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THEORY, HISTORY AND LITERARY CRITICISM

# Lyrical Modes of the Aesthetic Protest at the Poets of the War Generation*

Sorin Ivan**

**Abstract:**
The lyrical protest of the poets from the war generation exhibits a wide range of complexity. In their programmatically expressed desire to depart from the literary tradition, from the poetical canon of the period, the rebel poets make use of an arsenal of techniques and procedures through which they denounce the literature of the moment. Their target is poetry in particular, which is accused of being fake and sterile, of betraying its original mission, as a rotten fruit of an aesthetics of the literariness, devoid of substance, and of a factitious vision, tributary to the tradition and to the patterns of the aesthetics of the time. In the complex range of the new aesthetic attitude, defiance, bohemian attitude and evasion are fundamental modes of the lyrical protest, developed by the representative poets of the war generation.
**Keywords:** canon, aesthetical protest, the new poetry, lyrical modes, bohemian attitude, evasion

Ben Corlaciu's first volume, *The Tavern Songs (Tavernale)* (1941), is under the sign of running away, of retreating, of evading into worlds that are parallel to the world of phenomena. Any place, any area seems an acceptable alternative to the world in which the poet exists, apparently, against his will. The poet searches for an alternative to existence as something given by destiny, by a transcendental force that he noisily and theatrically denies. He finds it either in Hell, or in the debts of the ocean or some other exotic places. When such spectacular solutions are not available to him, all that's left for the young rebel is the tavern, as a topos of anonymity, medium of the dissolution of the self, of the evasion in etheric and ethylic spaces. His volume starts, programmatically and intriguing, with a great, Faustian invocation which expresses the poet's option for the hell as an original and pattern generator place of the lost spirit, who sees existence as a chaotic journey

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through a sort of a confusing labyrinth. He is the lost son, a kind of Ulysses who wanders through the world, who aspires to go back to the origin. Existence as a failed experience, as a collapsed initiation in the adventure of life, poetry as *nostos* are the coordinates on which Corlaciu's poetry seems to evolve, at least in this phase. A reversed *nostos*, however, a journey with a negative meaning of a son lost in the sinuousness of life and found in his option for the world with the minus sign, which shows the redemption in the world of darkness and places the hell in opposition with the apparent world. "Open, sky of the Hell, / For your lost Son to enter – / Your Son, returned from the journey of the worlds."[1] This is said in an emphatic and grandiose way by the poet named Benedict or, abbreviated, Ben., as another way of assuming a new identity, of descending into the trivial, of regressing into anonymity; actually, it is the option, made through negation, for a new ontological condition.

The earth is "mean and cruel", a place of sorrow where people are "cast away by other people", where there is no room for love and life, under the burden of the feeling of "being late", crawls agonizingly with no prospects for the future. The only way of surviving is for the poet and his lover to run away, run away towards "the bottom of the sea", "to the south"; thus they recompose the primordial pair and a new genesis through the retreat towards a new beginning. It is a way of affirming the failure of creation and of saying that the only solution for this corrupt and morally distorted world is abandoning it. A new world can be born through love, through the recreation of the original unity, through self-discovery and through the rediscovery of the essence of being: "The waters of my eyes will fade in waves, / Like the beginning of an unknown river. / Come to the bottom of the sea and we will hide / The sky in our regenerated chest. // We'll take with us the sun and wine, / Oh, that wine, the juice of stars! / The thought will be ours again and we will not / Sell it again on a night to what is mean!" (*Evading*)[2]. Ben Corlaciu descends, "through the passion of the 'aerial and unnatural travels', through the taste for strange, for unusual, from Baudelaire (*L'Invitation au voyage*), from Rimbaud's *Drunken Ship*, from Macedonski, somehow from Minulescu too" (Micu, 2000: 335).

[1] „Deschide-te, Cer al Iadului, / Să intre Fiul tău pierdut – / Fiul tău, revenit din călătoria lumilor."

[2] „Apele ochilor mei se vor topi în unde, / Ca un început de fluviu, neştiut. / Vino în fundul mării şi-om ascunde / Cerul în pieptul nostru renăscut. // Vom lua cu noi şi soarele şi vinul, / Ah, vinul acela, must al stelelor! / Gândul va fi iar al nostru şi nu-l / Vom mai vinde, pe-o noapte, relelor!" (*Evadare*)

When he is not evading in remote and exotic places, the poet is trying to escape the burden of the existence, the unbearable life, in the tavern. The youngster that does not fit anywhere, rebel and unable to adapt, lives everything at great intensity, and his subjective experiences are mirrored in an amplified manner in his extremely sensitive self, reflecting themselves, transfigured and augmented, in the world. In these terms, love is lived as an obsession, an obsession that overwhelms and annihilates the being that is already chased by the storms of the outer, as well as the inner world. The escape, which is temporary, is running away from love, running away from one's self, "in a low pub" – topos of the refuge, the search for forgetting, annihilating the self through wine, the universal cure to the ontological crisis of the poet, which makes the obsession bearable: "A song came unheard, / far from the Northern regions, inhabited / by no creatures. That night I got drunk / And I laughed, and I cried, defeated and exhausted. // Everything was dead and it all seemed / even more fragile than shadow, that night. / From the Land of Infinity a murmur was growing / And above all it was just you: The Woman." (*Obsession*)[3]. Corlaciu's boheme includes, as basic elements, the tavern, the alcohol, the evasion from the immediate world, the ego dissolution in confused, hypnotical moods, which crystallize, of images, obsessions and chimeras, parallel realities and universes. In *Tavernale*, the poet "records his goliardic, slightly picaresque obsessions […], but Ben Corlaciu specializes, in a way, in a positive mode of expression, in the bohemian, tavern attitude" (Manu, 2000: 141).

It is obvious that the attitude is characterized by literariness. Aside from the existential wander, a sort of assumed initiatory journey and, to a great extent, indulging in a kind of self-imposed ontological downfall, in this Corlacian Weltanschauung and in its aesthetical metamorphosis there is a lot of prose. Through a bohemian attitude and through evading the world with the help of alcohol as a solution to the existential challenges, the poet places himself in the company of famous poets whom, on an ontological and aesthetical level, he feels he resembles: Villon, Poe, Baudelaire, Rimbaud, Verlaine, Oscar Wilde, Esenin and others. We are on the territory of the existential literariness and of a type of spiritual mimesis, in new aesthetical objectifications that search for, reach for, and seek after a firm poetical tone that is not always found, with its own aesthetical identity within the new poetry that is being

[3] „Un cântec venea, de nimeni auzit, / din depărtările Nordului, neumbla / De vietăți. În noaptea aceia, m-am îmbătat / Și-am râs, și-am plâns, răpus și istovit. // Totul era mort și totul părea / Mai pieritor ca umbra, în noaptea aceia. / Din Țara Necuprinsului, un zumzet creștea / Și, peste toate, erai doar tu: Femeia." (*Obsesie*)

configured. Anyway, for the period in which he writes and publishes, Corlaciu, a very young poet (17 years old in 1941), among the youngest from the generation of the war, writes poems that represent something new, different from what is being written at that time and, more important, different from the canonical poetry, promoted by books and by the critical discourse at the level of the academia.

Lost in the world, the poet is nostalgic about his father. He who experiments extreme and antithetical conditions, "the ruler of the world", through the freedom that is given to him by evading the contingent level, "slave", through his human condition, the poet who cannot find peace in a time of crisis ("in a century pinned by the globe") returns to the figure of his father, assimilated as an existential model and a refuge of the soul: "My father, the drunk, the silent / Of the taverns, the vine grower of the Heavens, / When he was the ruler of The City / Of thoughts and he caressed / A golden clod, thorn from the sun, / He had a son and cast him into the horizon, / Reading his future in the zodiac; / He showed him the meaning of life, hesitantly, / And when he cried, he stroked him with a flick of a finger // Gently, / Gently, as the kiss of a dreamer." (*The slave of the sun*)[4].

Wine is a means of evading the grey, indefinite world, an evasion similar to mortification, through the annihilation of the self, or to a road towards light, but a light entrapped by the ontological condition of those who search for redemption. From the grey, Bacovian tavern, a place of desolation and loss, the aspiration of the spirit towards light is under the sign of fatality and sadness: "The paths took the drunk towards the Sun, / Towards their Sun, glaring, too bright. / The golden disk stood in the prison, / Locked by heavy chains. // In the dirty, deserted slum, / The light of the tavern, sick, faded away. / From a wall, as a late shadow, / Just Gioconda watched over the place." (*The end of watching over*)[5].

The tavern is the place where devouring passions are consumed, a place of repressed desires, of longings, the refuge of the losers that drawn their sorrow and weaknesses in wine. Refugee in this space, "redempting" by the alcoholic evasion from the unbearable reality, the poet is the acting character of his own lyrical scenarios, the actor of his

[4] „Hei, tatăl meu, beţivul, taciturnul / Tavernelor, vierul Cerului, / Pe când era stăpân peste Cetatea / Gândirilor şi mângâia / Un bulgăre de aur, rupt din soare, // Avea un fiu şi-l arunca în zări, / Cetindu-i viitoru-n zodiac; / Îi tălmăcea-nţelesul lumii, şovăind, / Şi, când plângea, îl desmierda c-un bobârnac // Uşor, / Uşor, ca sărutarea unui visător." (*Robul soarelui*)

[5] „Cărările duceau beţivii spre Soare, / Spre Soarele lor, orbitor, prea aprins. / Discul de aur zăcea-n închisoare, / Cu lanţuri grele, ferecate, încins. // În mahalaua murdară, pustie, / Lumina tavernei, bolnavă, se stingea. / Dintr-un perete, ca o umbră târzie, / Singură Gioconda veghea." (*Sfârşitul veghilor*)

own hallucinations. He is "a noctambulic actant, wandering through 'some bad places', degrading ones, in the 'low pub', where the gestures and words are impregnated by an amorphous triviality that the text transcribes in a nude manner" (Mincu, 2007: 501). A female florist in the obscure setting of the pub, with smoke and alcohol fumes, among the tables of those disinherited by fate, composes the theme of an exotic and tense painting that could have been drawn by an expressionist painter. In this crepuscular world, the poet in a Baudelairean state stands lost contemplating, with wild and impuissant eyes, the enchanting woman. The poem, reminding of Arghezi (*Tinca, Rada*), first published in *Albatross*, can be quoted entirely: "The gipsy florist smiled, smiled absent-mindedly, / to the lessened drunks – how sad her smile was – / In a setting of smoke and oriental dance, / With a basket on her bare arm, at my table. // Two breasts sighed slowly and bustled / Under the velvety parchment dress. / Her thighs curved at every step / Demure, as to maiden girls. // She lured me into buying flowers, the gipsy florist / And, bashfully, shy, she smiled. / I would have taken her home with me; / But, // I couldn't even pay for my drinks." (*The florist*)[6].

