2012, as well as translations, literary criticism, etc.

● *In Denmark*, the genre is represented by two frequently invoked authors, Peter HØEG and Jussi ADLER-OLSEN, though always with the observation that the true Danish literature is represented by the classic writers H. Cr. Andersen, Martin Andersen Nexö, the Nobel Prize winner Johannes Jensen and the much loved traditionalist writer Karen Blixen.

Peter HØEG, born in 1957, studied art and literature at the University of Copenhagen, his hometown. He worked as a sailor, teacher, ballet dancer and actor, before making a name for himself in literature, with the novel *Frk: Smillas fornemmelse for sne*, 1992, translated by Valeriu Munteanu for Editura Univers, with the title "*Cum simte domnişoara Smilla zăpada*"/*Miss Smilla's Feeling for Snow*, 1997. The book was soon translated into 33 languages, staying on top for 26 weeks in *Top New York Times*. There followed *Marginalii/Borderliners*, 1993; *Kninden og aben*, 1996, translated by the same V. Munteanu under the title *Femeia şi maimuţa/The Woman and the Ape*, 1996, Univers; *Den stille pige/The Quiet Girl*, 2006, and *Elefantpassernes børn/The Elephant Keepers' Children*, 2010, translated by Grete Tartler under the title *Copiii paznicilor de elefanţi*, 2012, Univers.

As in many of the books belonging to the new wave of Nordic thrillers, we find in Høeg's novels that sophisticated mixture of twilit atmosphere, police investigation, horror scenes, as well as psychological analysis and philosophical commentary.

● *In Sweden*, we have already seen the origination of the wave which swept all the Nordic countries. Of course, the "Larsson phenomenon" did not appear *ex nihilo*. The thematic and formal particularities of the fonder had already been successfully tested by other authors of the genre.

a) *Liza MARKLUND*, born in 1962, in Pålmark, Sweden, at the North Polar Circle, is a journalist and UNICEF ambassador.

She became known for the "Maria Eriksson" series, in two volumes, based on the true story of a battered woman, and especially for the "Annika Bengtzon" series, comprising 8 volumes (1998-2013). In Romanian translation we have *Sprängaren* (1998), under the title *Explozii în*

Stockholm/Bomber (....), *Studio sex* (1999), under the quite inspired Romanian title *Studio 69* (...), by Laurenţiu Dulman for Editura Trei in Bucharest.

Liza Marklung's books treat of power and of what people are capable of in order to accede to power and keep it. A very interesting example in this sense is *Nobels testamente/ Testamentul lui Nobel/Last Will*, translated into Romanian by Dina Litzica for Editura Trei, 2013.

b) *Camilla LÄCKBERG*, born in 1974 in the little town Fjällbacka, a historical Swedish tourist resort like our Băile Herculane, studied economics and worked as a marketing director and production manager before devoting herself to writing professionally. Being one of the youngest exponents of the great group of Nordic *noir* writers (a little older, however, than the Finn Simukka), she reinforces the phenomenon by her creative vigour. She became known for her "Fjällbacka" Series, the name of the little resort town of her birth and by a first nine-volume cycle, Erika Falck & Patrick Hedström (2003-2014). There followed the two-volume series "Martin Molin" (2006-2013) and the "Super Charlie" series for children (2011-2013). In fact, one cannot establish a linear succession, as the publication dates clearly show that the novels from different cycles were written in parallel, in an entwining, overlapping chronology of prodigious restlessness.

Naturally, this haste does not produce masterpieces of genuine literature. In 2009, she wrote three books, coming out 6th in the ranking of best-selling modern writers, with the books she had already published, but after authors of the same category – adventure, humour, intrigue, etc. – the first three on the list being Larsson, Meyer and Brawn (cf. *The Books seller*, 25.01.2010). Like the Norwegian Kjell Dahl, the Swede Läckberg tried everything in her writing, including cookery books. But it was not only these that won her success, but also genuine literature, such as the excellent *Cafeneaua văduvelor/The Widows' Café*, in the volume of short stories *Întâlnirea/Snowstorm and the Scent of Almonds* (....). On the other hand, the two investigators in the Fjällbacka Series – a writer and a professional detective – dissect not only the secrets of a society, but also those of book writing.

She is one of the writers massively translated into Romanian at Editura Trei: *Prinţesa gheţurilor/The Ice Princess*, 2010, translated by Simona Ţenţea and Asa Apelkivist; *Predicatorul/The Preacher*, 2010 – translation by Simona Ţenţea; *Cioplitorul în piatră/The Stonecutter*, 2011 – translation by Simona Ţenţea; *Piaza rea/The Stranger*, 2011 – Simona Ţenţea; *Copilul german/The Hidden Child*, 2012 – Simona Ţenţea; *Sireana/The Mermaid*, 2013 – Simona Ţenţea; *Paznicul farului/The Lighthouse Keeper*, 2013 – Gabriela Eftemie; *Făuritoarea de îngeri/The Angel Maker's Wife*, 2014 – Gabriela Eftimie.

● *In Greenland*, an autonomous country in the Kingdom of Denmark, there is Kim KLEINE, of Norwegian origin, who won renown, while in the *Faroe Islands*, the best known are the writers from earlier generations, such as William HEINESSEN (b. 1900) or Rói PATURSSON (b. 1947), better known as a philosopher and anthropologist. We have ignored, from the boreal region, the writers from *Estonia*, *Latvia and Lithuania*, although there are also notable contributions from the Baltic region of Northern Europe.

6. Is there a success "recipe" in the "Millenium" phenomenon?

After reading the first three or four writers of the Nordic "new wave thriller", one begins to think that they all took the same course in CW (*creative writing*), especially because they belong to the same age group – some were born around 1954-1957, others around 1961-1963 and son on. Evidently, they could not be classmates, as they grew up in different countries. They might have read the same speciality treatises. They are more certain to have followed the same models, old or especially contemporary ones. None of these possibilities would equate to disqualifying the authors, as long as each author and each volume is a page turner. In fact, nowadays there is a growing conviction that the writer's craft does not only involve an inborn gift, but also craftsmanship, which means not only self-teaching, experience acquired through persistent exercise, through failure and renewed attempts, but also systematic learning, with adequate models of composition, narrative voice, characters, dialogue, etc.[10] Just like in plastic arts or in music, literature means *art*, in the Latin etymological sense – *genium et ingenium*, inspiration and perspiration, talent and craft[11].

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[10] About such courses and especially about such books, cf. Marius Chivu, 2015, p. 16. The Romanian writer, journalist and critic comments on the book *Cum să scrii un roman/How to Write a Novel*, by Howard Mittelmark and Sandra Newman, translated into Romanian by Bogdan Alexandru Stănescu, Bucureşti: Editura Baroque Books & Arts, 2014. The author of the article also refers to books such as Anne Lamott's *Cum să înveţi să scrii ficţiune pas cu pas.../Learning to Write Fiction Step by Step*, Piteşti: Paralela 45, 2013, and others.

[11] In Romania and other ex-Soviet countries, the rejection of the CW courses is due to the negative model of the "Schools of literature" of Stalinist type, organized according to Moscow's indications. In fact, those yielded poor results only because of the selection of the candidates (from healthy, proletarian milieus, irrespective of any signs of an innate vocation), as well as of the attempts to impose "inborn realism", the idea of literature with Marxist theses in literature. Otherwise, some of the students emerged as authentic values, such as N. Labiş, in Romanian literature. On the other hand, the Albanian writer Ismail Kadare reveals that, beyond the ideological limitations of the "Maxim Gorki" Institute of literature in Moscow, where he had a scholarship for two years, he has the opportunity to

Therefore, without resembling one another, not even within the same series in a writer's body of work, without creating even a momentary sensation of *déjà vu* or of satiety, without diminishing in any way their narrative force, *all Nordic noir crime novels have a common air*, a kind of "familiar" atmosphere.

● *Composition* is always very sophisticatedly elaborate, without impeding the flow of reading. A very good alternation past/present interlinks chapters and paragraphs in a cadenced pattern of temporal correspondences, with unexpectedly interweaving planes or sudden twists in the plot, with a subtle scattering of significant details, with episodic developments and abrupt breaks – which create the suspense specific to the genre. At a certain moment, the investigator realises that he/she is utterly helpless, isolated and all alone in his/her confrontation with unbreakable walls of mystery, but right then the phone rings just in the nick of time, like a veridical *deus ex machina* credibly integrated into the context.

Many novels have a preamble of a few italicised paragraphs, which seem to have nothing in common with the beginning proper or with the rest of the narrative, either. At the end of the book, there are other paragraphs, which clarify the meaning of the initial ones, in the light of the whole story they had framed. This is the well-known technique of compositional symmetry, practiced in innumerable variants. Anne B. Ragde used it shortly before Stieg Larsson, and many other representatives of the genre followed suit.

● *The extremely complex plot* is generated by approaching the subject from several perspectives, which complete each other perfectly. There are always three or four distinct planes which can be identified in the irresistibly captivating unfolding of the narrative.

a) At the surface level unfolds the *detective type of plot*. The death or disappearance of some people, inexplicable explosions trigger tenacious investigations, which lead to the discovery of chains of terrifying murders, incredible secrets, webs of complicities, sordid details in the life of some characters, families, communities, corporations or whole state entities.

b) From hence, there emerges the image of a society functioning almost perfectly, according to the economic, social and cultural standards of the modern world, which hides, however, human abjection manifested in all its possible forms. *Social critique*, more or less obvious, is the first ingredient elevating these novels above the narrow and dispraised sphere of the detective genre. The detective enquiry reveals old deficiencies and new

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learn good things and meet professional writers of distinction. Today, the prose writer and academic Alexandru Muşina is trying to introduce such courses, at least with an optional status, in the curriculum of philological faculties in Romania.

peccadillos in family relations and community organization, national and international conspiracies, onerous business dealings in the big companies which sustain the country's economy, cu implications reaching the highest administrative and political spheres, state secrets, details about journalism regimented in the service of clique interests and son on. Sometimes there are more or less direct allusions to elections, presidents of states, plots at the highest level. Financial and diplomatic scandals, the trafficking of women, children, drugs, the selling of classified information, the traffic of influence, are elements of a social panorama in which the writer's sincere patriotism manifests itself as openly as his/her critical spirit and moral and civic rectitude[12].

The family saga, such as the Vangers – in S. Larsson; the Neshovs – in A. Ragde; detective Erlendur's family – in Arnaldur Indriðason and others, exploits an old Nordic literary tradition, offering the background for an ample social and political fresco.

c) *Psychological introspection* is the third narrative level in the novels under discussion. The families at the centre of the plot, as well as the individuals living in isolation, but trapped in the web of complicated social relations, are actually samples of eccentrics, freaks, obsessed people, perverts, but also of lucid, balanced, intelligent, honest individuals, replete with the customary in-between category, of people both good and bad at the same time, with an admirable avoidance of character Manichaeism. The childhood traumas with devastating effects in the becoming of the adults, but also with the notable triumphs of personal growth, the examples of psychic manipulation, the unleashing of instinctual drives and states of paroxysm are analysed systematically, but in a literary key, not only in the novels with declaredly psychological themes, such as the Keplers' *Sub hipnoză/The Hypnotist* or Yrsa Sigurðardóttir's *Suflete damnate/ My Soul to Take*, but in absolutely all the novels of the "Nordic new wave".

d) Finally, somewhat unexpectedly, many of these books contain the *elements of a romance novel*. Of course, one might say that this is an indispensable ingredient of any successful book. The time-honoured recipe – in literature, as well as in film – "a little bit of everything", seems to be

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[12] It is said that Stieg Larsson's sudden death at only 50 years of age, after submitting the manuscript of the *Millenium* trilogy to the publisher, may have been directly connected to the revelations made in the novel, with the means of literary fiction. In fact, the writer is evidently the prototype of the *freelance* journalist, the investigator Blomkvist of the book, and the story of the economic magazine suspended after a famous trial, is based on the *Expo* case in the real life of the journalist and writer, which he renamed *Millenium* in the novel. Larsson actually suffered a condemnation after the uncomfortable revelations made in his magazine.

functioning here, as well. However, whenever they used it, the writers evoked here applied it masterfully. Ravaging hatred and abominable violence intersect with delicate feelings of love, with the need for protection and communication, with romance flowering in the most unexpected circumstances. We notice that investigation partners fall in love, after the model Mikael Blomkvist (endeared as "Kalle", after a sympathetic character) and Lisbeth Salander, but there is also love between the investigator Frölich and the strange Elisabeth Faremo, the ice princess, the sister of a feared criminal in real life, and so on. There is filial love, fraternal love, warm friendship and affinities, just as there are homosexual and bisexual relations, presented with deep understanding, in the spirit of a very tolerant society, in this sense. All these grow, like water-lilies, out of the muddy depths of a quagmire of lies, misogyny, greed, blackmail, hatred, misanthropy, manifested against the background of extreme tensions, hidden in the basements of the high society of the shining, septic, prosperous, modern cities, cu flaunted preoccupations for access to instruction, social protection and healthcare.