The poet is undermined by a perfidious evil that devours him gradually, in a slow agony. It is an ontological evil, caused by the impossibility to adapt to the surrounding world of a spirit that is looking for something indefinite, a spleen aggravated, in a Bacovian manner, by a devastating autumn, a torment, an anguish, a sort of evil of the century that annihilates and alienates. Everything is enshrouded by an eerie silence, as if in a parallel, subjective dimension in which death is creeping in insidiously. The tavern is not only a refuge in itself, a place of evasion from reality, but also a medium of evading towards other worlds, a sort of purgatory through which the chased one runs away from the hell of the world in invented heavens with the help of imagination and alcohol. The wine predisposes to evading in other dimensions; it represents survival by running away from the real world. The stray poet, suffering from an unknown illness, an illness of the soul, finds salvation in the tavern, the place where he waits for death, a waiting that generates paroxysmal tensions, of alienation and madness: "Blue, sick, fogging the sockets, / Kissed by rain, autumn came, / as another death, in my tavern: // The death of the season. / Devoured by

[6] „Zâmbea ţiganca florărească, zâmbea absent, / beţivilor atrofiaţi – ce trist zâmbea – / Într-un decor de fum şi dans de orient, / C-un coşuleţ, pe braţul gol, la masa mea. // Gemeau doi sâni, înăbuţit, şi se sbăteau / Sub rochia de pergament catifelat. / Coapsele, la fiecare pas, se arcuiau / Sfios, ca fetelor de măritat. // Mă-mbia să-i cumpăr flori, ţiganca florărească / Şi, feciorelnic, ruşinată, îmi zâmbi. / Pe ea aş fi luat-o şi-aş fi dus-o-acasă; // Dar, // Nici ce băusem nu aveam cu ce plăti." (*Florăreasa*)

the lapse of time, // At the autumn's feet, I was crawling, exhausted, / *Insane that I haven't died yet*, / Breathing in the smoke in the tavern." (*Death in the tavern*)[7]. This time the existential evil comes from the tension of the searching and the hopeless waiting of a Man, a messianic character, a savior of the world from the profound crisis that consumes it. But he defers to appear, leaving room for autumn to devour the world and the soul: "I was searching for the Man, that unborn Man. / When no one poured me a drink, / The shivers of death embraced me. // The taverns, just the taverns loved me, / Sending me to sleep in the songs of the gypsies; / Only they grabbed me from the streets, // My illness, only they wept. // Blue, sick, fogging the sockets, / Autumn came, calculating my moments." (*Death in the tavern*)[8]. Corlaciu's poetry of his first books is under the supreme sign of *dementia*, a permanent obsession, at a lexical and poetic level, the defining ontological status of the vagabond poet, hallucinated with strange chimeras, prisoner in the labyrinth of existence as a morass. "Ben Corlaciu's poetical 'dementia' is very close to a 'clinical' state, and his 'vision' overlaps in a hallucinatory manner the syndromes of distorting perception characteristic to alcoholism" (Mincu 2007: 501).

Such a state, an indefinite and unnamed evil, occupies the scene of a different poem, in the gloomy tavern, clogged with smoke, with three characters overwhelmed by despair when facing the evil of the century. It looks like another expressionist painting, with drunks and fiddlers, alienated from themselves and from God, in a state of alcoholic trance, hallucinating with the phantasms which haunt their mental eyes. This is another evasion from the downfall of the world and of the soul in the void projected through the heavy, deceitful fumes of the wine. The scene is memorable: "Three homeless people were crying, sad, with their heads on the table, / Torn from the heavenly madness of the genius; / They were the unknown rulers of the millennium, / Belated, more gentle than three Christs. / They halted from the great road of the Sea / And emptied their glasses continuously. / Three were the rulers of the dark: / Lucifer, Corlaciu and Stelaru." (*The halt of the night*)[9].

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[7] „Vânătă, bolnavă, începţând orbitele, / Sărutată de ploaie, toamna venea, / ca o altă moarte, în taverna mea: // Moartea anotimpului. / Măcinat de scurgerea timpului, // La poalele toamnei, mă târam, istovit, / *Dement că încă n-am mai murit*, / Trăgând în piept fum de tavernă." (*Moarte tavernală*)

[8] „Căutam Omul, Omul acela, nenăscut. / Când nimeni nu-mi turna de băut, / Frigurile morţii mă-mbrăţişau. // Tavernele, doar tavernele mă iubeau, / Adormindu-mă-n cântul ţiganilor; / Ele, numai ele mă smulgeau maidanelor, // Boala mea, doar ele o plângeau. // Vânătă, bolnavă, începţând orbitele, / Toamna venea, măsurându-mi clipele." (*Moarte tavernală*)

[9] „Trei vagabonzi plângeau, cu capul pe masă, trişti, / Rupţi din cerească demenţă a geniului; / Erau stăpânii, neştiuţi, ai mileniului, / Înoptaţi, mai blânzi ca trei Chrişti. /

However, where does this alienation of the poet come from? In the City, he is a sort of Job, overwhelmed with suffering and misery. Ignored, abandoned by everybody, treated with disdain, indolence or aggressiveness, rooted in an existential downfall, he falls prey to despair. Suffering is echoed by indolence, despair by hatred. Only dogs feel sorry for him, more humane than people themselves. Such a representation, extremely polemic, brings forth the condition of the poet in an insensible, alienated and dehumanised world. The ontological evil, which lays at the origin of the poet's wander, of his straying through pubs and doomed places, thus is gradually revealing its intricate causes and resorts. The man that the poet is searching for (see supra) is the one that hasn't lost his humanity, his humane essence that distinguishes him among the natural kingdoms. For now Corlaciu places the man, the dehumanised humanity in opposition with a model of "humanity" through dogs, sensible at pain that tremble humanely (the lost humanity) at the torments and the existential canon of the poet in misery. Swift, at the peak of the utmost skepticism, in a dark revelation about the human being, saw in horses a model of nobility, superior to the human species that had fallen prey to instincts, bestiality and abjection. In this scenario, Corlaciu is a bitter idealist, a sort of Don Quijote in the search of an utopic human harmony, devoid of his gentle madness but tormented by serious frustrations and revolts, by devastating crisis and by unavoidable huffs of hatred. Here is the poet lamenting from the ashes of existences before the dehumanising rush of the others: "In their rush, the people from the City / Stepped, indifferent, on my wounded body, / Leaving me torn apart on the ground. // Dreadful, the claws of loneliness / Were tearing raw flesh from my wounds, / And no one wanted to hear me. // From time to time, just a swearing / Would kiss my scabby ears - / Awaking deep pains from the bones. // Just the dogs would lick my wounds, / Growling, obviously, too quietly; / Just the dogs, the dogs you poor poet, // Enticed by my heavy smell. // And no one wanted to hear me, / To hear my desperate cries, / Oh, those people from the city!" (*Shivers*)"[10].

The tavern is associated with the Bacovian autumn, in a desolated, gloomy atmosphere. Echoes from Poe and Baudelaire whiffle through

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Poposeau din marele drum al Mării / Şi-şi goleau, ne-ntrerupt, paharu'. / Trei erau stăpânii înserării: / Lucifer, Corlaciu şi Stelaru." (*Popasul nopţii*)

[10] „În fuga lor, toţi oamenii Cetăţii / Călcau, nepăsători, pe trupul meu bubos, / Lăsându-mă, sfârşit şi rupt, pe jos. // Îngrozitoare, ghiarele singurătăţii / Rupeau din răni fâşii de carne crudă, / Şi nimeni nu voia să mă audă. // Din timp, în timp, doar câte-o-njurătură / Îmi săruta urechile râioase – / Răscolitor durerilor din oase. // Doar câinii mă spălau pe câte-o rană, / Mormăind, neînţeles, prea-ncet; / Doar câinii, câinii, bietule poet, // Chemaţi de puturosul meu miros. // Şi nimeni nu voia să măaudă, / S-audă vaetele mele, disperate. / Ah, oamenii aceia, din cetate!" (*Friguri*)

Corlaciu's poetry: a crepuscular world, on which the silent and eerie night falls, a world that is preparing for its own end. At the tables there are men hallucinating from alcohol, staring in the distance, in whose eyes sequences of the void come one after another. Drunks, people that have been shipwrecked at the shores of life, among broken pieces of memories, dramas and tragedies, who exist only under the influence of narcotics, hypnotised by alcohol, are contemplating the nothingness that lurks around them. Ben Corlaciu "builds, in 'the tavern songs' in the volume entitled as such and in the others […] an even more baudelairian landscape, reportable to 'the Parisian scenes'" (Micu, 2000: 335). The tavern itself becomes a cell, a space of mortification through the nectar of the gods that gradually turns into poison. The solution is running away, evading through dreams in the open spaces of the sky; running away from death, from the self, from others. The evasion in the celestial space of shadows and lights is the ultimate way, under the sign of despair, of defying death. In the centre of the poetic painting lays the poet who embodies all the suffering of the world, all the evil of the century, in a state augmented in a literary manner, in a challenging hypostasis, with demonic allusions, the King of the Night. The other character is the Poet, who can be a schizoid projection, a reflection of his own self in the mirror: "Break these dirty glasses, / Friends of mine, friends of drinking. / This night is for journeys – / Fantastic journeys under the moon. // Chase away the gypsies, break the tables, / Embrace another Gioconda, / With your vagabond heart, / And instead of singing, cry. // Your friend, devoured by illness, / On the shoulders of leaves is taken far away, / Towards the dark secrets from the book, / Towards the sad autumn in the tavern. // Your friend, the King of the Night, / My friends, the Poet, / Spit in the dried eyes of death." (*Distance*)[11].