●*Other common elements* – of those typical of the personality of this kind of Scandinavian literature.

The characters are usually strong, irrespective of their direct or secret manifestation, be they victims or victimisers, Eccentricity is equally characteristic of criminals, spies, corrupt officials and of young pupils and undergraduates, journalists, writers (as characters), detectives, psychologists and so on. The female hacker Lisbeth Salander – in Larsson's books, as well as her younger counterpart, Snow white, in Simukka's books, act ostentatiously, having piercings, tattoos nonconformist haircuts, weird clothes, but they are fair to society and to themselves. They are cold and ruthless, like Nordic winters, when they have to be so, but they can also be in love, protective or helpless, in other circumstances. At the same time, they resist until the end, making tough decisions; they bathe at night in the freezing ocean, speak to no one for days on end, suffer from hunger and thirst, resist terrible blows and inflict equally terrible physical, psychic or financial blows, and, despite all these, they manage to be credible characters and profoundly human figures.

Investigators are as weird as they are human, as are the ones under investigation. The classic detective type, the taciturn man in his fifties, solitary and morose is only kept by Arnaldur Indriðason, in the Erlendur series, and by a few other writers. The other investigators are younger and not necessarily professionals. They can be journalists, lawyers, psychologists, profilers and even writers. As a rule, two characters associate

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in unravelling the intricacies of an affair, because it would not even be humanly possible to deal singlehandedly with the extremely thick plots and complicated ramifications of the respective stories: a chief detective and his rather scatterbrain assistant; a journalist and a female hacker; a police inspector and a psychologist and so on. They have great family problems themselves – they are divorced, in conflict with cu their rebellious children or senile parents, with bosses, neighbours, the system. It rarely happens that the secret comes to light without the help of investigators, only out of the writer's stroke of the, cf. Anna Ragde's *Plopii din Berlin/Berlin Poplars*.

● *External characteristics* of the Nordic adventure novel.
        - They are, for the most cases, novel sequences. Not only have these writers the power to project and write whole series of two to fourteen volumes, as well as several series, but also bulky volumes of an impressive number of pages – between 600 and 800 each. S. Larsson had projected 10 volumes, submitted three of 2,000 pages in total, and he seems to have written some more before he died. Only Anne Ragde, S. Simukka and a few others write somewhat shorter novels, about 250 pages long. But all of them – big or small – are extremely dense and are part of series or cycles, beside other diverse volumes.
        - All these writers won national and international prizes and all their books sold astronomical numbers of copies, being translated in scores of languages, adapted for the screen, sometimes in several versions, much commented upon or reworked. The blurbs accompanying them on the book market are always superlatively formulated: "breath-taking"; "unputdownable"; "is the king of crime fiction"; "is the best". But the absolute superlative cannot be attributed to several representatives of the same group.
        - They all mirror, indirectly, the specific Nordic identity: frosty winters, stoically endured, long nights, the (exterior) cleanliness of places, etc. People are not poor, but administer their money with care; they drink a lot of coffee in these novels, at any time of day or night, they all call each other by their first name, irrespective of their position in the social or biological hierarchy – a particularity of the Scandinavian community spirit.

7. Conclusions
        The overlapping levels of reception pose difficulty in categorising the novel in a certain class: *thriller, mystery, detective/crime, noir, saga, psi, love story*; then, *boreal, Nordic, Scandinavian* – these are terms used interchangeably. The theme seems to be the same: "the skeleton in the cupboard", in a society with a high level of civilization. All the other threads

originate from here and the prevalence of one or the other supports the categorisation in a certain subspecies. Specialists hold different opinions. We are told that a writer cultivated adventure and not a detective plot, that another stands out as more philosophical and psychological than others, that some address the innocence of children and adolescents, others deal with high-technology and state-of-the-art devices. Certain reservations about this kind of books have always existed and still exist today. The distinguished translator from Romanian into Norwegian, Steinar Lone[13], is not very sure that this kind of books in his country, crime, suspense novels or whatever else they may be called, very popular nowadays, deserves to be called "literature"[14].

Of course, we could have discussed other kinds of valuable books, already published in Romanian as well, such as the novel of the Norwegian Carl Frode Tiller, *Încercuire* (rewarded with the Prize for Literature of the European Union for 2009), translated by Simona Schouten, for Editura "Casa Cărții de Știință", 2015, or of the Swede Per Olov Enquist, *Cartea parabolelor. Un roman de dragoste*, translated by Daniela Ionescu for the same Editura "Casa Cărții de Știință", 2015. But these represent an identity phenomenon only at an individual level.

As far as we are concerned, we believe that all of them create literature. *A certain kind of literature*, which will disappear as a successful genre, as Al. Dumas' *The Three Musketeers* once did. They are not going to endure like Tolstoy's *War and Peace*, even if some of them are chronicle novels and family *sagas*. For now, however, they represent a cultural rift, a particular identity.

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[13] Well-known as a translator into Norwegian of other literatures – French, Italian, English, Dutch, Steinar Lone translated from Mircea Eliade, *Pe strada Mântuleasa*; Mihail Sadoveanu, *Baltagul*; Camil Petrescu, *Patul lui Procust*; Gellu Naum, *Zenobia* și *Poeme* (?); Mircea Cărtărescu, *Orbitor*, I-III. For *Orbitor. Aripa stângă* he received the Award of Norwegian Critics in 2008, and for his entire activity as a translator he was decorated with the Order of "Cultural Merit" in 2007, by the president of Romania.

[14] Vitalie Ciobanu, "Steinar Lone – We, Translators, are the agents of Romanian literature in the World", in *Contrafort. Revista de literature și dialog intelectual*, nr. 9-10 (215-216), 2012, pp. 16-17.

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SILENCE IS OFTEN THE BEST ANSWER OF TRAVELLERS: VIEWS ON THE CONTEMPORARY SWEDISH SOCIETY

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Abstract:
Travel memoirs or notes are texts which enjoy great popularity not only among almost all categories of researchers (humanists, artists, naturalists, sociologists, psychologists), but also among those who are fond of belles-lettres.

Both the judgments by means of which a world perceives itself, adjusting perhaps itself according to certain desideratum, and the external judgments, possibly undergoing changes according to certain patterns, are essentially subjected to sensorial and conceptual subjectivity, requiring its periodical adjustment to the natural laws of organic matter.

Keywords:
Travellers, Swedish society, the perception of otherness.

Since these writings provide various kinds of differently processed practical information, including interesting interpretations or simply bearing traces of the traveller's sensitivity, passion and skills while disclosing his inner thoughts and feelings, they may have a considerable effect on many types of readers.

The very same features, however, charge these texts with a dose of relativity. By all means, the texts of specialists (geographers, historians, architects, psychologists, sociologists etc.) do not lack in such limitations either. They all relate to something and, regardless of the incorporated amount of material or experience, that particular thing remains central and predominant, whether it belongs to axiology, theology, to the perspective of their own research field or simply to aesthetics.

In this regard, the irony used by G. Călinescu when he presents Dinicu Golescu, the one who measures markets, buildings, spaces in

general, is quite amiss. In St. Peter's Basilica in Rome, the central area of the pavement provides a metric comparison with other relatively large religious buildings, apparently comparable. This fact may become a stimulus and suggestion for a more elaborate and demanding mental effort by which the one who scrutinizes the entire space tries to imagine how many average basilicas would fit in there, volumetrically speaking. While those who are not animated by the fruitful urge to observe, imagine and compare spaces may regard it superficially, only after such an effort one could reach a deep understanding of the fact that those who designed and built St. Peter's Basilica had a sense and knowledge of proportions so consistent with the understanding of natural space and with its conversion into architectural space that, without such an effort, the viewer does not realize how big the Basilica is in fact! Then, only in that moment can one understand how proportionate that building is in all three dimensions, how the exterior merges with the surrounding space, the complexity of how inner spaces are managed architecturally and the way the included constructions are incorporated, with all the consequences which derive from this fact and which affect our senses and mind.

The approaches which deal with a subject from a narrow perspective therefore do not seem to be productive at all, and even less ironic, especially when dilettantes ironize other dilettantes. Except for the fact that the data and criteria which may be controlled and perhaps scientifically accepted are strictly technical in nature, these kinds of issues do not belong to only one domain; they pertain to a space dominated by a certain degree of subjectivity, the superior understanding not casting aside the right to simple human judgement. This domain seems to be rather a field in which perspectives intersect each other and where ideas flow free.

Naturally, the traveller often does not understand everything he observes and the scientist cannot place on a high level of understanding all of his findings. Nevertheless, their inevitably interpretative accounts are the ones which constitute the most powerful imagery. In fact, this is the way human beings perceive, represent and think their world and by which they act within it.

Locals, in their turn, who may be credited with a certain degree of understanding of their world, have their own limits though. These limits are – apparently paradoxically – due not only to their consubstantiality with that

particular world, but also to their lack of understanding of how other worlds are built, generated by other mentalities. They may perfectly function in their own world, but this does not necessarily mean that they have fully understood it on the conceptual level since they rather naturally assimilated the environment they live in. As a matter of fact, such limitations cannot be attributed to the *other one*, nor can they be eliminated by the simple practice of one's own world.

Intransigence is probably the most relevant thing for the observation and understanding of how human beings dogmatize their perceptions, understanding and the bonds between them and their own world and environment (travellers are no exceptions to this either, despite the fact that they have acquired the routine of traversing several spaces). Everyone is interested, almost without fail, in the other's opinion about their own world. Although Goethe considered that we best know ourselves through others, this interest is almost never oriented towards the willingness to accept the opinions of others – not even in an adjusted way. What everyone really wants is to check and "rectify" the other's perceptions, to lead the other to his/her own understanding, even if this means to modify the other's profound concepts and mindset, including the knowledge of their own world (at home)!

Be it a traveller or a local, everyone seeks the opinions of the local / traveller about the world of the traveller / local. Whether he does it at home or among foreigners, he imagines himself testing with a wise omniscience and from the position of a unique referential being the abilities of the other. However, what he pursues is the correspondence between what others say and what he perceives and thinks, regarded as a truth beyond any doubt. Any deviation from his world view is shattered by the argument he believes to be supreme and the ultimate, i.e. from the other's description he cannot recognize anything of his world, and therefore everything is an aberration!

It is apparently paradoxical that the one, be it local or traveller, who judges the country of the other may be even more fierce, especially if he comes from a culture which reckons itself superior by the long lasting things their ancestors did through the centuries (even though he himself exerts the opposite with all his actions). The foreigner is always ready to explain how the world actually is to those who are willing to listen and how many misunderstandings of reality there are! Anyone who carries out the

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experiment of approving everything a foreigner says may see that what he really needs is not approval – often he does not even feel the need to transform the other into a being who perceives, understands and judges just as he does – but what he does need is to push his limits till it makes clear that the two worlds are strictly hierarchical, that one has nothing to do but to follow exactly the other. It is not knowledge which is transferred and broadened but it is a single bed of Procrustes. The foreigner always has a story about the other by which he bespeaks his perception of a sordid, incoherent, sad world or, in any case, of a world charged with such attributes, his judgements being definitive and irrevocable. Unlike Romanians, most people feel pleasure sharing their experiences from a few days sojourn in some place and at different times. Each time he would describe in detail how he was assaulted by a journalist or how he experienced, certainly indirectly, the regime. He would also tell how brave he was (unlike the great majority of Romanians who should have done the same in every second of their lives) when he rejected a supposed offer to praise the regime. Each time people forget to tell how they obtained the visa to enter a country which is selective not only regarding the entrances but also regarding the exits!

Such interactions, in which everybody presents and "judges" the other's world and then the image of their own world, bring about a consequent disagreement. This shows that, in fact, each and every one is stuck in their own world, that the world of the other cannot be seen but through one's own world, just like everyone perceives reality only with their own physical eyes. A parallel enumeration, in eight columns, of the "flaws" and "fine points" of the other's world, done both by the local and the traveller, would show little in common due either to misunderstanding each other or rather to their different perspectives, and things would not change significantly even after several years of living in each other's world. The newly discovered "flaws" and "fine points" would be due, in the same proportion, to the level of understanding and to the mentality background generated by the consubstantiality with one's own world.

Only the "detachment" of those who no longer belong to any of the worlds could bring some sort of agreement, mainly among them, which is a significant fact in terms of judging this particular matter, but which has no consequences in terms of the communities' real life. Therefore, the

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understanding of the other and of their world should be preceded by acceptance, such "catechesis" is nothing but the sign of leading the other to one's own understanding of the world, meaning the annihilation of the other's identity, all these made in the name of correct understanding, but, in fact, based on misunderstanding, disapproval and rejection of the other's perspective.

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Bearing this in mind we venture to share some of our thoughts acquired during our short stay for 10 days in Stockholm, exposing ourselves to the risk of being contradicted perhaps by both non-Scandinavians and Scandinavians. Our consolation is the thought that after all Columbus did discover lands which he believed to be the Indies and, to a certain extent, they really were some kind of "Indies".

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The traveller who has often travelled through the Germanic world and especially those who have lived in it shall see in Stockholm a world which bears the general features of the Germanic world, naturally, in different degrees and only partially. Some of these characteristics are natural features; others are developed by the culturally determined will(power).

What is fascinating in the Germanic world is space partition. Just like Romans or Slavs, Germans have straight bipolar streets with buildings on each side, but here the three-dimensionality of space is much more deeply understood. The streets are not necessarily built as spaces between parallel rows of buildings or as streams intersected at more or less right angles, but neither can they be compared to the entangled sinuosity of the Asian or North African world. Between two arteries there is a real network of freedom, lanes and piazzas, i.e. separations and unions. This kind of geography represents how these communities relate to each other, being congener with the way in which public space has been internalized and then reflected. Buildings bear the clear traces of the same historicity. Impeccably built, lasting over the decades, consistent with the living which derives from the diachronic perspective and which integrates it as a main pillar, they are a sign of the continuity of living. It is difficult to say whether it is natural or deliberate, but it most certainly is consciously assimilated.

Quite exemplary may be the experiences in spaces where tourists usually do not enter except for certain smaller proportions, such as the Opera and the Museum of Natural History. The traveller may find himself at

a performance which normally would not be any different from other performances; it may even be as good as the one which, on its premiere, hosted the royal family among the spectators. It is very likely that he would encounter opera singers who are not much known on world stages but who have an excellent performance. He most certainly would be amazed by the unusual relation between the high quality of the musical act, the artist's great modesty and the warm, somewhat familiar, absolutely real "day-to-day" appreciation of the audience. Very well trained from the perspectives which may be revealed in this particular kind of space, the audience has in front of it artists who seem to be devoid of vanity and futile ambitions which generate histrionic gestures or success measured by the long/prolonged ovation and the number of palms which applaud. Although they have the necessary conditions which would allow them to bring famous singers, Swedish people prefer to listen to artists whom their own reality can provide. Perhaps this fact maintains their equilibrium, which seems to say that by means of exceptionality it is not possible to found a society which would be well-balanced in terms of the dynamic between stability and variability. It seems to me that it is the sign of the deliberate will to consolidate a stable edifice which would not be one of the stages constructed for the transitory genius. This feature seems to show that Swedish people are not keen to live in the moment but to live a well-balanced life and on a historical scale, avoiding spectacular but ineffective effort.

The building of the Museum of Natural History is a real palace, a learning space made available to Society by the State. Therefore, its intervals are freely traversed by a continuous flux of visitors of all ages. The spaces dedicated to minerals, oceans, the planet, the solar system, the human body and to different moments of history, to the world of insects etc. are extremely well equipped with moulds, demonstrative devices, samples of the presented reality, as the case may be. Children may learn here about the physical world, about its laws and rules and how they can interact with it. Adults, in their turn, probably may represent better their acquired knowledge and skills, combining life and its learning in the most solid and realistic manner.

These few observations seem to be confirmed also by the way in which visible everyday life is conducted within public space, beginning with the most trivial levels of action and behaviour and continuing with the most

serious ones. The behaviour while crossing the street, for instance, is quite particular in the Germanic world. Generally, regardless of the city's size or the traffic intensity, in Germany pedestrians respect traffic light conventions. On the other hand, in a city like Zürich, pedestrians cross the road when the light is red rather than when it is green and the drivers are extremely forbearing. Even the construction of streets – i.e. the way they have been conceived – allows such kind of behavioural freedom. In this respect, the liberty taken by those in Stockholm is comparable to that of the Swiss, but adjusted to the fact that their streets are wider, clearly delimited by sidewalks, though without the heavy traffic of a common European capital city.

Wherever the traveller looks to, whether it is on buses or trains, in shops or squares (animated by the average traffic or by a traditional holiday), in areas of heavy pedestrian traffic, in entertainment spots or within the organization and functioning of private houses, he shall observe the same rational Germanic spirit which arranges things in an efficient manner. The control however is much more emphasized than the one in Switzerland and it is incomparable with what it is in Germany. It is difficult to say whether in Germany the conventions have been more naturally established and likewise internalized in such a degree that they became invisible or they have been conceived in a better agreement with the mentality which generated that world.

The same liberty, amazing for Romance people, but significant for such an analysis, appears in the domain of language. According to the centrifugal policy of Germanic people, every individual may use their own dialect or patois without any fear of being excluded, since nobody understands why they should adopt another (linguistic) norm which is not their own, under the conditions of a significant equality oriented towards the understanding of the purposes of language in the world. This idea is promoted in schools, among the great majority of the society, and, regardless of the way in which one or the other would relate to this important issue, all of them are far from the opprobrium which would accompany such a behaviour and attitude in the Romance world. This could be one of the signs which indicate their willingness to acknowledge and respect the formal identity of their fellow citizens.

Overall, Stockholm reflects the great openness for which Sweden is usually known by foreigners. This receptivity refers, among other things, to the way in which the general mentality influences everyday life, that being the base on which Swedish society is established and on which it develops. In compatibility with the general cultural trends of the West nowadays, the Swedish world deliberately lifts its natural limits, promoting the receptivity to physical and spiritual alterity. The commonly heard encouragements like "if you enjoyed your stay in Sweden, come to live here" leave no room for interpretation. Sweden seems to have surpassed tolerance as idea and practice. Assimilating the Darwinian concept of the unity of all living matter, it reached the Lamarckian proclamation that there are no limits in the educability of the very same living material. Under such circumstances, there are more and more situations in which Swedish people usually conduct themselves without any discrimination and with no instinct of conservation. This reflects an almost complete demolition of the ideology which tries to argue that nature may be dominated by culture and that the former one could and should be changed according to the cultural precepts. It is a way of thinking and acting which is easily reproduced and spread; hence it shall have consequences not exclusively for Sweden and its fruits will show up soon.

<div align="center">*</div>

Many of the remarks made above inherently derive from the way in which natural realities are organized and in which communities have gradually developed. Others derive from the particular manner in which mentality has been adapted to reality, but also from the way in which this specific mindset has understood and managed to restructure the world on this double basis. Ultimately, such results are generated by the organic co-evolution of mentality and the surrounding reality, those who built this world being constructed by this very process. The cultural interaction with the mentality of other milieux may produce more or less profound changes, especially under the reign of the will(power).

THE PERCEPTION OF OTHERNESS AND OF THE DANISH SOCIETY IN THE EYES OF A ROMANIAN TRAVELER

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Abstract:
The Danish culture is famous for how open minded and homogenous it is. This makes it of global interest in order to find out which are the pillars that underpin it; consequently, many countries try to emulate their high living standard. In addition to this, Danes are categorized, almost every year, with an enviable consistency, as the happiest people on the planet, raising questions about how they manage to accomplish this. In this travel diary I will try to capture all these elements and other secrets of the Danes. I invite you to enjoy my impressions from the Danish realms.
Keywords:
 Hygge, style, culture, trust, happiness.

From the perspective of current research on cultural identity, the simple, common notes of a traveler when visiting a foreign country become a valuable asset. It is well-known how important travel notes were in shaping the history of ancient ages. Nowadays not only history, but also anthropology, psychology and sociology contribute to a better understanding of a community and of a nation, all united under a new science, called intercultural studies. Intercultural studies capitalize the results from all sciences previously listed. In addition, it takes into consideration the information extracted from the systematic research of language, literature, art and people. Gradually, a profile identity of a nation emerges.

In this context, modern researchers do not expect travel notes to age. Travel impressions are harnessed in a spontaneous manner, without premeditation, because this is what constitutes the concept, called "*the perception of otherness*".

Identity construction is based upon a triple perspective:
a)   What we think about us (Introspection);
b)   What others think of us ("The perception of otherness")
c)   What we think about others ("Ego identity").

The lines that follow are simple travel notes of a certain observer. These are the notes of a Romanian intellectual, remarks gathered from the direct contact with a culture and a civilization clearly much different from the one the traveler comes from. No matter how subjective these notes turn to be, they all represent the "perception of otherness", since the definition of identity construction is based on a subjective perception, marked by prejudices and clichés. The following reflections descend from direct contact with the Danish society, being systematized after some *sui-generis* criteria.

1. Aarhus, "Jutland's capital"

It was a warm day of August, when I arrived in Denmark, the smallest and at the same time, the oldest country in the Northern Europe. My destination was Aarhus, the second city of Denmark and the largest one in the Jutland peninsula.

I found accommodation at 200 meters from the main train station, at a small hostel, called City Sleep-In. My room had a great view, giving me the chance to enjoy the restless sea and hear the sirens of the large ships offshore. It was as if I had never left my home town, Constanta, a large array of similarities came to my mind.

Aarhus, also called "Jutland's capital", the largest and most important international harbor of Denmark, accommodates a large amount of containers, opening onto the Baltic Sea. Similarly, Constanta is Romania's largest sea, on the coast of the Black Sea. Both cities, Aarhus and Constanta, allow massive cruise ships to dock to shore, giving passengers, from all over the world, the chance to visit these cities, full of history. Aarhus is a long-established city, since the Viking times, with archaeological findings from the 8th century, B.C; whereas, Constanta is Romania's oldest city, its stating documents being from the 7th century B.C.

2. Main attractions in Aarhus

An unforgettable experience while staying in Aarhus, "the best commercial city in Northern Europe", was a tour to all the shopping centers and sightseeing sites.