"A pilgrim of the night", as it is said in the volume bearing the same title (*The Pilgrim of the Night*, 1942), the poet is a vagrant who begs for pity, for whom life is a long and excruciating road. Running away in the distain and sardonic laughter of the others towards distant and unknown horizons is the only way of evading his own existence, which he bears on his shoulders like a tremendous burden. In the terms of the same antithesis, the world in this vision encompasses, on antagonistic

[11] „Sfărâmaţi paharele astea murdare, / Prietenii mei, prietenii beţiilor. / Noaptea asta-i a călătoriilor – / Fantastice călătorii lunare. // Alungaţi ţiganii, mesele frângeţi, / Îmbrăţişaţi o altă Giocondă, / Cu inima voastră vagabondă, / Şi-n loc să mai cântaţi, să plângeţi. // Prietenul vostru, sfâşiat de boală, / Pe umerii frunzelor, e dus departe, / Spre tainele negre, din carte, / Spre trista toamnă tavernală. // Prietenul vostru, Regele Nopţii, / Prietenul meu, Poetul, / A scuipat în ochii supţi ai morţii." (*Îndepărtare*)

positions, the poet and the others. The poet, a vagrant of destiny itself, beggar for mercy and the love of others, is treated with a cruel irony, with coldness and hatred by "the people of the city". After all, it is a parable of the poet who cannot find his place and meaning among the others, in a world that becomes less and less spiritualised in a time of crisis (1941). The night awakens the sap of hatred and anger in the poet that has been martyred by his own destiny and his own utopia that now revolts in vain: "I was a wanderer on the path of mercy, / my knees kissed rocks, / casting blood on dust and years, / as the sun on the thighs of the day. // I was a poor wanderer, dramatised, / hilariously dramatised by dry looks. / The bacilli of laughter carrying on my back, / I crushed distances, insatiable. // At thousand arms in the night I threw my fists, / waiting for an answer from the dark. / Tickled shamelessly under the ankles, / my arms the mad men chew." (*The pilgrim of the night*)[12].

The evil of the century affects everybody, the same insidious evil that generates a state of inner void, of sterility, of losing the meaning of existence. Life becomes a wandering, as if under a collective hypnosis. Lunatic, people stray through the world as through a territory of perdition, haunted by the unseen presence of death. The poem can be read as a clinical report of an entire generation that goes through a profound ontological crisis, in an absurd time of alienation and dehumanisation. The phrase "the lost generation", applied to the young writers from the perspective of the historical tragedy that came after the instauration of the communist regime and after their personal histories, thus reveals another meaning: a generation that is lost even from its very beginning through the latent evil that prevails it, that leads to the loss of coherence and of meaning of existence, generating a profound crisis of the human being, of the human being deprived of points of reference, of values and aspirations in a world similar to a cynical scene of wasting oneself. Thus the poet seems to be talking on behalf of the generation he belongs to, on behalf of a humanity lost through the evil of history: "How pale and thin we are, / our eyes are like a cold night, / as if we stepped in dreams, / as if we were torn from the moon. // Our chins are rooted in the ground / like a spiny, fruitless tree. / Look how the debts devour us, / the rains, look how they drench us! // It's as if we were slaves of the marshes, / as if we hid reed in our chests, / every night we grow blinder, / sucked by the same southern mosquitoes. // Like a very

[12] „Eram pelerin pe drumul milei, / genunchii mei sărutau bolovanii, / însângerând şi praful şi anii, / ca soarele coapsele zilei. // Un biet pelerin eram, dramatizat, / hilar dramatizat de priviri uscate. / Baccilii râsului purtând în spate, / depărtări striveam, nesăturat. // La mii de braţe, noaptea, zvârleam pumnii, / aşteptând întoarcere din bezne. / Gâdilaţi neruşinat sub glezne, / braţele îmi ronţăiau nebunii." (*Pelerinul serilor*)

used cauldron, the sockets / have hallowed our eyes and have defeated us, / swaying us against the wind / with the wings, the wings." (*Change*)[13]. The feeling of collective and individual damnation, the image of a sacrificed generation as a victim of history circulates in the poems of other authors from the same generation, comrades in the act of ontological and aesthetic revolt. Here is how this image is objectified at other lyrical temperatures in the opening poem of the volume *Panoptic* (1943) by Ion Caraion: "We have written neurotically on the walls / and have loitered the neurasthenia to drink / dampness from the rain, brandy from the poem / dirty poison, the empty cry… // […] With crippled, tattooed hands / we bear on our shoulders the all distant fields; / the flesh impales – snows, years / rocks have broken our heart, have murdered us… / […] We are the insane that will die / on the edge of night and day / with no clothes, no shelter / next to this miserable century's wise words." (*The vestibule of the poem*)[14]. On the other hand, Corlaciu's poem seems to be a paraphrased answer to a poem written by Geo Dumitrescu in the familiar mocking key of the poet, in which he ironises the existential fallacy, the literary pose, the gravity devoid of substance: "Why are you so serious, my gentlemen, / Why are you so pale and thin?... / We all write poems, we all dream of love and women / and we all sew our unfastened buttons. // Why are you so sad and ravished, / why do you dream of the supreme gun fire? / We all have symbols and beloved friends, / the marsh of life and a ladder to the sky." (*Problems*, in *Arithmetic*, 1941)[15]. Corlaciu takes this idea over and applies it to his own generation, this time in a serious key, like an anguished confession, like a warning against the common destiny in a subjective and objective time mined by crisis.

[13] „Ce palizi suntem şi ce supţi, / ca o noapte friguroasă ochii ni-s, / parcă-am fi călcat prin vis, / parcă-am fi din lună rupţi. // Bărbile-n pământ ni s-au înfipt / ca un arbore ţepos şi fără rod. / Uite-adâncurile cum ne rod, / ploile, priveşte, cum ne sug! // Parcă bălţilor le-am fi sugari, / parcă trestiile-n piept le-adăpostim, / în toate nopţile mai rău orbim, / supţi de-aceiaşi, dinspre sud, ţânţari. // Ca un tuci călit, orbitele / ne-au încercănat privirea şi ne-au frânt, / legănându-ne în contra-vânt / cu arìpele, arìpele." (*Schimbare*)

[14] „Noi am scris cu nevroză pe ziduri / şi-am colindat neurastenia, să bem / igrasie din ploaie, rachiu din poem / otrava murdară, ţipătul spân... // […]Cu mâinile ciungi, tatuate / ne ducem în cârcă pustele depărtărilor toate; / carnea înţeapă – zăpezile, anii / ne-au spart inimile, ne-au omorât bolovanii... / […] Noi sântem nebunii care vor muri / pe marginea dintre noapte şi zi / fără îmbrăcăminte, fără adăpost / lângă toate înţelepciunile veacului prost." (*Antreul poemului*)

[15] „Pentru ce atât de gravi, domnii mei, / pentru ce aşa de palizi, supţi?... / Scriem toţi versuri, toţi visăm dragoste şi femei / şi ne coasem singuri nasturii rupţi. // Pentru ce atât de trişti şi răvăşiţi, / pentru ce visul supremului foc de revolver? / Toţi avem simboluri şi prieteni iubiţi, / mocirla vieţii şi o scară la cer." (*Probleme*, în *Aritmetică*, 1941)

In the volume entitled *Archipelago* (1943), in the eccentric line that he cultivates from the very beginning, Corlaciu reveals a shocking identity, from the area of the malefic sacredness: "I am the poet Ben. Corlaciu, / the second and most powerful demon. / I walk with my feet dirty with tar, / forever grumpy and miserable"[16]. Such a confession would be scaring if one could not read beyond it the blatant intriguing meaning of the lines, built upon a malign foundation of parody and desire to assault the common sense of the ordinary reader with such a poem. The poet builds a fantastic genesis that transgresses natural kingdoms with vague allusions to Arghezi. It is again to be noticed the regressive movement, the reversed aspiration towards the low, marshy areas of the existence, in a communion with its simple, archetypal forms and hypostasis, in the kingdom governed by ugliness, sordidness and promiscuity: "My mother was a turtle, / she had me with the tallest reed. / I was nursed by a scabby marsh – / my shelter was a marsh as well. // I am the poet Ben. Corlaciu, / who grew up among rotten puddles. / My sky was the bottom of a marsh / abundant in old reeds. // A single lily got stuck to my neck, / once, long ago, in a night. / It hadn't seen how ugly I was / and, warm, it sheltered at my armpit." (*The child of the marsh*)[17].

It is to be noticed the direct character of the confession, the poet's intervention within the poem in an audacious act through which he goes beyond the canonical frontiers of poetry, entering brutally, with the boots of an implacable effusion, in its sacred space. The poet's descending into the poem, with no warnings or precautions, not necessarily of the author and not necessarily into his own poem, is a recurrent phenomenon at the generation of the war. The self-referential strategy functions several times at Corlaciu, but he refers to Geo Dumitrescu as well ("the man with wax teeth and palms, / the most resentful of my friends" – *Foretelling*, in *Archipelago*[18], 1943). The same phenomenon will be encountered at Tonegaru, in an ironic self-evocation in the mirror of the others: "Look, this is Tonegaru, a decadent poet." (*The public garden*)[19]. In a poem from *Panoptic*,

[16] „Eu sânt poetul Ben. Corlaciu, / al doilea drac şi cel mai puternic. / Umblu cu tălpile pline de smoală, / mereu ursuz şi nemernic."