I've seen many wonders by walking on the famous avenue pedestrian 1 km long, full of shops, bars, cafes, terraces - *butikker, barer, cafeer, terrasser.*

Down the road, I noticed the Danish building style, with simple architectural lines. The buildings are not that high, with coppery colored facades that seem uniform, covered with brick, showcasing closed windows and well-kept balconies. You won't see balconies full of laundry to dry, like in Romania, for instance.

I was surprised to see that there were no curtains at their windows. Their interiors are rather simple, characterized by a minimalist style, with spacious rooms with cozy furniture, usually in white, making room for many books and various lamps. In general, Danes are modest about their own achievements, being more concerned with the welfare of their community than their own needs.

Arriving in the center of Aarhus, I couldn't help noticing Aarhus Domkirke, the tallest and longest cathedral in Denmark, built in the 13th century, which impressed me by its particular style.

The "City of Smileys", a perfect holiday destination, I wanted to spend my time in the Danish way, so I rented a bike for a ride by the beach and the forest Marselisskoven, a park well-known for its friendly deer, whom I fed. After admiring the deer, I started pedaling towards the memorable beach, giving the impression that the forest reaches the sea shore. In addition to the landscape almost untouched by human hands, I managed to see the end of the park, culminating with the famous summer residence of Queen Margaret the 2nd.

Another interesting walk was the one through the Old Town (Den gamble by), an outdoor museum where old buildings are displayed in their original form, which come from all over Denmark, not just from Aarhus. I could immediately think of our Village Museum, located in Bucharest. Designed as a town, the museum has a shopping street, a market, the city hall headquarters, canals, bridges and houses, arranged according to the period they originated from. It was a pleasure to see and meet people on the museum's streets dressed in the old time fashion.

In a modern city like Aarhus, displaying such a youthful energy, I was pleased to observe Danish flag flies everywhere, even on meals.

3. Danish "hygge"

Coming back to our small, but cozy hostel room, I bear in mind the scented candles, creating a lovely atmosphere, typical of Danes' and well-known as "hygge". This concept doesn't have a straight-forward translation in English, but it is used in connection with comforting things and moments,

depicting the art of creating privacy and coziness. Hygge includes the idea of presence, the sense of fellowship, being associated with family and close friends. As a matter of fact, Danes love candles and light them both in public places, such as restaurants, bars, offices and also, in their homes.

The Danish surroundings reminded me of the writer Hans Christian Andersen, which could recite by heart all Shakespeare plays, using his wooden dolls as actors. His most famous stories are: "The Little Mermaid", "The Ugly Duckling" and "Emperor's New Clothes", where the latter reminded me of Romanians, since we regard garments as highly important. From Hans Christian Andersen's tales, our thoughts jumped to Hamlet (Act I, Scene 4), with the famous verse, "Something is rotten in Denmark". Much truth lies in this verse, in the fact that it is rather difficult to get to know Danes and not so hard to integrate in their society.

4. Depiction of the Danish lifestyle

Unlike the Latin nations, Danes speak softly, discuss in a moderate tone, being self-contained, always showing a great sense of politeness to the rest of the world. They have a very fair way to behave in every situation and if there is no written code of proper conduct, they will seek to establish rules for every situation and obey the protocol in place.

In connection to their vast social equality, Danes show great trust in everyone and they don't need to build special relationships in order to achieve this level of trust. Therefore, I was able to speak freely to them and in a direct manner.

Everyone is equal in Denmark; all Danes are addressed in the same way, without special treatment to certain people. At first, this seemed impolite to me, as I was used to address unknown persons with "sir" and "madam", in a formal way. Moreover, in one of Romania's regions, children talk with their parents in a very formal manner. Danes speak to each other as we speak generally in the family and that is very direct. On the other hand, I could observe that they are good listeners; they seldom interrupt others, are happy to say what they think and are willing to ask questions.

5. Danish culture

Danes are well-known for their open-minded and homogeneous culture. It is characterized by values, such as: equality, understanding, trust, autonomy and ability to balance family life with work.

Influenced by various factors, from the standard of living - material and social welfare - to the cultural standard, it is said that Danes' happiness comes from a certain gene. Denmark is one of the countries that always occupy the top places on the list of countries with the happiest people. Currently, many countries are trying to emulate the high living standard of Denmark.

What I learned from Danes is that happiness comes from within us and not from outside factors. In addition to that, I have discovered that happiness doesn't stand in a permanent state, yet the secret seems to be in the process of reaching this happiness.

6. Danish cuisine

Danish cuisine with its dishes is slightly different from the Romanian one.

A typical Danish lunch that I served there were sandwiches made from thin slices of rye bread garnished with onion rings, sliced radishes, cucumbers, tomatoes, parsley and remoulade mayonnaise. To my surprise, the Danes were using tableware, while I grabbed the sandwiches using nothing but my hands.

The main course was fish, marinated herring type crab with remoulade and fried slices of pork with roast beef. My Danish friends were surprised, seeing me, dipping my bread in the sauce. In addition, their lunch is set at the same time each day, at which time all interrupt their work, gathering and interacting with their colleagues.

At dinner I was served traditional Danish hot dishes: pork with red cabbage, fried fish, fried chicken, pork chops, dishes that Romanians would eat at lunch. Moreover, they are use to drink beer with ice cold snaps plus ("akvavit").

A specific dinner for Danes is usually roast goose served at Mortensaften (November 10th), when it is celebrated St. Martin, the first Protestant reformer. A legend says that St. Martin hid in a barn and a goose, which revealed his presence, was killed and eaten for dinner.

The Danish traditional dessert is some kind of small donuts, called "åbleskiver", fried in a pan and served warm with jam and sugar.

As we are accustomed, as Romanians, to extend dinner invitations to our friends, Danes do that as well. However, there is a slight difference, since punctuality is of high meaning for Danes. I had the pleasure to get invited home at a Danish family, with two children, the mother having Romanian roots and the father being Danish. Here, I got to talk about the importance Danes pay to the quality time spent with the family, in harmony.

They also value the time spent in nature: cycling, outside walks, barbecues and sports. Moreover, we analyzed the issue of work-life balance: how much we can afford to work without consuming us. For some, work is a top priority, while for others; it is the free time spent with the family.

7. Danish working and business environment

Danes are happy to live in a balanced society, based on thoughtful and functional elements. They are satisfied with their work, registering one of the highest levels of happiness on Earth. Women are highly respected in society and at their workplaces, having wages equal to those of men and access to leadership positions. Another great advantage that Danes have, especially as parents, is that they can benefit from flexible working hours so that they can maintain the balance work-family.

The Danish welfare lies in flexible working conditions, free health system, social security, maternity or paternity leave and childcare, which is quite generous. All full-time employees, with no exception, receive five weeks of paid vacation. Again, their working environments are characterized by a high degree of flexibility, with the possibility of working long distance. Here we can find a similarity with Romanians, because many computer scientists enjoy working from their own home desks.

Denmark has a well-educated population, with high-skilled and balanced negotiators, possessing excellent foreign language skills. Aarhus has one of the best business environments in the world, with companies that are eager to deliver forward-thinking solutions. Among others, Aarhus is also called the Capital of Wind Energy, accommodating numerous companies which design, produce and sell wind turbines.

Conclusion:

This travel diary aimed at revealing some of the secrets and traits of the Danish culture. A number of characteristics that form Denmark's foundation as a nation were presented; their lifestyle, business environment and habits, among others. Resemblances and differences were quick identified between the Latin and Scandinavian people.

As previously mentioned, Danes are considered the happiest people on the planet. My journey in finding the formula to this happiness was full of great experiences and discoveries; my path in uncovering what lies at the foundation of the Danish culture.

ESTONIA, ITALY AND ROMANIA – COMMON HISTORY, AND THE INTERNATIONALIZATION OF SCIENTIFIC RESEARCH

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Abstract:

The study develops the idea according to which the social, political and economic history of countries was not as isolated as commonly thought – even during the Middle Ages – and the process of globalisation had begun many centuries before the birth of the term itself. More than the actual history of the peoples, the aspect that has evolved the most was the international character of *research*: an event or a person that belonged to a certain historical and geographical context generated interest for researchers throughout the world. Several researchers have proven this fact using the example of the Romanian prince Vlad Țepeș (*Vlad the Impaler*), known as "Dracula".

Keywords:
History, scientific research, localisation, globalisation, Dracula.

1. Preliminaries

1.1. Dracula has long ceased to be a Romanian country brand. In an era of globalisation, this character has rapidly become not only a theme for literary and artistic creation (including cinematography, drama, music, and various visual arts), but also a subject for scientific research in many domains (among which, those to which this subject belongs): history, anthropology, psychology, ethnography, etc. From these perspectives, both the *character* and the historically-determined real *person* (who has given birth to the character) have generated interest for such research.

1.2. It is interesting to note that the research proves how the "Dracula" the mereveals a very early globalism – attested as such even during the very era that has given birth to this prototype – more precisely in our case, the reign of the Romanian prince Vlad the Impaler and the international historical context. We are used to affirming that globalism is a trait of modern history, more precisely belonging to postmodernism. In fact,

the theme we are discussing here imposes a correction of this idea: globalism has accentuated very much, indeed, with the advance of communication technology and the new means of material interaction. However, the dialogue between cultures and civilizations had always existed – even including the period mistakenly named the "dark" Middle Ages. Researchers often mistakenly hold the implicit idea that this period is characterized by a conglomerate of isolated social and political and economic communities that were reduced to more or less autonomous forms of government, ranging from a state to a feud. Neither the isolation, nor the political, economic or spiritual self-determination of these peoples have been as powerful or widespread as commonly believed. The communication, the circulation of people, merchandises, ideas, and alliances – often strategically strengthened through family bonds – have assured the international character of human society, even with the conditions that were available at the time.

1.3. Directly linked to this globalization – a phenomenon that is both old and new – the myth of Dracula proves once more how fertile and effective international and interdisciplinary research can be. Actually, the topic itself is fertile in suggestions for human knowledge, but the interdisciplinary approach enhances its richness of ideas.

2. The end of Vlad III Drăculea – the beginning of new scientific investigation
2.1. The funerary monument of Naples and the Estonian-Italian research

A Romanian globetrotter notes in his travel log[1] the birth of a new piece of information regarding the place where the earthly remainders of Prince Dracula (known throughout history under the name of Vlad the Impaler, 1431-1476) have been buried. It is the *Santa Maria la Nova* church of Naples, a real religious monumental complex, which includes a museum of contemporary religious art, in itself a masterpiece of artwork[2]. The

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[1] Alex Săvulescu, „*Greenacord 2014 (4) – Mormântul lui Vlad Ţepeş din Napoli*", in: *Dilema Veche*, XII, nr. 578, 12-18 March 2015, p. 19. The author of the article is a journalist, translator and photographer who specializes in problems of communication pertaining to environmental issues – and has repeatedly signalled important data for European history.

[2] In fact, the entire area is filled with medieval religious monuments, well integrated with modern buildings and elements. The aforementioned author of the article mentions that

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information has become public after three Italian historians primed by an Estonian researcher have signed an article in the "*Il Matino*" newspaper of 17[th]June 2014[3]. The three experts[4], have researched one of the tombs sheltered within the church – a funerary monument that had been very well-conserved and beautifully ornamented – a sign that inside the grave there were the remainders of a very important person. The symbolism of the adornments that were sculpted on the tombstone seemed very similar to that of the Dragon Order – a very strong order in Europe during the XIVth and the XVIth centuries[5]. It is known that Vlad Dracul, the son of Mircea the Elder and the father of Vlad the Impaler had been accepted in this exclusive princely organization[6]. Secondly, on the tombstone there are two sphinxes

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nearby one can find the *Toledo* metro station – a masterpiece of urban utilitarian architecture, built in 2012 and already recognized as one of the most beautiful underground metro stations in the world.

[3]   Cf.   http://foto.ilmattino.it/italia/dracula-sepolto-a-napoli-ricercatori-al-lavoro/0-71742.shtml (17.06.2014). The news has been copied by the newspaper *Il Gazettino* and other Italian newspapers. We understand that the Ferillo family grave is situated somewhere close to the Santa Maria Nova place. What has always been known is that in this grave was buried, among others, the very person that was believed to be Vlad Ţepeş's "son-in-law".

[4] We are talking about Nicola Barbatelli, the director of the Old Populations Museum, and the Gini brothers, Giandomenico and Raffaelo.

[5]*The Order of the Dragon*, a European military and religious society with a Christian character, comparable to the *Sovereign Order of Malta* and the *Teutonic Order*, has been founded in 1387 by Sigismund of Luxembourg (king of Hungary, who later became the Emperor of Holy Roman Empire) and his wife, Barbara Cillei. The King of Naples himself, Ferrante D'Aragona, has belonged to this Order. Cf. Şt. Andreescu, 1998, pp. 189-191.

[6] Not only the father, Vlad Dracul the I[st], has been a member of this powerful organization, but also his son, Vlad Ţepeş himself was received among its members in Nürnberg, in 1431, as a good defender of Christianity that he was until that moment. However, in 1436 he was erased from the list of knights because he has made a pact with the Ottoman Empire just one year after being ordained by Sigismund of Luxembourg. Indeed, history attests that he has personally led the Ottoman army group to the siege of the Castle of Severin, leading to the killing of all Teuton knights who were defending the citadel at the time. Shortly afterwards, during the same year (1432), Vlad II Dracul strikes again, contributing to the conquest of the Castle of Caransebeş. This time, his breaching of the oath made in Nürnberg was even more severe: he has utilized his Order of the Dragon status to determine the guardians to open the gates of the citadel, and then decimated its population, unleashing a series of hold-ups and acts of harassment, taking a good portion of the population of Banat and southern Transylvania into slavery towards the South of Danube. Cf. N. Stoicescu, *op. cit.*

facing each other, which constitutes the symbol of Thebes. The aforementioned researchers have superficially performed a popular etymology – approaching the nickname of Vlad, *Țepes* (="*the Impaler*") to that of the popular (both antique and contemporary) Greek citadel of *Thebes*. This is a seductive phonetic association; however it is lexically and semantically unsupported, as can be clearly observed by any speaker of Romanian or Greek, even without having studied philology. However, the interpretation of the third sign seemed more believable: the three stars engraved on the tombstone could signify one element inȚepeș' title that has made him known throughout history – Vlad Drăculea the IIIrd, the three Italian historians assert[7]. However, the fact that this information has appeared in a newspaper instead of a peer-reviewed scientific publication shows that the historians have not given this idea enormous credit. Therefore, this is only an interesting hypothesis…

2.2. The death of Vlad Țepeș – the Italian version

The mysterious disappearance of the controversial Romanian prince in December 1476 (after a war with the Ottoman Empire nearby Bucharest), has fuelled – as expected – different explanations and speculations in the historical literature of all times and in all geographical locations. The identification of the tomb in Santa Maria Novo of Naples can only be justified *if one can explain the way* in which the remainders of Vlad the Impaler have arrived to Italy – at the foothills of Vesuvius.

Here intervenes a less known version of the history pertaining to the Wallach ruler's last stage of existence. This version is agreed upon and recalled by the local historians. They assert that one of Vlad Tepes' daughters[8] – namely *Maria* – had been sent to Naples *incognito*, from the

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[7] According to other opinions, Vlad Țepeș was Vlad the IInd Drăculea, and the IIIrd was his son, *Vlad Țepeluș*.

[8] Officially, Vlad has had four sons and only one daughter: Radu and Vlad (Țepeluș), were given birth by his first wife, Cnaejna. Mihai and Mihnea (the Wicked) were given birth by his second wife, Jusztina. Zalesca was brought to the world by his third wife, Ilona, cf. N. Stoicescu, *op.cit.* Therefore, is Maria a fictitious character? The Italian versions of history maintain that the girl was adopted by a noble Neapolitan family and brought to Italy from the age of seven, cf. Hannnah Roberts "*Dracula's final resting place?*", in: Mail Online, 11 June 2014.

time her father was in power. During difficult times, when neither he nor his family have been exempted from misfortunes[9], the loving father wanted to protect at least one child from everything that was happening. Maria, aged seven at the time, was allegedly adopted by a noble Italian family and taken to Naples. Subsequently, she married the count Giacomo Alfonso Ferillo, and the newly-wed couple received the Acerenza Basilicata land property as a gift. According to information that is as disputable as other authors' hypotheses about the death of Vlad the Impaler, he was not assassinated in 1476, but captured and held hostage by the Turks: a situation in which Vlad Ţepeş has found himself many times before, for many accumulated years of his life[10]. It is known that the Turks would accept the liberation of a person that they were holding captive – but only under certain conditions, and when these people were bought back for a very high ransom. Such a transaction has allegedly happened in this particular case, according to some documents referred by the historians of the University of Tallin, Estonia, in a study whose results were later utilized by the Italian researchers. The person who generously paid their ransom was precisely the Wallach ex-prince's Italian son-in-law, who also assured his refuge in his palace, in Naples. Vlad the Impaler allegedly spent the last few years of his life here, in rest and quietude, far from the noise of the Balkan world. When he died, he was buried with due ceremonies and ritual in the basilica where today we find the mysterious grave.

The fact that the building of the Santa Maria la Nova church (using associated styles – Renaissance and Baroque) only began in 1596 (namely, a century after the last records of Vlad the Impaler) does not seem to infirm

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[9] He provoked the death of Vladislav the IInd, who was both his enemy and his relative, cf. R. St. Vergatti, 1996, p. 14.

[10] From the age of 11 (since 1442) Vlad and his younger brother, Radu the Handsome, have been sent as hostages to Istanbul, as a guarantee of the unconditional submission to the Ottoman sultan Murad the IInd, who had ordered the enthronement of Vlad the father at the head of Wallachia, at the Royal Court in Targoviste. Vlad the son has remained hostage to the Turks for over five years (until 1447), when their father was killed by Vladislav the IInd. Radu the Handsome remained in Istanbul for 20 years (until 1462). Between 1462 and 1474, Vlad the Impaler was incarcerated at Visegrad. The order for his incarceration was issued by Mathias Corvin. Vlad spent the time period between 1474 -1476 under house arrest in his home in Buda. Therefore, 19 of his 45 years of life have gone by in different forms of reclusion.

the researchers' theory. The history of the landmark shows that the church was built in the place of an older church, mentioned in historical documents since 1279.

It is true that the Romanian version of the historiography differs very much from the above-described scenario. According to very largely accepted hypotheses, Vlad the Impaler was allegedly assassinated in 1476 by the Romanian boyars, and among them there were some of Vlad's very close relatives. This happened in the context of fratricide fights for the supreme function in governing the Romanian province Țara Românească (Wallachia), and in the context of the complicated relations with other Romanian provinces – Transylvania and The Country of Moldavia, as well as with the other forces in that geographical zone: Hungary, Austria, Russia, the Ottoman Empire, and others.

The head of Vlad's corpse has allegedly been taken to Istanbul, as proof for the complete execution of an order given from the highest instances of the Ottoman Empire. The body was allegedly buried, either at the Comana Monastery, or at the Monastery of Snagov – the available historical data is, in this respect too, contradictory[11].

3. Globalisation – from historical realities to scientific research
3.1. The trajectory of academic and scientific mobility

The person who is responsible for creating this new, alternative chapter of the history of Vlad Drăculea the IIIrd, was not "*a PhD student from Tallin*" (as maintained by Alex Săvulescu, whom otherwise makes very well-researched statements) but the Neapolitan researcher Giandomenico Glini. He was the one who, after obtaining a scholarship from the University of Tallin in Estonia and beginning his research, stumbled upon the historical study that valued the legendary burial of Vlad Țepeş in Naples. The perimeter of their archaeological investigations (that were carried out by him, together with his brother, Raffaelo, and Nicola Barbatelli, the director of the Neapolitan Museum of Ancient Populations) was outside the church, namely, in the Santa Maria la Nova Place. There was, indeed, a young PhD student, Erika Stella, but she is of Italian origin, not Estonian, and her intervention took place shortly *after* the event with the

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[11] Cf. Constantin Rezachevici, 2012.

three historians at the landmark. While preparing her thesis, she had arrived during her investigations to the mysterious tomb at the basilica of Santa Maria La Nova of Naples. She has signalled the collected data and formulated the first hypotheses, e-mailing the information not only to her Italian professors, but also the entire community of historians interested in this topic – including those in Estonia.

Therefore, today's system of international mobility for academic teaching and deepening scientific research programs has managed to reunite experts from a Baltic country, Estonia, and from a Western European country (Italy) in the face of a Romanian topic, the death of Vlad the Impaler, ruler of Wallachia. The bibliography that was used and the expertise of several specialists in the field has implied, of course, a broadening of the field of interests.

Romanian specialty studies have been revived and used, as well as studies done in Turkey, Greece, Germany, Hungary, United Kingdom and France. In today's research, no matter how local, national, and/or restricted to a certain geographic area the research topic may be, the research can only offer palpable results by being placed in an international and interdisciplinary context.

3.2. The Baltic countries, the Balkan countries and Western-European countries – historical connections

3.2.1. "The Neapolitan story" – as titled by the above-mentioned Romanian journalist – draws our attention to the connections made possible by the research topic – even when approached anecdotally. However, as we have stated, in the realm of the sciences, such connections impose themselves powerfully, for validating plausible conclusions, even though such conclusions may come after years of work and in-depth investigations. On the other hand, even in the day-to-day existence of human communities, the crossroads between destinies is a given of history. Facts that we are tempted to consider as isolated, belonging to a certain people, says the quoted author, prove themselves to be strongly linked to the existence of other peoples, no matter how far apart they were geographically and spiritually. That is because the whole of humanity constitutes a system – and this is not a recent acquisition of modern science, but a fact known

throughout history – although ideas such as "structuralism" and "systematisation" seem to belong to contemporary thinking.

3.2.2. After all, why would a tomb bearing the memory of a Romanian historical personality interest a group of Lithuanian researchers? Even for Italian researchers, the fact that the monument is situated inside the territory of their country could have not engendered more than local interest. Yet, *the real person* (Vlad the Impaler) in Romanian history has become – thanks to the realm of *arts –a fictional character* (Dracula). Of course, we are talking about a symbol of evil that could dominate the history of humankind. However, this remains only an abstraction…

The answer is as simple and accessible as it is hidden in plain sight. The history of the three ethnic and cultural entities has been closely knit together, even from the era of Vlad the Impaler. Although considered a Wallachian – since his family has resided in Tîrgovişte (the capital of Wallachia at the time). Tîrgovişte was the location of his royal throne, for which he has fought and managed to hold for three consecutive times in his lifetime, and from which he has been ostracized and assassinated. However, Vlad the Impaler was born in Transylvania. Indeed, he had been born in Sighisoara[12], but when his time came to become married, he married, several times, women of Hungarian lineage belonging to the Magyar aristocracy from either Transylvania or ancient Hungary[13].