[17] „Mama mea a fost o broască ţestoasă, / m-a făcut cu trestia cea mai înaltă. / Am fost alăptat de-o baltă râioasă – / culcuşul mi-a fost tot o baltă. // Eu sânt poetul Ben. Corlaciu, / care-am crescut prin mlaştini clocite. / Cer am avut un fund de apă, / răscolit de trestii prea învechite. // Un singur nufăr mi s-a prins de gât, / odată, de mult, într-o seară. / Nu mă văzuse cât sânt de urât / şi, cald, s-a cuibărit la subţioară." (*Copilul mlaştinei*)

[18] „omul cu dinţii şi palmele de ceară, / cel mai ofticos dintre prietenii mei" (*Prezicere*, în *Arhipelag*)

[19] „– Uite, ăsta e Tonegaru, poet decadent" (*Grădina publică*)

Caraion alludes to Geo Dumitrescu, who lives in the rural peace of summer ("I will retreat with the mountains from the ball / or I will write to Geo Dumitrescu at the countryside" – *Initiative*[20]) It is a way of making the poem frivolous and unsacred, of taking poetry into the ordinary, in the bare existence, in the immediate reality, in the spirit of the canonical reformation which the writers of this generation pursue. Poetry is taken into reality, the poet himself descends in the scene of the existence, like the author who comes into the scene to act himself in his own play; he becomes an executant in his own lyrical scenario or in another poet's scenario, he plays himself in an act that is meant to reflect in the text the everyday life. Life becomes poetry and poetry, life, while the poet turns into a live actor of a play that is no longer a poetical fiction, but a prosaic sequence of life seen in its prosaic, banal and contradictory essence.

In Corlaciu's poetry the tavern is, more than in the poetry of Stelaru or Tonegaru, another two "bohemians" of the generation, a space of retreat, of closure, of isolation from the world and from civilisation. But precisely in this space of deliberate seclusion the poet feels truly free, he experiments in a dramatic way an inner freedom which makes him escape his self and live with intensity his frustrations, his passions, his phantasms. This inner disappointment, induced through alcohol, transfigures him and turns him into a subterraneous prophet, a cynical guru of fundamental truths which no one has the courage to unveil but which only he can gabble in a sentential manner, judging the world, accusing, cursing and foreseeing. In a promiscuous and sordid world of vice, inhabited by a motley human fauna, among all who have been disinherited by destiny, the poet lives intensely and dramatically a tormented freedom, a delirious lucidity which make him see the essence of existence in an acute and monstrous manner, alternating between agony and euphoria on the background of the tragic awareness of the absurd that governs it. In a poem, after a night of heavy drinking, at dawn, the poet experiences the shock caused by light, which generate a sort of enlightenment and euphoric agony. The dawn turns the existence in a scene of confrontation between light and dark, between good and evil, with a degrading vision of the sky and the moon (in the spirit of Geo Dumitrescu): "Let all the demons perish – oh, if only they perished! – of grudge, / this light I shall not sell; yes, yes! / The sun is rooted in my chest; / upwards, downwards and from nine winds and from straight ahead, / stripes are scattered, like signs, / the stars are simple sad woods /

[20] „mă voi retrage cu munţii din bal / sau îi voi scrie lui Geo Dumitrescu la ţară" (*Iniţiativă*)

set on fire and thrown into the sky. / The moon is a sad woman wearing no perfume – / she has never been a lover – / Only fools cry for nothing. / That's enough wine, my child, enough, / our heart can no longer be impaled!..." (*Dementia*)[21]. An eerie presence is obsessively haunting the poet, who agonises between the narcotic state and lucidity. They eyes of his lover stare at him in a hallucinatory way from the dark: "Those eyes, like two infinite fields / bemired with dark – / that I have never managed to lock – / move around my glass again"[22]. The awakening from the darkness of the being generates twisted revelations, hallucinations gabbled in an alcoholic delirium, which mixes the hypostasis of the world, a reversed world: "Aren't I gabbling? What the hell, am I insane or not?!... ? Are these lights blue or green? / So far the earth was not square, / the bible did not say that Ben got drunk / at that indecent wedding. / Nothing has ever been this way – and look, / now everything is turned upside-down: / the wind goes backwards, the lights are dead, / my lover, like a bewildered meteor, / is running with her head on the ground; / the hearts have migrated towards the legs, / that are vainly looking for a sun: / the everyday sun had committed suicide"[23]. Some critics have pointed to the poet's availability for extreme attitudes, that leads to the increasement of the theatrical nature of poetry and of the poetic dramatization. "More interesting becomes the poet when adopting the funambulist or the pesimistic way, when he plays the fool and the clown..." (Micu, 2000: 335). This confused state hides a great suffering, the suffering of love, of the abandoned poet who is obsessed with the tormenting eyes of his lover. The alcohol gives him the means of evading from the obsession of the eyes and of love and thus the tavern becomes a space of expiation and survival: "The guilty ones, / who should be impaled / and thrown / to the gaze of the moon, in the street, / are those big eyes, like two fields, / the sick eyes of my former lover, / the most

[21] „Să moară dracii toţi – o, de-ar muri! – de ciudă, / lumina asta n-o mai vând; da, da! / Mi-i soarele înfipt în piept; / din sus, din jos, din nouă vânturi şi-nainte, drept, / se risipesc fâşii, ca nişte semne, / stelele sânt numai triste lemne / aprinse şi svârlite-n cer. / Luna-i o femeie tristă şi neparfumată – / n-a fost amanta mea şi nici a altuia, vreodată – / Numai nebunii plâng după nimic. / Ajunge vin, copilule, ajunge, / nu ne mai poate inima străpunge!..." (*Demenţă*)

[22] „Ochii aceia, ca două stepe imense / mânjite cu întuneric – / pe cari niciodată n-am reuşit să-i ferec – / iar se-nvârtesc împrejurul paharului meu."

[23] „Nu aiurez? / La Dracu-s dement ori ce Dumnezeu?!... ? Luminile astea-s albastre sau verzi? / Pân-acum pământul nu era patrat, / biblia nu spune că Ben s-a-mbătat / la nunta aceia deochiată. / Nimic n-a mai fost aşa – şi, iată, / acuma, toate se răstoarnă pe dos: / vântul merge-napoi, luminile-au murit, / amanta mea, ca un meteor zăpăcit, / aleargă cu capul în jos; / inimile au fugit spre picioare, / ce caută zadarnic un soare: / soarele din fiecare zi s-a sinucis."

gentle mare: ? Corina! / this crazy woman bears all the guilt. // So, pour more wine, dear child, pour, / and tilt the tables over, tilt them! (*Ibidem*)"[24].

Somewhere, the poet with a hypertrophied self, in the hypostasis of a demiurge or of Lucifer, put in a metaphorical manner in "The blue bagpipe player", proclaims his death and asks that the news be spread in the entire world, which he sees in three essential human hypostases: the vagrants, the lovers and the poets. What he says as a dying wish must be fulfilled, otherwise the dead one will haunt the sleep of the living in a prophetic and threatening way: "You do so, otherwise, I will come / at night, in your sleep, bare as a dog, / and I will cast in your ears the last song: / the song of the devouring fire of tomorrow." (*A posthumous*) [25]. There is a desire to defy, provoke and shock of the young poet (born in 1924), animated by a terrible histrionics. The self-referential thanatological reverie is situated in the poet's way of referring to the world through the augmenting prism of the bohemia, of defying and of longing for evasion. It is likely that, in the context of the poem's genesis, the state specific of the reverie in the tavern to be involved in the gloomy and aggressive revelation.

Corlaciu's poetry is a defying, contentious and eccentric poetry that seems to aim especially at provoking. With Corlaciu, at least in this phase, the attitude seems to be more important than the poetry itself. And this is something obvious in his poems. Even if his poetic achievements are not always remarkable, his attitude is important in the transformation of poetry. Corlaciu and the other members of the generation of the war bring a new attitude, a new and fresh air. He opens the windows of poetry and allows an air of freedom, a blow of renewal to come in. He brings poetry close to the ordinary, to life, like it had been programmatically suggested by the ones from the generation of the war and especially the ones around the *Albatross* magazine. Geo Dumitrescu is among the first if not actually the first to do the same thing, but with the instruments of irony, mockery, polemic intelligence, even refined derision of Wallachian origin, as it has already been noticed on several occasions. Corlaciu takes part in this process of desacralisation of the poetry and of the existence with more unsophisticated instruments and means, provoking, defying, and

[24] „Singurii vinovaţi, / cari ar trebui traşi în suliţă / şi aruncaţi / privirilor lunei, în uliţă, / sânt ochii aceia imenşi, ca două stepe, / ochii bolnavi ai fostei mele amante, / cea mai blândă dintre sirepe: ? Corina! / nebuna asta are toată vina. // Aşa că, toarnă vin, copilule, toarnă, / şi răstoarnă mesele, răstoarnă!"

[25] „Aşa să faceţi, că, de nu, voi veni / noaptea, în somnul vostru, gol ca un câine, / şi-am să v-arunc în ureche cel din urmă cântec: / cântecul focului mistuitor de mâine."(*Postumă*)

assaulting the common sense, the order of the existence and the aesthetical order of poetry. With Corlaciu we deal with a way of living the new poetry. He not only writes, but also lives the new poetry. The dedication of this young poet is complete. Poetry is an aesthetical experience, but also an ontological mode. In essence, Corlaciu writes and lives what he writes, or lives and writes down his experiences in poems. That is way his style is very particular, aggressive and violent. Poetry becomes (the more or less) exact transcript of existential, intense, violent and often extreme experiences. Corlaciu's poetry borrows the colour of these experiences, a chromatic scale in somber tints, of great intensity and of expressionistic stylistic tone. It is a direct attack to the poetical canon and to the bourgeois ethics of the existence ossified in patterns, in comforts and common places. The analysis of Corlaciu's poetry brings into focus position the attitude as a way of generating a new aesthetics. Most often than not, the poetical metamorphosis of the idea does not rise to the height projected by the attitude. The literary criticism underlined the specific nature of Corlaciu's poetry in the fifth decade, which gives it its psychological and aesthetic identity. "In *Tavern Songs*, *The Pilgrim of the Evenings*, but, especially, in *Archipelago* and *Lyrical Manifesto*", the poet had "a specific note, that, by limiting him, would distinguish him, would make him unmistakable" (Micu, 2000: 335).