Continuing the thread of our argumentation, in the preceding century, the Fourteenth, Wallachia and the Kingdom of Naples had been, even though only briefly and in different times, under the suzerainty of the King Ludovic (Luis/Ladislau) the I[st] of Hungary. In these conditions and given the context, the fact that in subsequent generations the members of his Romanian-Hungarian family have become siblings with families belonging to Italian aristocracy is of no wonder today. Even Michael the Brave (1558-1601), as well as some of the most patriotic of the Romanian rulers have had such international family bonds, not only in neighbouring countries, but also in cities belonging to major powers such as Russia or Turkey – that is to

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[12] Some historians hypnthesize the birth of Vlad the Impaler in Nürnberg, cf. R. St. Vergatti, 1998, p. 11

[13] The first wife was, as outline previously, Cnaejna Bathory, the second – Jusztina Szilagy, and the third – Ilona Nelipici, Mathias Corvin's cousin.

say, precisely with families belonging to major enemies' territories. It was a form of manifestation of the phenomenon of "globalisation" – as we would call it today – specific to the era itself. Today it occurs as naturally as it did throughout history, but to a larger scale and at all levels of society. However, the phenomenon does not raise as much interest anymore, and is not considered as belonging strictly to royalty. It has become a mundane, everyday phenomenon.

On the other hand, Wallachia, Moldavia, Transylvania, Hungary, Poland, Lithuania, Estonia and other states have found themselves in strategic political relations, with military, economic and cultural consequences, and with "guarantees" of family bonds throughout those centuries. In the Sixteenth Century, the king Stefan Bathory was the ruler of the portion of Hungary that lied beyond Tisza, but also of Transylvania and, at the same time, he was the supreme leader of the Polish-Lithuanian Union. He was the one who issued from Vilnius (the ancient and modern capital of Lithuania) the Foundation Decree for the University of Cluj, in 1581. The first rector of this institution was a Lithuanian scholar[14].

Therefore, interests become interwoven on all plans, in real history, in scientific research and in the abstract world of artistic fiction.

4. Conclusions

1. The history of the world's peoples has been interwoven to a much more profound, and, at the same time, more subtle level than we are ready to believe today. Today's globalisation has strong roots in the past.

2. "Knowledge-driven society" is a term we use nowadays that implies the globalisation in the field of research more than any other field.

3. The real society and scientific and academic research sustain each other and both manifest a tendency towards universalization.

4. The real, "objective" data available about the lives of real-world characters seems to be complemented by something that seems its opposite, but is, in reality, its complement: the field of *fiction*. The proof lies in the

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[14] On the 12th of May 1581 Stefan Bathory has issued, from Vilnius, the Diploma of Foundation of the Jesuit College of Cluj, with the grade of academia, and, at the same time, the order for naming Jakon Wujek (Vangrovitius) as rector. The institution was situated on Platea Luporum (today, the M. Kogalniceanu street) and has organized courses for 230 students, who studied their degrees in Latin.

fact that the number of tourists visiting the Santa Maria la Nova church has raised since July 2014.

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THE SCANDINAVIAN MODEL IN THE ORGANIZATION OF ROMANIAN EDUCATIONAL SYSTEM DURING THE INTERWAR PERIOD

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Abstract:

This paper aims to highlight some of the basic traits which define Scandinavian education from the 19th century. In the same time, we will point out some influences that are exerted by the values and principles of Scandinavian education on the appearance and development of art folk schools in Romania, in its interwar period. Through the contribution of Bucharest's Monographic School run by D. Gusti, the Scandinavian school's principles adapted to the Romanian 20th century's cultural space and education continuing to make its presence felt even till today.

Keywords:

Education, culture, pedagogy, laroverk, gymnasium, realskole, principles, values.

The 19th and 20th centuries represent periods of such effervescent search and achievement of a significant improvement on the both Scandinavian and Romanian education and instruction system. In this paper we will try to represent axiological and normative concerns (related to education laws and principles) which have evolved in both Scandinavian and Romanian cultural space.

Essential education aspects were proven to be an important part in this process and they are in the attention of authorities and policymakers from this part of the world – the northern part.

Education prioritization as a problem of national interest is based, in northern culture, on "basic Scandinavian temper traits"[1] on one hand, for

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[1] G. Mialaret, J. Vial, *Histoire mondiale de l`education*, Tome 3, Presses Universitaires de France, Paris, 1981, p. 223.

example, the pragmatism, love towards order, the removal of large abstractions and focusing on the actual, on the real interaction, on life and naturalness, and on the special development of civic sense on the other hand.

Here are some essential traits which define Scandinavian education: firstly its democratic spirit and its respect towards practical values of existence; and then its tendency to search at all costs the genuine equality of odds, to assure education access to any social category which desires it. All of these traits were established in the northern culture through well defined and perfectly applicable measures such as free studies (no school tuition), the well spread scholarship system and grants handed to private schools. Likewise, the majority of social actors interested in education development as the municipality, the students' parents, they both had an important role in the environmental improvement and conditions in which the instructional and educational process is taking place. This implication of social factors in education is a sequel of the civic spirit which labels, as a distinct value the cultural Scandinavian space. The extension of creative spirit on all levels brought folk upper level schools (folk universities created at first at a theoretical level) to the very important role that they are playing through Nicolaj F. Grundtvig's ideas and program, and then, put into motion through the founding of the first Folk University from Denmark, Roding, in 1844, with the help of Cristian Flor. His successor, Kristian Kold, will take over the Folk University's program and organization. There are 27 folk universities which were founded in Denmark from 1844 till 1864, this fact shows that they had a big success and a creative spirit founded on liberty – which animated them. It is important to highlight the fact that the lead principle of education must be liberty, combined with the consideration for people's prosperity. In the pedagogical thinking a concept is being inserted that will later be called "the northern concept of liberty, defined through the request that he who wants to be free must free someone else."[2]

Another fundamental disposition of Scandinavian culture (of the specific Scandinavian temper, founder of culture) is the pragmatism, understood in the way of maintaining students, through education, in contact with the practical aspects of life. In this sense, there are taken into

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[2] E. Noveanu, D. Potolea, *Ştiinţele Educaţiei, Dicţionar Enciclopedic*, vol. 1, Published by Sigma, Bucharest, 2007, p. 150.

consideration two aspects, the correlation of theoretical acquisitions with practical student forming strategies as well as the attempt to adapt schooling to nature's rhythms so that students would not be "ripped" from the succession of seasons, but more likely in accordance with it as well as with the circadian rhythms.

This constant preoccupation for practical aspects and education values and principles has determined a series of great northern thinkers as Tegner, Seijer, Almquist, also one of the greatest occidental pedagogues – N.F.S. Grundtvig, to consecrate a big part of their knowledge and activity to the reflections and considerations of the pedagogical field.

We will next make a synthesis of the most important evolutionary dates and phases of pedagogical Scandinavian thinking from the 19th century, which will especially focus on countries like Sweden, Denmark and Norway, and after that, in the second part of the paper we will analyze some principles and values which belong to the educational context of Romanian pedagogy from the interwar period. The purpose of such an approach is to comparatively point out aspect regarding the specific of concerns belonging to some prominent pedagogues – in both cultural spaces – Northern (Scandinavian) and Romanian, as well as to highlight the most general principles, laws and rules that govern pedagogical thinking which pertain to these cultures.

The founding of the New Elementary School in Sweden took place in 1828 – in order to apply a series of new and modern pedagogical methods. In the same time with the School Law establishment, in 1842, a new educational system was inaugurated which lasted over more than a century. The structure of this system included primary school, compulsory and tuition free – which was based on a period of 6 years and was established around the parish (every parish had a school which was evolving around a church whose program was coordinated by a teacher, prepared for didactical culture). After this compulsory 6 years period, students could continue their studies, optional, by enrolling in a folk school known as "*folkskold*".

An attempt to take education from under the church domination is, for Sweden, the establishment of some measures through which a secondary education with the length of 6 years is formed, outside religious institutions; these measures were put into practice between 1849 and 1878. These dispositions represent an attempt to secularize education, although religious

education will always be an integrated part of the scholar route instituted within secondary schools – so called "*laroverk*".

In Denmark, also, primary compulsory education instituted through law has a length of 6 years and its purpose is to encourage and evolve natural gifts, "to strengthen characters and to instill necessary knowledge"[3]. This educational system differs through the students' provenance – either rural or urban areas, as follows: regarding the students from urban areas, these will first attend 4 years of fundamental education in the first part of municipal schools (or "*grundskole*"), after which they can choose to continue their studies either through a secondary scholar route with the length of three years (*horedskole*) without finalizing through an exam after the first 4. To continue their studies to a superior school level, students from the city could attend a practical school (*realskole*) or a high school (*gymnasium*).

Students from rural areas had a school system that was more adapted to the needs of their environment – depending on nature's rhythms and the agricultural work. They could attend a seven year length primary education, to which they will add another complementary 4 years. These dispositions regarding the educational system and its structure were used in both Denmark and Norway, in the latter's case it started with the promulgated law in 1848 which then was modified in 1860.

As for superior education, it will significantly evolve and develop in the entire Scandinavian area beginning with the second half of the 19th century.

Thereby, universities from Upsala and Lund (Sweden), the one from Oslo (Norway) and from Copenhagen and Aarhus (Denmark), went through a sensitive development in the second half of the 19th century. Within some of them, we will remark the establishment of some superior and technical education institutions, including: the Technical Institute from Stockholm which was inaugurated in 1827 and in 1870 it became the Technical Superior School, the Chalmers Handcraft School from Göteburg which was founded in 1828 and will earn its title of Superior School in 1914. Also, it is an important thing to remember that this remarkable development which we have seen within the educational system of northern countries in the 19th century will encourage the appearance of an unified administration of universities – in Sweden – in 1993, through the establishment of a

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[3] G. Mialaret, J. Vial, *op. cit.*, p. 136.

Chancellery of all Universities, in the attempt of an unitary approach on the administration and management of these institutes which found themselves in a cultural and scientific soaring.

Towards the end of the 19th century, the content of normal schools recorded two major innovating trends for that historic period. The first one was regarding to the detachment of traditional practices in education (through the almost exclusive study on the classical language and culture), and also to the highlight on more technical aspects from the education field. And thus, we can see the decrease of interest (for both curricular level and educational system, in general, for Greek and Latin languages, meanwhile subject as: mathematics, physics, chemistry, natural sciences and modern languages are earning greater interest from both professors and students.

On the other hand, the weak international traffic of Scandinavian nation languages had determined an interest towards an early learning of modern languages, used especially at that time (thanks to the political and economical impact of the nations to which these languages belonged), namely French and English. The French language had priority and after it, came English, to the detriment of the German language and of course Scandinavian languages which did not spread outside the northern countries.

The marked contribution on education in the cultural space of northern countries belonged to one of the most appreciated pedagogues, poet and also philosopher the Danish bishop N.F.S. Grundtvig (1783 – 1872). He is considered as one of the most known and prolific pedagogues the west has ever seen. Danish bishop and great divinity student, he studied theology at the University from Copenhagen, professor at Schouboe institute (from Copenhagen), and sole founder of the first "high folk school" (*folkhogskole*) at Slesvig (Rodding) in 1844. The purpose of these schools was to promote fundamental values of Scandinavian culture of that time, namely, the inculcation – through education – upon religion and national folk traditions, as well as the cultivation of free spirit – as a fundamental value of Scandinavian spirit. Regardless of age, these schools encouraged free spirit which they would not "punish" by any exam, by any form of evaluation on their skills, abilities and knowledge earned as acquisitions within these schools (or obtained within them). The methods that were used in these educational institutions are also subject to this general free spirit principle, namely, open discussions, investigations, seminars and "field

documentation". The purpose of these methods is not to form an encyclopedic culture – as in the case of the Princely Academy from Bucharest or Iasi – for example, in order to comparatively relate to the Romanian interwar academy model. We can rather compare these Scandinavian folk schools with the Romanian institutes known under the name of "peasant superior schools", founded by D. Gusti, and which were created after the Scandinavian example, as an autochthonous educational experiment within the rural pedagogy subject we will return upon.