Corlaciu is an interesting poet in terms of attitude and lyrical voice, especially within the concert of the albatrosses and within his generation, but also in the polyphonic concert of the period. Among poets such as Blaga, Barbu, Arghezi, Bacovia, Voiculescu, Pillat and an entire procession of other poets who sign the great interwar poetry of the Romanian literature, the young poet Ben. Corlaciu writes about pubs, nights of drinking, obsessions, dramas, illusions, about a failed life and a world that has been annihilated by the human being's alienation, about depressions, deliriums and deep despairs. Poetry descends into a marginal, subterranean world that is crammed with the scum of society and the remains of the existence, of those forgotten by fate, who have just the share of the defeated. The only solution for survival is drowning oneself in alcohol, annihilating the self and living a hallucinatory existence in the contemplation of the void. In the young author's poetic ontology, the boheme is a way to survive and exist, but also to protest in a special way, which makes him a particular lyric voice. "Ben Corlaciu is a poet claiming from within a manifesto-boheme..." (Manu, 2000: 141).

It is a pure bohemian attitude, sustained by the very essence of the poet, a Villonesc vagrant at a young age which, instead of revealing open horizons and deceitful lights, shows him the truth about life, about the essence of being in a somber key. It is a revelation experienced at

great intensities by the poet that lives but also plays his role, assuming it not only ontologically, buy also literary. From this point of view, Corlaciu is a pure voice of poetry, through the nature of the experiences, through the intensity of living, through the natural, direct and simple confessions or indictments he makes, all of them transfigured poetically in a fresh poetry, most often than not fumbling, but psychologically and aesthetically credible.

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# L'Autre comme Face de la Terreur*

Emanuela Ilie**

**The Other as the Terror Face**

**Abstract:**
The study entitled *The Other as the Terror Face* describes and analyses the most significant dark forms of the Otherness that appear in the poetry composed in the Romanian communist prisons and work camps. Even though the esthetical value of this particular type of prison creation is sometimes reduced, the reader aims to focus on the existential side of the testimony offered in such sufferance poems. An essential part of the complicated process that includes suffering distillation and survival attempt is represented by the relationship with the evil other and his understanding.
**Keywords:** prison poetry, sufferance, otherness, torturer, survival

Dans une étude récente, nous avons présenté les hypostases et les significations (psychologiques, sociales, religieuses) de l'identité représentée poétiquement dans une espèce à part de lyrique : la poésie carcérale (Ilie, 2014 : 93–105). Composée pendant la détention de leurs auteurs dans les prisons communistes, apprise par cœur, transmise par l'alphabet morse ou rayée sur un morceau de savon, mais toujours gardée dans la mémoire des survivants, cette poésie a pu être publiée à partir de 1990, en quelques anthologies mémorables (Popescu, 1995 ; Cistelecan, 2006 ; Romanescu, 2012). Celles-ci ont redécouvert aux lecteurs un type de poèmes à une impressionnante charge émotionnelle et documentaire, grâce au contexte particulier de la rédaction et à leurs mises, plutôt est-éthiques qu'esthétiques. A la suite des souffrances terribles de leurs auteurs, ces textes poétiques ont un vecteur identitaire bien justifié : la matière poétique suit d'habitude et décrit sensiblement les référents correspondant à l'affaiblissement de l'identité matérielle / biologique et sociale de l'être emprisonné, pour tirer au clair l'importance de la conservation de son identité spirituelle. Nous nous proposons ci-dessous à décrire le rôle de l'Autre comme face de la

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terreur dans ce processus compliqué dont le résultat final semble le salut de l'être, soit-il dans la forme de la création poétique ou de l'épiphanie strictement religieuse.

### 1. La prison, « cité de deuil à mon cœur »

Avant tout, rappelons-nous le fait que la plupart des 89 auteurs présents dans l'anthologie bilingue de Romanescu (la plus complète du point de vue de la variété des textes et du nombre des poètes inclus) considèrent la prison une cité ténébreuse, un immense cimetière, sinon un véritable enfer noir. Cette sombre perception a comme cause générale la souffrance physique et psychique extrême, inhérente à l'enfer concentrationnaire. C'est à dire: les variées formes de torture, les maladies, la famine, le froid, les battements continuels, la terreur à différentes faces, qui transforment dès le début l'expérience de l'emprisonnement dans un enfer *décoloré*, comme celui décrit par N. Steinhardt dans le *Journal du bonheur :* « La cellule 34 est une sorte de tunnel sombre et long, à de nombreux et forts éléments de cauchemar … il est une assez réussite image d'enfer décoloré" (Steinhardt, 2008 : 82). Presque sans exception, les témoignages poétiques des survivants abondent en détails choquants sur cet enfer. La perspective générale est effrayante et confirme le fait que, dans les prisons ou les camps de travail roumains, on mesure tout – dès les propres sensations ou les relations avec les autres au Temps même – par une seule réalité organique, celle de la souffrance physique ou morale. Bien que la liste poétique des châtiments ne soit aussi longue et explicite que l'inventaire minutieux réalisé dans les écrits autobiographiques de genre (Steinhardt, 2008 ; Anania, 2009 ; Pavlovici, 2011 etc. etc.), elle révèle toujours l'importance énorme que les autorités communistes et leurs instruments accordent aux mauvais traitements appliqués aux détenus politiques. Le texte versifié par Traian Popescu en *Piteşti-Gherla* (où l'étudiant a été emprisonné entre 1948 et 1964) est, de ce point de vue, exemplaire :

Bruits, crissements,
Larmes, sanglots, gémissements,
Sueur, prière,
Affreuse torture,
Corps assenés,
De coups de bâtons,
Yeux dilatés,
Ecarquillés
Vers la mort
Pour la prier
De les emmener
Sur l'autre bord…

Lave brûlante – la soupe bouillante !
« Lampe-la vite sans mot dire,
Ne t'arête pas, c'est interdit,
Avale-la, vas-y, vas-y! »
Pleurs et tonnerres, cris, déchirements,
Crucifiements, tourments ! (Romanescu, 2012 : 467)

Pour tous les condamnés, « l'affreuse torture », sadiquement variée et raffinée (la famine et le froid extrême en étant les plus supportables des souffrances), a comme finalité unique l'humiliation et l'annulation de leur ancien être biologique. La même fonction doit avoir la dénaturation systématique de l'identité socioprofessionnelle de l'incarcéré. Les emprisonnés n'ont plus de noms et ne sont plus des étudiants, des médecins, des professeurs, des prêtres, des paysans etc., mais des entités que les tortionnaires veulent annuler toute possibilité de distinction. Des entités réduites à simples *nombres* (comme témoigne par exemple le sombre *281*, écrit par Radu Gyr : « Le numéro qui brule sans cesse/ sur ma cage millénaire./ Le numéro de mes sanglots,/ Le numéro de mon sang. » – Romanescu, 2012 : 47) ou « des gens/ sans ombre » (comme reconnait Simion Giurgeca dans le texte intitulé même *L'ombre* – Romanescu 2012 : 179). Les agonisants ont souvent l'impression que même pendant la mort on les refuse toute sorte d'identification ou d'individualisation. La plupart des poèmes carcéraux qui constituent des portraits collectifs des incarcérés insistent d'ailleurs sur l'idée de souffrance et de mort en commun. Un motif lyrique spécifique, dans ce cas, est celui du *mort-vivant*, du *revenant* ou du *spectre*: après les tortures diverses, souvent combinées (la soif et la famine, le battement continuel et la torture physique, le manque d'hygiène élémentaire et le froid, l'interdit du sommeil et le battement aux pieds etc.), les détenus se transforment en *spectres*, sinon des *ombres rayés*, qui doivent expérimenter une mort éternelle. Le poème *Nous sommes les morts*, par Corneliu Deneşan, par exemple, débute par la reconnaissance de la condition commune de mort-vivant (« Nous sommes les morts, spectrales ombres / Vergées, sans voix et sans sourire, / Nous sommes les maîtres des coins sombres./ L'espoir en nous n'est qu'un délire – / Horloges de terre prête à bouillir. ») et finit de la même façon : « Dans notre monde il n'y a pas de cierges, / il n'y a que de larmes qui nous viennent du ciel, / Nous envoyons notre pensée dans le lointain, / Par des prières que l'on dit à l'autel doucement. / Attendez-nous ! Nous sommes des morts vivants !... » (Romanescu, 2012 : 347–349).

Dans ce contexte, la perception presque générale de la prison comme espace démoniaque, comme caveau ou cauchemar diabolique est

parfaitement justifiée. Dans le poème *Jilava*, par Gh. Gorunescu-Penciu, on peut découvrir plusieurs formes de cet enfer :

> Le ciel de mes espérances s'assombrit,
> Lourde tomba la nuit
> Comme un vaste, triste champ
> Dépourvu de chant.
> Tic-tac, tic-tac, les secondes font
> Cité de deuil à mon cœur.
> Qui le saura, Seigneur ?
> Quatre murs m'enserrent et me sont caveau ;
> Mon rêve se meurt derrière eux,
> Mes frères, mes sœurs y meurent aussi
> Avec leurs rêves de jeunesse, inouïs.
> Ma main s'endort sur la lyre, hésitante,
> Les cordes moururent depuis longtemps
> En me laissant l'enfer d'ici-bas: Jilava. (Romanescu, 2012 : 141)

**2. L'Autre comme face de la terreur. « Les geôliers avec leurs yeux de fiel »…**

Un rôle essentiel dans le procès de la préservation de « ce rêve démoniaque » est détenu par l'altérité sinistre représentée par les tortionnaires toujours prêts à détruire toute possibilité de paradis imaginaire. Plusieurs textes carcéraux contiennent les lignes définitoires des portraits des terribles geôliers associés, eux-aussi, à des formes indistinctes (ombres, simples silhouettes), mais autant plus terrifiantes. La plus commune des associations approche les tortionnaires aux matériaux rigides (calcaire, fer), les mêmes matériaux rigides utilisés à la construction de l'univers parfaitement clos de la cellule. L'aliénation lente, mais sure, la sensation continuelle d'asphyxie, la forte impression d'exile sans défense dans un univers cauchemaresque justifient la comparaison avec l'univers de Kafka, reconstruit de quelques lignes dans un poème de Constantin Aurel Dragodan, en dépit de la confusion nominale – le geôlier reçoit le nom du condamné qui ose à rêver aux merveilles spirituelles ou culturelles, mais est brutalement arrêté par le voleur de beautés interdites :

> Les murs s'écroulent et se perdent dans l'azur,
> Nous, on part dans le temps sur un pont de cocagne,
> On écoute pieusement, la foule toute autour,
> Les paroles qu'Il prononce de haut de Sa montagne.
>
> Les patriarches, les saints, y arrivent à nouveau,
> Aca démos nous ouvre à nouveau son jardin.
> Salut, Platon, emmène-nous, mon vieux,
> Dans le monde des idées, ce royaume divin !

Les poètes sont là, ils y arrivent encore :
Voici Charles au coucher du soleil à Cythère,
Edgar le fantasque pleurant son Lenore,
Mihaï éclatant en étoile de lumière.

Mais un K. vient passer comme une ombre d'enfer
Et toutes les merveilles disparaissent d'un coup…
Aux portes, les geôliers avec leurs yeux de fiel,
Un cri se lève en nuit, s'envolent les verrous/

Avec des chaines, de la faim et du froid inouï,
Les noires cellules attendent patiemment
Ces voleurs qui volent de l'Eden interdit
Des roses de lumière aux épines de diamant. (Romanescu, 2012 : 213–215)

Comme dans cet éloge à une idéale *Bibliothèque en Morse*, converti en portrait du malfaiteur, la plupart des portraits des geôliers contiennent fréquemment des lexèmes du champ lexical du noir, de la mort ou de la cécité. Assez commune est aussi l'utilisation de la métonymie geôlier-œil terrible, qui gèle, pareil à la mortelle Méduse. Pour Eugeniu Magirescu, par exemple, l'œil rapace du geôlier devient synonyme à l'interdit, donc un symbole de *L'Infirmité* des incarcérés obligés à s'annuler toute réaction et tentation humaine:

Interdit de chanter, de parler,
De dormir, de prier, d'écrire et de lire, d'être
Prés d'un autre homme, de voir le ciel,
De regarder par la fenêtre,
Que sur coup on te frappe par le fer
Ce misérable œil de geôlier. […]

Interdit de gémir en misère.
De penser aux tiens, de faire, de défaire…
Sur le bagne est écrire fouet, humiliation,
Interdit d'espérer d'autre jours, d'autres aurores,
Interdit de gésir, de mourir. (Romanescu, 2012 : 199)

« Surveillé de voleurs, de bandits » (Romanescu, 2012 : 127), le détenu supporte un procès continuel d'humiliation dont la finalité est la perte identitaire. La brutalité du geôlier se manifeste prioritairement comme assaut dirigé sur les référents identitaires fragiles. Quand même, le vrai but n'est pas la dégradation physiologique, mais celle du psychologique. L'oubli du passé heureux, l'affaiblissement de l'espoir et de la croyance sont les plus communes des formes qui annoncent cette crise profonde et difficile, sinon impossible à supporter dans les pires conditions que les tortionnaires ne cessent jamais à entretenir. Leur

effort est autant plus soutenu pendant les fêtes religieuses, pour que l'incarcéré soit incapable de sentir le frisson ou le tressaillement du sacré. Chaque *La Nuit de Noel* semble à celle décrite par Petre Baciu dans un texte riche en thèmes identitaires:

Mis en chaines, par le froid déchiré,
Me surveille dans la nuit le maudit geôlier,
Je n'ai pas de fenêtre, on me prit les habits,
Je tourne en rond, le froid me meurtrit.
Le geôlier verse de l'eau froide sur moi ;
Jésus, j'ai mal, Jésus, comme elle est lourde ma croix !
Nuit de Noel. Je ne chante plus la veille.
O, Jésus, Jésus,
J'ai faim, j'ai sommeil… (Romanescu 2012 : 231)

Bien que peu nombreuses, les poèmes construits intégralement comme portraits des bourreaux sont des plus expressifs. La perspective fréquente regarde l'immixtion des éléments propres aux règnes (humain-végétal-animal) ou la perception de l'Autre comme une somme d'attributs zoomorphes ayant comme noyau sémantique la cruauté. Le procédé se rencontre aussi dans les autres catégories de textes carcéraux ; surtout les mémorialistes ou les diaristes nomment les tortionnaires « des serpents », « des tigres », « des hyènes », « des rats », « des chauve-souris » etc., en insistant sur leurs attributs animaux ou diaboliques. En fait, « leur figure était circoncise au bestiaire des êtres cachés, sinueux et dévorateurs ». (Cesereanu, 2005 : 167). On trouve la même situation dans les textes lyriques qui tentent de surprendre l'antihéros spécialisé en terreur. Le bestiaire utilisé d'habitude dans les portraits des tortionnaires puisse donc paraître assez réduit: le poète préfère de les comparer aux reptiles ou aux félines à diverses tailles et couleurs, pour relever leur total manque d'humanité. Le plus éloquent les projette Sergiu Aurel Mandinescu dans *Cœur de bourreau* :

Vide intégral, néant complet,
Tète de paon multicolore,
Cœur plein de haine – bête enragée.

Immenses panthères de nuit noire,
Tigres jaunes des soleils couchants
Et grands serpents aux corps roulants
Prêts à étouffer tout espoir.

Sous les vagues lourdes de silence,
Dans les ténèbres d'ermitages –
La vaste jungle des bêtes sauvages.
Y trouver l'homme, aucune chance ! (Romanescu, 2012 : 449)

Finalement, *Le Geôlier* décrit par Mircea Ionescu-Quintus dévoile l'autre variante significative du double animal de cette face de la terreur : le singe qui vient de descendre de l'arbre, capable de parler, mais incapable de prouver les autres attributs humains. La simplicité désarmante des vers n'attenue l'intensité de la souffrance du captif qui se sent quand même supérieur aux bêtes qui l'enchaînent :

Sentant
frisson humain,
le singe
descendit doucement
de l'arbre et
quelque temps
après,
il se mit
à parler.

En somme
être HOMME
il
le rata ! (Romanescu, 2012 : 489)

Excédé de la souffrance, le détenu perçoit celui qui la provoque comme une espèce déshumanisée, parfaitement emblématique au labyrinthe souterrain où il semble captif sans aucun fil d'Ariane. Ça explique aussi le refus de le décrire en couleurs vives et le diviser en catégories distinctes. Avec une lucidité douloureuse, le portraitiste s'interdit de voir en l'autre la base de l'hiérarchie de la terreur, donc un simple outil du système de répression. En conséquence, il se représente le tortionnaire comme l'emblème ténébreuse du système même. L'altérité poétique de Radu Gyr, qui décrit la figure lumineuse du père affligé venu dans le *Parloir*, se sent harcelé par « Une gueule infâme [qui] émanait des ténèbres, de la brume/ et des pourritures de tourment.. » (Romanescu, 2012 : 43). C'est la perspective générale sur cette figure maléfique, qui ne cesse de garder les ténèbres – fonction immédiate et constante, en dépit de la matière dans laquelle elle se corporalise ou de sa fixation sur l'axe hiérarchique du pouvoir. L'altérité ténébreuse assombrit en tout cas l'horizon de l'être incarcéré.

Une métaphore subséquente, celle de l'ombrage ou du noir du soleil, ajoute quelquefois un plus de tragique à cette perception commune. Dans un poème intitulé *Forteresse 13, Jilava*, Valentin A. Cantor confond délibérément les éminences grises du haut de la pyramide communiste et les « sans-cerveau… les assombris de l'ensanglantée « Lumière de l'Est » / prise pour réveil au lieu du Soleil » (Romanescu

2012 : 493). Encore plus explicite est l'association ombre-manque d'humanité dans un texte de Simion Giurgeca, *L'ombre* :

> La lumière n'a pas d'ombre.
> Les corps en ont seulement
> si par hasard
> la lumière tombe dedans. […]
>
> Et pourtant il y a des gens
> sans ombre ;
> Lui précisément, Celui
> Que L'on appelle
> « L'Homme sans ombre »…
>
> Hélas, hélas !
> Son « Ombre »
> assombrit le soleil ! (Romanescu 2012 : 179)

Si les détenus ont été obligés à devenir ombres, leurs gardiens se sont perdus les ombres en devenant les outils d'un système terrible, qui vit dans les ténèbres et se nourrit des ombres. Mais l'ombre du mal n'est que le Mal même.

**3. À quoi sert la description poétique de l'Autre ? « D'un vers enchaîné, vainqueur »…**

Dans les pires conditions de prison, l'autre comme face de la terreur n'est pas l'unique forme de l'altérité. Les détenus sont y entourés par des formes distinctes de l'autre. Même quand certaines circonstances les jettent « dans une solitude sans marges » (Anania, 2009 : 315), la nécessité du dialogue – soit il religieux, culturel ou proprement-dit humain – les détermine l'appel aux substituts de la sphère du zoologique : des punaises, des poux, des cafards, des cancrelats, des rats devenus *Compères de solitude* et destinataires du discours lyrique de Radu Gyr, une araignée transformée, par Vasile Pânzaru, en *Chère camarade!*, un hibou et des chauves-souris, partenaires des ombres enterrées dans *La Valée des pêchers* que Serafim Pâslaru contemple sans aucun reste de vigueur (Romanescu, 2012 : 57, 392, 479 et 173) etc. etc. Plus heureux sont ceux qui ont la possibilité d'appeler aux camarades de souffrance, soient-ils des simples paysans ou des intellectuels qui puissent transformer la prison en académie ou en école privée. Une série consistante de poèmes carcéraux sont rédigés comme hymne à l'amitié ou comme ode de reconnaissance. Puis que l'ami de prison a quelque fois le pouvoir de provoquer l'épiphanie salvatrice, il est aimé comme un frère protecteur, nous admet par exemple Andrei Ciurunga :

Mon camarade de bagne du chagrin
Toi, mon bon frère de mauvais pain sans blé,
On souffre tous les deux de la même plaie
Et tous les deux, on ronge le même frein…

Mais le vent m'envoya, ou peut-être le ciel,
Dans les pleurs des menottes vieilles et rudes,
Une chanson que le geôlier
Ne vit pas s'évader d'Aïud.