Criticizing the school of his period, Grundtvig considered that it was emphasizing unilateral accents, favoring either the study of classical subjects or real subjects – without being capable to guide people to a social and spiritual life. Through the founding of these institutions the Danish bishop wants to achieve a "school for life", which would highlight and valuate the vital needs of the people it will thus prepare to access a greater culture. This pedagogical conception, innovating for its time, in the cultural space of northern countries, regards to the nation's social rise through culture and education, through civil freedom and, in this sense, through the establishment of the Folk University. This conception on education is presented by the Danish pedagogue in many of his works, including: "*The Danish Four Leaved Clover*", "*The School for Life and the academy in Sorö*" (1838)[4].

Therefore, the purpose of education is, after the Danish writer, to save the sole, and one of education's finalities is the respect towards Danish national identity, as well as empowerment through the nation's education and culture.

The guidelines on which this educational conception is founded as well as the essential lines which built up the pedagogical thinking of folk schools in Denmark, enforced later on by Christian Flor and Kristian Kold, beginning with the year 1844, represent true values specific to the Danish education from that time. These guidelines can be summarized as following:

1. Engaged in the adults' education, the Danish pedagogue considered that the perfect time for education is between 18 and 30 years.

2. The coordinating principle of education is the corroborated freedom with the preoccupation for human prosperity. The northern concept

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[4] E. Noveanu, D. Potolea, *op. cit.*, p. 150.

of freedom can be understood through the request that he who wants to be free must free someone else.[5]

3. This type of innovating education is founded on an intrinsic value that is the present life of people. Regarding the past, education has a poetic-historical nature for life, in a way that, through this type of education the new generation is confronted with the wealth and knowledge of past eras.

4. An important characteristic of this type of "education for life" is the working world and to relate to it. Consulting books, as instruments of knowledge, is of a secondary importance, because, the primary importance is to relate to life, to relate to the concrete and unmediated experiences of existence.

5. The state's role is to implement, to coordinate the insertion of such type of education at an institutional level. In Nicolaj Grundtvig's opinion, the institutional solution to apply such educational ideas would be the founding of a Folk University, as a big institution, with a central positioning and financed by the state. There are two threats that could interfere with the concrete realization of such a school and those are: on one hand the threat that this school would be just for the privileged, superior social categories – for the wealthy people, and on the other hand the threat of individualism that could be promoted.

Expressing his desire, that such a school should be the expression of educational factor in its unity (in its full form), the Danish pedagogue proposes even the subjects that should be approached by different taught disciplines within such an institution: the history of a nation, ethical basic principles and the present social situation. Regarding the study of religion in school, Grundtvig is against treating religious topics within the school premises therefore he is against them *being thought in schools*, the reason he invoked is that these religious beliefs are very different, or students within schools should study what a whole society agrees upon, the contents that can establish a group's unity. All the citizens from one country should learn the same historical and cultural tradition, thus forming a national identity specifically mediated by school.

Within such an "education for life", the educational relation professor-student is called "lived interaction". The sense and significance of

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[5] *Idem*, p. 510.

this educational relation is that "*it is characterized through freedom, life and naturalness. The Danish pedagogue and philosopher, believes that education must correspond to the people's identity to which it addresses. This identity has the brand of people's history and it is relevant in language, sayings, myths etc. For Grundtvig, education has the purpose of understanding the historical conditions of life, what people have in common and, on this basis it encourages the sequel of education for life.*"[6]

This original institution of a "*high folk school*" owes its big success from the reach of some aspirations and values that are very profound belonging to the Scandinavian temper, and thus spreading in some northern countries, and later on, in many other European countries.

This type of school was embraced almost immediately in Sweden and Norway and it remains alive today. Also, this institution had developed and was the object of some attempts of imitation, being used in more countries around the globe. This perspective on school as well as its constitutive principles will be the example of an attempt to take education and turn it into live art, adapted to live personalities, inserted in the "now and here" reality of life. The proliferation of these folk schools will be achieved in the Scandinavian cultural space and it will generate in the whole northern countries area, an extensive movement of free confrontation of ideas, of discussions arising from the same instinct: regarding numerous folk academies which present a huge spread in the last quarter of the 19th century, within which there were formed study circles consecrated to every subject which arouse attention – from the most practical and concrete to the most intellectual and abstract, night courses, folk education movements, adults' education – all of these being a real interest for the Scandinavians, either for the acquisition of a foreign language, regarding the development of some artistic talents or a handcrafted type of talent – in this way determining the student to come out of his isolation and to get involved in the open discussions, in the confrontation of ideas and to get used to the way of learning without constraints and limits.

In the Romanian pedagogy we can find a part of the principles that were the basis of the superior folk schools founding – existing in the Scandinavian cultural space.

These schools were formed initially on a personal groundwork namely, the temper, the thinking and living principles of Scandinavian

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[6] E. Noveanu, D. Potolea, *op. cit.*, p. 511.

world; their own prolific character, their practical value have determined their takeover, their proliferation in other countries around the globe, outside the northern space, including Romania.

In the Romanian cultural space from the interwar period a favorable context was born in order to highlight such superior folk schools – in the rural areas – and some education principles (pedagogical principles) like those from the Scandinavian area, in spite of the huge space-time distance which splits these two cultures (since Grundtvig's project and the actual establishment of a superior folk school in 1844, Denmark, till the implementation of this model in Romania, a century has passed by).

Many ideas existing in the northern area – regarding education's principles and values, and the different structure of education in the rural area – unlike the urban area – can be found also in the Romanian cultural space from the interwar period. In accordance with this, we will mention one of the most important and prolific Romanian sociologists – which also revolved around the pedagogical field, and he's name was Dimitrie Gusti (1850 – 1955), a remarkable cultured man, pedagogue, sociologist, professor, former minister of Instruction, Cults and Arts, between 1933 and 1934.

Gusti is especially known for his sociological research, as well as for the initiative of founding the Monographic School from Bucharest, whose mentor and coordinator was no one else but him. We can't however approach the pedagogical conception of the renowned Romanian sociologist, without highlighting, beforehand, some important aspects of his sociological conception.

Continuing the ideas of C. Dimitrescu – Iasi, which at the end of the 19th century, made sociology a pedagogical thinking foundation – D. Gusti carries on these ideas, achieving through their application, a hard and complex work of field and research.

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EMOTICON INDEXICALITY: DIGITAL MEDIA PRACTICES

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Abstract:

Emoticons represent the best materialization of the particular aspects the digital language features. The use of emoticons on the hand have been subjected to various kinds of analyses which have singled out their joint representation of both oral and written language. This article proposes, using the indexical sign theory to understand the emoticons not simply as combination of other types of language but as the innovative form of the digital language. Looking more at the poietics of the emoticon use and less at its poetic, the article distinguishes among the types of usage depending on types of texts and, at the same time, between two categories or digital language practice consumers who understand emoticons rather differently in terms of coding and usage.

Keywords: indexicality, emoticon, cultural practice, simultaneous and non-simultaneous communication, digital language

Among the multiple instances shaping computer mediated communication, there is no doubt that the linguistic component plays a significant role, both as a meaning bearer in itself, but mostly as an agent providing content in an environment in which information is exclusively built on the syncretism between text and image. From this point of view, by unifying the two perspectives on the linguistic component, scientific discourse is displays a double sided approach. At one end, there the influence the digital language has on the generated contest whilst at the other one there is the discourse on how the language has been changed when used in the online medium. The analysis tools, however, as is the case of all humanistic fields focusing on assessing the digital media, are burrowed exclusively from the the analysis of the offline, basically ricocheting the offline techniques into the online. But it is not only the techniques that

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belong to the offline world – which function in most cases – but also the concepts, the cultural forms and their physiologies which, belonging to the offline, prove their limits or even their uselessness in certain situations.

Keeping the subsidiary of this state of fact, this paper proposes a new way of interpreting the emoticon, the essential component of digital language, by updating the concept of indexicality which leads to understanding the emoticon more as a socio-cultural practice (Danet and Herring 2007, Garrison and Remley 2011) and less as a linguistic sign.

Used for the first time in 1982 by Scott Fahlmann in the form of a string of characters and not as a pictogram, the emoticon, by the very nature of the word, points to its two components „emotion" and „icon", thus comprising the semantics of the symbol image of an emotion. Its definitions are constructed both on the use of design techniques, as well as on meaning. For David Crystal, emoticons `are typed in a sequence on a single line, and placed after the final punctuation mark of a sentence (Crystal 2001:36). On the same line, Dresner and Herring (2010: 251) sum up a set of definitions of this particular type of pictogram as clues to or markers of emotions, as hieroglyphs in the ASCII code of an emotional experience or a combination of keys meant to duplicate the features of an emotion.

The reason we have selected these definitions is to highlight (starting with David Crystal, author of the first systematic research on the aspects involved in using language in the digital world) the emoticon's nature as the doublet of emotion, in both its forms, either as a pictogram, or as a string of symbols. From this point of view, the emoticon turns into the hyperonym of visual signs of emotions materialized into different forms of expression.

On the other hand, similar to a linguistic sign, the graphic design of the emoticon becomes a sign of the emotional experience separated from the arbitrary nature as described by Saussure, by representing physiological reactions of the emotion, and not the emotion in itself. But treating the emoticon as just a sign of converting an emotional experience is an abbreviated sample of language, represented only in one of its possible materializations.

Form the point of view, of integrating the sign in anthropologic discourse, similar to Tom Boelstorff who used the system in order to define digital anthropology, a much more useful clarification of the concept may be made by replacing the arbitrary sign with the indexical sign, taking over Charles Pierce's conceptualization (Boelstroff 2010: 51). The indexical

sign, as Boelstroff goes on, must not be strictly connected to the idea of the existence of a word, according to the linguistic tradition, even if the examples he uses for initial explanations are from this field. The essential element of indexicality implies taking into account the idea of context. Remaining in the linguistic area, Alessandro Duranti notes that the message is intimately connected to the existence of what he calls 'the imaginary arrow', which indicates, even explicitly in some situations, a set of circumstances familiar both to the transmitter of the message, as well as to its receiver, thus pointing to the socio-cultural context of the message (Duranti 2007: 18). Consequently, if in the case of the arbitrary sign, the context helps clarifying the message, in the case of the indexical sign, the coherence of the meaning is exclusively constructed within the contextual limits.

In other words, treating emoticons indexically implies constantly adapting them to the different contexts in which they are produced and which, in turn, they produce. The idea of the context analysis of the emoticon is not a linguistic discourse novelty, being done either by direct relation to the context, or by the observation that its lack may alter the message containing emoticons (Dresner şi Herring 2007, Derks et al. 2007, Danet and Herring 2007). Thus, the indexicality of the emoticon becomes absolutely essential in decoding it during computer mediated communication.

But, the strict dependence of the utterance on the context implies, every time, a new form of semantic integration of the emoticon, which results in a fluid, adaptable, reorganization nature of the message and, most of all, of the utterance. At this point, bringing forward indexicality is far from clarifying the nature of the emoticon, all the more so as it is its contextualisation that has led to a series of quite opposite conclusions in analytic discourse.

It is important to remember the capacity of the emoticon to adapt to the context and the versatile character of its contextual meaning which implies developing other meanings, complementary to the basic meaning it holds as a graphic sign of a reaction to an emotion. Adaptation also implies a restructuration of the meaning of the message, thus leading to a shift in the initial logic specific to the moment the emoticon was created. Although it is characterized by maintaining a meaning imposed by its very graphic design, autonomous in its essence, the emoticon represented as a whole which integrates meaning becomes, in turn, with each contextualization, integrated

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into a whole which can be interpreted as a superstructure This way, the emoticon becomes the indexical sign of `a new species of communication` (Crystal 2001: 48) different both from written and oral communication, which, according to the same author, could be represented by speech, writing an electronic media (Crystal 2001: 48). Defining this new type of communication by this combination of elements which are useful for the anatomy of this new type, becomes completely useless when analysing the ways in which it is updated, as the elements specific to each of the three constituents will constantly surface in the individuality of specific forms and not in the unitary model of the new type of communication. This is why, perhaps, the interpretation of this new type of communication as a whole, and not according to its constituents, represents the main purpose of digital language analysis. Digital language, whose materialization is represented by the emoticon, is constructed on a grammar which is impossible to explain from the perspective of written or oral norms, but exclusively by a new grammar, of its own, which, without a doubt, borrows elements from the other two.