Quand la nuit noire me couvrait de sa houle,
Ensanglanté par les griffes du délire,
Jésus venait chez moi dans la cellule,
Emmené par le martyre Radu Gyr. (Romanescu, 2012 : 35)

A part les camarades de souffrance, les condamnés se rapportent au souvenir des images les plus chères (mère, père, fils, fille) et surtout au sacré comme l'altérité radicale, entendue comme garant essentiel de la survie psychologique et spirituelle. L'amitié, la foi intercédée par la prière et la création, surtout celle lyrique, apparaissent comme milieux primordiaux qui facilitent aux condamnés la discipline intérieure, la survie de l'esprit. Les confessions lyriques à mise ontologique des plus hautes que nous avons citées prouvent que dans l'enfer des prisons les crises identitaires ont eu quelquefois un effet opposé à celui attendu par les autorités : au lieu de la perte ou de la destruction identitaire totale, ceux qui ont appelé aux poésies carcérales ont ressenti un renforcement de l'identité spirituelle (Ilie, 2014 : 93–105).

Mais aux formes d'altérité idéale auxquelles se rapporte l'incarcéré dans son essai désespéré de se sentir libre et de s'unir à l'Esprit, s'oppose, brutalement, l'Autre perçu – nous avons vu – comme face de la terreur. Sans aucun doute, si on tient compte seulement de ses attitudes envers les êtres qu'il doit agenouiller par les plus raffinées formes de torture, cet autre démoniaque ne paraît avoir que des fonctions destructives. La plupart des portraits du tortionnaire nous rappellent d'ailleurs la fonction générique de toute prison, destinée, selon Michel Foucault, à « surveiller et punir » (Foucault, 1975). Mais nous devons nous demander si son rôle s'arrête vraiment ici. La réponse doit tenir compte de la réalité du texte poétique même. Sa finalité pneumatique passe par et doit énormément au contexte particulier de son élaboration mentale, y inclus aux acteurs diaboliques qui évoluent sur cette scène des horreurs. Les *Inscriptions sur le savon*, comme se nomme Nicolae Nicolau les vers simples, sortent de la terreur et sont capables de surmonter cette réalité ; d'ailleurs, elles sont souvent

présentées comme des messagers des emprisonnés, qui puissent s'envoler, selon l'exemple des oiseaux contemplés par les barres:

On affrontait la terreur
Et on se sentait bénits
De la sainte eucharistie
D'un vers enchaîné, vainqueur.
Des cellules, de la cité,
Incrustés sur le savon,
Nos chants prenaient leur envol
Comme un libre martinet. (Romanescu, 2012 : 271)

Les textes carcéraux, ces documents à valeur esthétique inégale, mais à valeur ontologique considérable, naissent quelquefois grâce exactement à ceux qui devraient annuler tout effort créateur. Dans le territoire hermétiquement clos que les tortionnaires tentent de transformer en milieu idéal de manifestation de la terreur et unique représentation sensorielle de l'être emprisonné, celui-ci comprend finalement que, seul, le retour au sacré et à la foi puisse représenter la solution de salut suprême. Des dizaines de textes lyriques carcérales sont rédigées sous la forme de poème-prière : *La Faim* – Nichifor Crainic, *Prière* – Fronea Bădulescu, *Retour* – Serafim Pâslaru, *Témérité* – Ion Păunescu Daia, *Les cloches* – Costin Dacus-Florescu, *Prière pour ceux qui moururent dans les prisons* – Eugenia Indreica-Damian, *Appel* – Petre Baicu, *Prière* – Mihai Burlacu, *Prière* – Virgil Mateiaş *Désir* – Deliu Iulian Bălan, *Prière* – Paul Găleşteanu etc. Des autres sont configurés comme séquences liturgiques: *Hymne à la joie* – Ilie Mocanu, *Chant de Noel* – Constantin Aurel Dragodan, *Chant de commencement* – Virgil Maxim, *Psaume* – Gheorghe Popescu-Vâlcea, *Hymne à ceux qui tombèrent* – Valeriu Gafencu, *Psaume* – Gheorghe Stănescu, *La nuit de la Résurrection* – Ion Golea etc. Finalement, on signale les poèmes composées à la forme simple de confession de nature purement religieuse : *Aveu* – Petre Strihan, *Insignifiance* – Ilie Imbrescu, *Nuit de Noel* – Petre Baciu, *Doute* – Demostene Andronescu, *Jésus, Jésus* – Valeriu Gafencu, *Aïud* par Dumitru D. Bacu, *La mare du désespoir* – Flora Crăcea, *A Zarca de l'Aïud* – Teofil Lianu etc. (Ilie, 2014 : 100–105) Ce genre de texte témoigne toujours de l'élevage spirituel et du triomphe de la lumière intérieure sur le noir contextuel.

Sans aucun doute, cette espèce de poésie carcérale doute considérablement à la relation de son auteur avec le terrible autre qui a fait l'objet de notre travail. Obligé à supporter soit la terreur exercée sans cesse, soit l'isolation totale de la geôle, le détenu se cultive le sens poétique. Tout assaut des forces du mal se prouve finalement bénéfique, même pour le poète de circonstance, découvert et manifesté seulement

en prison. Il apprend à convertir même cette hypostase du Mal dans un véhicule – sombre, mais efficace – du lyrique.

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# Rescrierea parabolelor şi episoadelor biblice în proza lui Vasile Voiculescu

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**The Re-writing of the Biblical Parables and Episodes in Vasile Voiculescu's Prose**

**Abstract:**
Due to its literary richness, the prose of the Romanian writer Vasile Voiculescu offers many directions of interpretation. In its frame, a special place is occupied by the short-stories with a biblical core. Many of them, like *Mântuirea smochinului* (*The Redemption of the Fig*), *Lupta cu îngerul* (*Fighting with the Angel*), *Toiagul minunilor* (*The Rod of Wonders*), *Bunavestire* (*The Annunciation*), *Demoniacul din Gadara* (*Demoniac from Gadara*), *Adevărul* (*The Truth*) and *Copacul lui Iuda* (*Judas' Tree*) represent re-writings of the biblical episodes or parables. This study analyses the differences between these short-stories and their biblical correspondents, underlining the touch of originality created by the great Romanian writer's skilful pen.
**Keywords:** parable, interpretation, biblical episode, originality, significance

Printre povestirile voiculesciene de inspiraţie creştină se numără cele care reiau o parabolă sau o întâmplare biblică pentru a le aşeza într-un alt orizont de semnificaţii sau pentru a aprofunda înţelesuri existente deja în textul original. Aceste povestiri devin la rândul lor parabole de sine stătătoare, care îşi au propria lor grilă de lectură. Voiculescu se orientează cu predilecţie spre episoade enigmatice sau care ridică adevărate dificultăţi ermeneutice, aşa cum sunt *Mântuirea smochinului, Lupta cu îngerul, Toiagul minunilor, Bunavestire, Demoniacul din Gadara, Adevărul* şi *Copacul lui Iuda.* Sub pana scriitorului român, acestea devin „file dintr-un apocrif", după cum este şi subtitlul uneia dintre ele. Fiecare dintre aceste texte pornesc de la episoade biblice clar conturate în canonul *Scripturii*, însă se dezvoltă în noi direcţii, suscitând interogaţii şi soluţii inedite, care nu-şi au originea în punctul lor de pornire.

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Astfel, spre exemplu, în *Mântuirea smochinului* – probabil cea mai complexă povestire cu tematică creştină din ciclul *Toiagul minunilor*, se regăsesc pagini de adevărată Evanghelie apocrifă, ce au în centrul lor un episod biblic reinterpretat şi îmbogăţit cu detalii inexistente în textul primar. Voiculescu rescrie întâmplarea biblică relatată de Matei (cap. 21, v. 19–20) şi Marcu (cap. 11, v. 13–14, 20–21) în cadrul unui dialog imaginar pe care apostolul Ioan l-ar fi purtat cu doi învăţaţi greci, pe insula Patmos. Doar cadrul geografic este real şi coincide cu datele biblice, tot ceea ce urmează în *Mântuirea smochinului* fiind povestire apocrifă, având în centrul ei o altă povestire – reluarea întâmplării biblice a smochinului blestemat. E vorba aşadar de o povestire în povestire. Dacă textul scripturistic este extrem de sumar şi îi lasă pe discipolii lui Iisus nedumeriţi („Cum s-a uscat smochinul îndată?", întreabă ei (*Matei, 21, 20*), Voiculescu adaugă textului o serie de amănunte extra-biblice şi încearcă să îl introducă într-o altă logică decât cea aparentă. Biblic vorbind, Hristos înfometat blestemă, aparent nejustificat, un pom a cărui vreme de rodit nici măcar nu venise: „Căci nu era timpul smochinelor" (*Marcu, 11, 13*). Scriitorul român încearcă să „salveze" non-sensul, operând transformări atât la nivelul faptelor cât şi la cel al semnificaţiilor. Astfel, spre deosebire de cel biblic (despre care nu se cunosc amănunte), smochinul voiculescian, era un copac falnic, fără defecte, „frumos ca un pui de cedru din Liban", cu frunziş bogat, ceea ce anunţa vremea roadelor, cu păsări cântătoare în el, păsări care jefuiau ceilalţi smochini şi care au murit odată cu blestemarea smochinului; pomul are o „umbră duşmană", „îndemn la lene şi huzur", e sterp, încât nu creştea nici iarba la umbra lui. Dialogul inedit al lui Hristos cu stăpânul smochinului e de asemenea de factură imaginară. Astfel, după blestem, stăpânul cere despăgubire, pe când lemnul începea să putrezească. La îndemnul Domnului, stăpânul taie pomul şi la rădăcina acestuia descoperă o ulcică cu bani de aur.

Chiar şi numai la acest nivel al parabolei, se observă că gestul lui Hristos de a blestema smochinul este umplut cu un prim sens, care îl încadrează într-o logică internă a parabolelor biblice. Dar, după cum va fi evident în continuare, Voiculescu îi conferă un al doilea sens, mult mai profund – prin convertirea poetului grec Aristobul la creştinism, blestemul smochinului celui sterp este anulat de-a dreptul.