Interpreting the emoticon as an indexical sign of digital language determines that all the theories and the analyses surrounding it to cancel its alterity to both the writte and the oral forms of the language. Its assimilation with nonverbal elements, its interpretation as a punctuation mark of the internet language, its different use in heterogeneous age or gender groups, its multiple functionality, the problems of usage as a centrifugal trend compared to standard language and, last but not least, cultural practices which set the norms regarding its use become identity markers of a newly build form and not markers of the differentiation from the forms imposed by previous uses. This type of language built by mixing verbal elements and icons forms what Crystal calls Netspeak, a third channel (Crystal 2001: 48). But the fact there is a combination of oral and written elements and markers of the electronic medium does not form digital language as it has been regarded up to this point. What transforms this type of language into digital language, keeping in subsidiary McLuhan's theory according to which the medium is the message, are the communication practices individualized by its localization, its functionality, and its use.

Usage represents the particular way in which these elements are transformed, much more than emoticons, which become an epitome of the

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entire digital language system. Deprived of their online context, the signs lose their characteristics, becoming just pictograms which transcend to scripturality. It is the example of the most commonly used emoticons, :) or :(, in their different forms, which can also be identified outside digital media (Provine et al. 2007: 305-6).

On the other hand, usage receives different forms of interpretation as cultural practice according to the particular communication type in which digital language is used. Once generalized, the first uses of these pictograms are exclusive to simultaneous communication via instant messaging applications, private, or public, which involve a type of dialogue in which lines alternate in a framework of synchronicity. Thanks to technical developments which have led to increased connectivity through numerous devices, but mostly to mobile communication which enables both voice and text messaging, simultaneous updating of digital language has become an almost generalized reality. But it is not only instant communication that represents the way to use digital language and its entire range of practices, but also other communication forms, asynchronous, such as forums, blogs, comments, social network posts, to name just the most common ones. To a greater or lesser extent, these forms too imply dialogue, but this type of dialogue is no longer subject to the rules of simultaneity, thus affecting digital language functionality in at least two aspects.

Firstly, digital language has been interpreted by experimental psychology as having a socially diminished nature, a characteristic which results mainly from the abolition of co-presence which acts as a constraint of dialogue in digital media: `media allows less social presence and create more psychological distance` (Derks et al. 2007: 844). There is no doubt that both co-spatiality as well as co-temporality shape social interaction, but for a certain type of communication, such as the digital one, for which internet connection means abolishing any space references, co-presence can be reinterpreted as an immediate succession of lines in digital dialogue, without being necessary for the speakers to be present in the same space, at the same time. From this point of view, assimilating the emoticon as an aiding element which `to compensate for the lack of nonverbal communication cues` (Skovholt et al. 2014: 781) may be useful only for analysis conducted on instant messaging or texting.

For other forms of asynchronous digital dialogue, the value of turning emotions into pictograms fades away. This way, the emoticon transcends its simple form of compensating for an emotion as a sign marking the change in the state of the transmitter. (Amaghlobeli 2012: 348). In asynchronous dialogue, the emoticon encodes a completely different reality than the emotional one, specific to cultural contexts known only to those within the group.

In fact, the semantic and functional meaning of the emoticon has been reduced by Dresner and Herring (2010) to three main function categories: `(a)emotion, mapped directly onto the facial expression, (b) non-emotional, mapped conventionally onto the facial expression, (c) illocutionary force indicator that do not map conventionally onto facial expression` (Dresner și Herring 2010: 263). All these three functions can be simultaneously found in digital communication forms previously mentioned, but their ratios differ, which conveys differentiated status to emoticons.

Secondly, the asynchronous character of digital communication allows for the emoticon to be interpreted not only as a compensatory form, but also as a bearer of meaning from the perspective of the *poietics* of the digital message, strictly dependent on the context. The process of message construction on the principles of coding into a pictogram information stripped of the transparent conventionality previously described, enables to introduce the layers of enciphering and coding through which the focus shifts from use to user. Discussing teenagers' cultural practices materialized by and in texting, Moise (2013) brings up the degrees of opacity of the analyzed texts by treating the code as a cipher. The cipher quality of coded messages in digital language can be found at all levels of communication, noticing that, if in the case of teenage texting the cipher system gains coherence in the coding and decoding relations specific to a code which can transcend the digital medium, in other forms of digital language, the coding problem is no longer solved by excluding those not belonging to the group, but as exclusion of (self)initiation in codes specific to virtual language. From this point of view, cultural practices mediated or exercised by the digital language no longer represent an exclusion based on meaning criteria, but an exclusion created outside the code and punctual coding and inside the medium.

The analyses on the inconsistency of digital language use propose gender criteria as an identification element, developing the theory that

emoticon use is a mainly feminine practice, preponderantly justified by the cliché of hyperemotivity. (Amaghlobeli 2012, Dresner and Herring 2010, Tossell et al. 2012). Such an approach, useful only for statistics purposes, is completely irrelevant from the perspective of digital practices. An analysis based on the age criteria is much more significant in what the digital medium inclusions or exclusions are concerned.

For the digital native (Prensky 2001), opposed to the digital immigrant, the practices are similar to those of learning one's mother tongue, acquired by socializing in one's own group. On the other hand, the immigrant corresponds to the foreign language student, who acquires the language after the mother tongue. But the digital immigrant is also an inconsistent owner of communication skills, depending on his/her involvement in the digital media. Just as in the case of foreign language learning, access to codes and laws specific to digital languages is obtained either by immersion, learning within the medium specific to the language, or far away from the specific space of that language. The three learning methods of this new type of language correspond to an enculturation process (in the case of the digital native) as well as to an acculturation one (in the case of the digital immigrant), with significant effects on the degree of ability in using digital language resources. The digital behaviour of the individual involved in an acculturation process, at least for those who do not acquire abilities by immersion, will always correspond to a model of understanding digital medium in general and computer mediated communication in particular as a translation of practices by using a dictionary in which offer decontextualized meanings, stripped of the information specific to digital medium use.

But the relations developed by the two types of digital individuals with the medium in which they function are not the only relevant aspect of the discussion. Equally, we also need to bring forward the variable of the relation with the information which this medium contains, not only from the perspective of coding and decoding but especially from that of how this information is absorbed. If, in most cases, the immigrant's role is only that of consumer of digitally mediated information, the native enters the paradigm of digital prosumerism. Filip and Ciurea (2015: 454) rediscover the typology of prosumerism according to the meaning Alvin Toeffler gives

to this combination between 'produce' and 'consumer' as an incentive for interaction and individual contribution.

To this end, the use of the emoticon in digital messages places the native into a double perspective in relation to it. On the one hand, the native is a consumer of the message poetics, being, on the other hand, a producer in its poiesis. The difference between the prosumer and consumer of the digital medium at the level of the communication act can also be useful from the perspective of the emoticon indexicality. Thus, for the digital native involved in prosumerist practices, the emoticon is the indexical sign of the digital language, whilst for the digital immigrant, the emoticon indexicality materializes as a constant perception of the fracture between speech and text.

A key understanding on the poietics of the message which contains emoticons is offered by interpreting it in multiple instances such as: punctuation mark specific to digital language (Provine et al. 2007, Vandergriff 2013), meaning bearing entity (Garrison și Remley et al. 2011) or modifier of social relations (Skovholt et al. 2014).

However, besides the construction techniques of the digital message, the emoticon as a structural unit of this type of language materializes in different ways, depending on the degree of the user's familiarity to this type of language. Amaghlobeli (2012: 350) reproduces Jacques Anis's classification system of emoticons as graphemes to which she adds an eloquent set of examples taken only from digital language of texting, which are also useful, as the economy of typographic signs is a ubiquitous characteristic of computer mediated communication forms. The groups Anis proposes, taking into account the degree of similarity of the generated image to the object it designates are: alfphagrams - 'distinctive units representing the centre of the heart system' – topograms – 'distinctive significative units with [parallel] to the syntagmatic and eninciative structure of the graphic chain' – and logograms – represented by acronyms or logos.

The conclusion Amaghlobeli draws is useful for our discussion. For the author, `standard graphemes are used with a non-standard significance` (2012:350). This contrast between standard and non-standard is coherent only in the case in which the analytic discourse regards the emoticon as belonging to the outside of the digital language. The significance of letters or punctuation marks is standard as long as the system to which we report is

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the system of the written language. On the other hand, the standard for digital language represent, in fact, the capacity of the graphemes not to be subject to any system of unitary rules, but, by combination valences, to manifest centrifugal trends by which semantization becomes coherent only relationally, at the level of digital interaction.

This tendency to set apart from the standards is relevant to interpreting the emoticon as poietics of digital message integration and not as a characteristic. Integrating these signs inside the message conveyed by the digital language actually represents semantic flexibility which individualizes digital cultural practices. The same emoticon, regardless of the class it belongs to, retains, with each use, a meaning which derives from the intention it is used with, meaning which, for digital natives, at least in the context of informal contexts, can be interpreted by decrypting this intention. In these situations, interpreting the emoticon in the sense assumed by its own etymology is not only useless, but also completely abnormal because the attempt to search the emotion conveyed by the emoticon in communication practices cancels the semantics of that particular message.

In other words, besides the indexicality of the digital, the emoticon intrinsically contains an indexicality of the intention, since it 'informs on the expected impact' (Walter and D'Addario 2001: 327). Coding the intention, placed outside the message, acquires an importance which is also significant at the level of the receiver's decoding. Since both parties of the communication have the codes, digital communication, similar to the non-digital one, works without interruptions. There might be problems if the intentionality of the message implied by using the emoticon is not decoded by using the same coding system as the transmitter. This kind of situation can occur if those taking part in computer mediated communication belong to different groups according to the way in which language is acquired, either by acculturation or enculturation. Thus, in this particular case, context becomes synonym with the way in which one gains access to the digital medium.

The prosumerist intentionality of the emoticon, the most significant one for this analysis, implies a much wider range of interpretations than just converting emotion into a graphic sign. Amaghlobeli (2012: 351-2) identifies six uses of the emoticon which, in line with our discussion so far, might correspond to six types of intentions which the author indirectly identifies, from the use of the emoticon, and not directly by questioning the

transmitter. On the other hand, a real setback of the author's identification endeavour is to bring up only emoticons which can be assimilated to smileys, that is to those emoticons whose main meanings are intimately connected to communication emotions.

Thus, the range of uses which have been indentified comprises of: ' the addition of paraverbal elements' representing, in fact, a complement of the message, 'redundancy' for which she identifies a direct or indirect correspondence between the text of the message and the emoticon, 'antiphrasis' or the use of the emoticon opposite to the text content, 'complete turn`, when the emoticon used individually represents, in fact, the entire materialization of a verbal reaction and, in the end, the 'syntactic marker' value or the punctuation marker.

In the end, another attempt at classifying the use of the emoticon implies reading it from the perspective of communication functions. Interpreted as a pragmatic modifier, the emoticon has the function to organize social relations as a marker of solidarity (Skovholt et al. 2014:792).

In short, the indexicality of the emoticon is must be understood as a double approach, on the one hand pointing to the digital language, on the other to intentionality turned into socio-cultural practice. On the other hand, the emoticon, becomes an epitome of digital language which develops its own grammar and which relegitimates the understanding of the medium as message. As a space of actualization, the emoticon develops different functionalities in the sense of the two complementary types of digital dialogue – synchronous and non-synchronous – but also different uses and understanding resulting from the two types of digital language learning as enculturation or acculturation.

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