În povestirea scriitorului român, Evanghelistul iubirii, Ioan, elimină pasajul blestemării smochinului din Evanghelia sa, pentru că – pare a sugera Voiculescu – această poveste trebuie interpretată doar în virtutea finalului ei de pe insula Patmos. Identificarea poetului cu smochinul biblic în finalul povestirii voiculesciene oferă posibilitatea unei miraculoase transformări a trecutului din perspectiva viitorului.

Pentru că poetul-smochin se sustrage blestemului, episodul biblic originar este suprimat din Evanghelia ioanică la cererea apostolului, de către ucenicii săi. În acest fel, scriitorul român încearcă o „încreştinare" a unui pasaj biblic problematic, ce oferă o imagine a lui Hristos greu de conciliat cu imaginea Sa de ansamblu.

Un alt episod biblic enigmatic reinterpretat de către Vasile Voiculescu este *Lupta cu îngerul*. Textul de plecare se găseşte la *Geneza, 32, 24–32*. Conform aprecierilor mitropolitului Bartolomeu Anania, avem de a face cu un „pasaj devenit celebru, nu numai prin aura sa de mister, ci şi prin implicaţiile teologice. În literatura patristică (Origen, Fericitul Ieronim, Sf. Ioan Hrisostom), lupta lui Iacob cu Dumnezeu este un simbol al luptei duhovniceşti şi al puterii pe care o poate avea rugăciunea stăruitoare. Într-un plan duhovnicesc mai adânc, Dumnezeu acceptă bucuros să fie «constrâns» de stăruinţa şi lupta omului care vrea să facă din El un prizonier, aşa cum Iacob L-a «silit» să-i dea binecuvântarea" (nota d la *Geneza, 32, 24 – Sfânta Scriptură,* ediţie jubiliară a Sfântului Sinod, 2001). Şi în cadrul aceleaşi note explicative, diortositorul textului sacru trimite la modul în care a fost prelucrată această temă în poezia voiculesciană: „În poezia românească ideea (şi experienţa) sunt rostite splendid de V. Voiculescu: «Oho, Te-am prins, Doamne, nu mai scapi, / Te ţin prizonier... / Bine, zâmbi El, ţine-Mă o clipă: / Ah, gemui, pier... / O clipă inima mi se făcuse cer» (*Prizonierul*)" (*Ibidem*).

Raportată la textul originar, povestirea *Lupta cu îngerul* prezintă atât nuanţări ale detaliilor (cadrul natural capătă dimensiuni cosmice) cât şi restrângeri ale lor (nu mai apare binecuvântarea lui Iacob de către adversarul ceresc, schimbarea numelui său în Israel, încercarea de a afla numele misteriosului adversar, chiar şi „proba" luptei este eliminată – şchiopătatul în urma loviturii primite în coastă). Excluzând toate aceste detalii şi menţinând dimensiunea cosmică a cadrului natural, Voiculescu alege să recreeze întâmplarea dintr-o singură perspectivă, regăsită după cum se poate observa în comentariul lui Bartolomeu Anania, în teologia patristică. Este vorba de perspectiva luptei spirituale dar – şi aici se observă un alt detaliu esenţial – purtată nu cu Dumnezeu, ca în poezia *Prizonierul*, nici cu un om, după cum lasă să se înţeleagă originalul grecesc al Septuagintei, ci cu un înger – loc al prezenţei sacre şi epifanie a lui Dumnezeu.

De o frumuseţe aparte este jocul de limbaj întrebuinţat de scriitorul român, pentru care „lupta cu îngerul" poate însemna nu doar „împotriva îngerului", ci şi „lupta împreună cu îngerul". Iacob intră în luptă „fără vrăjmăşie", „prinzându-se ca într-o horă cu îngerul", „şi astfel Iacob s-a luptat cu îngerul, nu împotriva lui…", spune

Voiculescu. Pe firul patristic, lupta dobândeşte un caracter iniţiatic, în cadrul ei realizându-se un transfer de forţă spirituală dinspre înger spre om. „Transferul" nu e complet, fiindcă îngerul era doar un precursor al Celui care era „menit să săvârşească deplin transfuzia divină".

Povestirea *Demoniacul din Gadara,* cu subtitlul *File dintr-un apocrif*, constituie o reluare a episoadelor biblice regăsite în *Evangheliile* numite sinoptice: *Matei (cap. 8, v. 23–27; v. 28–34), Marcu (cap. 4, v. 36–41; cap. 5, v. 1–20)* şi *Luca (8, 22–25 şi 8, 26–39)*. În aceste secţiuni se regăseşte atât episodul cunoscut ca *Potolirea furtunii pe mare* cât şi cel denumit *Demonizatul din ţinutul Gherghesenilor*. Cele două episoadele biblice se desfăşoară într-o succesiune cronologică (succesiune pe care Voiculescu o respectă în povestirea sa), dar în timp ce versiunile lui Marcu şi Luca sunt aproape identice, cea de la Matei este mai succintă şi prezintă nu unul ci doi demonizaţi vindecaţi. Povestirea lui Voiculescu are la bază versiunile lui Marcu şi a lui Luca, diferenţele dintre ele fiind nesemnificative.

Notele de particularitate pe care le adaugă scriitorul român prin recrearea lor sunt drama trăită de Iisus, prins între necesitatea de a propovădui şi respingere, modernitatea tehnicii scriitoriceşti prin avansarea unor soluţii multiple la dilema ucenicilor confruntaţi cu furia mării şi „îmbunătăţirea" unor acţiuni ce nu par a cadra cu morala evanghelică. Aşa cum a procedat şi în *Lupta cu îngerul,* şi de data aceasta, cadrul natural este îmbogăţit cu detalii în raport cu textul original, detalii menite să confere veridicitate celor relatate. Intertextualitatea se rezumă la Evanghelii dar în timp ce autorul le citează uneori *ad litteram* şi păstrează cadrul general al celor două episoade biblice amintite, îi atribuie lui Iisus interesante parafrazări ale propriilor sale cuvinte, în genul celor pe care, în secolul al V-lea, le scria episcopul Chiril al Alexandriei. Prin toate acestea se apropie de stilul direct, de martor ocular al Evangheliilor.

Dacă prin toate aceste elemente Voiculescu aspiră nu numai spre adâncirea semnificaţiilor biblice dar chiar spre originalitate în raport cu acestea, nu la fel se întâmplă atunci când creionează portretul ucenicilor lui Hristos. Atitudinile acestora sunt surprinse în scheme rigide, care nu depăşesc canonul biblic, situându-se uneori chiar sub acesta în ceea ce priveşte afirmarea libertăţii persoanei umane. Astfel, Petru apare ca aprig şi în acelaşi timp protector faţă de Iisus, Iuda ca fiind sceptic faţă de planurile învăţătorului şi gata să-L înfrunte, iar ucenicii, în ansamblul lor, ca ezitanţi, laşi şi temători. Chiar şi relaţiile dintre Iisus şi Iuda sunt descrise ca permanente acte de confruntare.

Scriitorul pune în evidenţă – spre deosebire de relatarea biblică – drama lui Iisus, prins între destinul său misionar şi eşecul Acestuia pe

termen scurt. El ia hotărârea de a învăţa în mijlocul păgânilor din Gadara după ce s-a smuls, împreună cu ucenicii, din strânsoarea celor de un neam cu El, după ce i-a hrănit vreme de câteva zile cu pâine şi cuvinte. Răstignit „între o uriaşă milă pentru necăjiţii întunecaţi de neştiinţă şi patimi şi între o silă nemărginită, un imens dezgust pentru scârnava strimteţe,… învârtoşarea acestui neam…", adică între mila faţă de conaţionalii săi şi repulsie faţă de exclusivismul lor, Iisus decide că a venit timpul să vestească şi în „Galileea păgânilor". Timpul însă nu era pe deplin copt ca să-L primească – şi Iisus e, ca şi la începutul parabolei, învăluit în tristeţe, pe când părăseşte ţinutul neprietenesc al Gadarei, însă nu înainte de a-şi aşeza aici, ca alt fel de ucenic, pe fostul demonizat, acum vindecat.

O altă diferenţă faţă de textul evanghelic original constă în sensul confruntării discipolilor cu marea înfuriată. În manieră modernă, furtuna care se stârneşte pe mare şi ameninţă să răstoarne corabia este deschisă unei multiple posibilităţi de interpretare. Să fie vorba despre asaltul răului asupra minţii ucenicilor înfricoşaţi, sau despre un eveniment natural cât se poate de real? Sau de ambele deodată? Fiecare din aceste perspective sunt justificate, iar personajele care se confruntă cu acest fenomen sunt asaltate – ca şi cititorul de altfel, de o sumă de interogaţii: „Vijelia se petrecuse oare numai în ei? Într-un văzduh misterios al fiinţelor? Corabia neînsufleţită nu luase parte la urgie, ci îi purtase înainte, ca o coajă neatinsă, şi numai oamenii din ea pătimiseră?". Palpabilele, irefutabilele evidenţe ale unor date empirice, ne sunt livrate imediat, ca o altă pistă pe care e pus cititorul: „Cu toate astea, o nălucire nu fusese: hainele cu care se îmbrăcaseră în frigul dimineţii erau leoarcă şi acolo, pe mal, zăceau vâslele şi cârma lor smulse de ape…". Şi autorul ne introduce în pragul misterului, pentru a concluziona semnificaţia vijeliei de pe mare: „Nu se mai întrebară, totul rămânea o taină, ca atâtea altele, a Domnului lor".

În fine, un alt detaliu semnificativ este „îmbunătăţirea" episodului scripturistic al aruncării turmei de porci în mare, cu o explicaţie care să nu lezeze bunul simţ al cititorului. Dacă *Biblia*, fără alte comentarii, afirmă răspicat că turma de porci s-a aruncat în mare după ce demonii primiseră de la Hristos permisiunea de a intra în ea, în povestirea lui Voiculescu porcii ce se aruncă în mare nu sunt decât diavoli deghizaţi sub această înfăţişare. Iisus pare chiar înzestrat cu simţ gospodăresc atunci când, la rugămintea lor, concesiv, le permite diavolilor să ia înfăţişări de porci dar le porunceşte în mod expres să nu se amestece cu cei adevăraţi: „Bine, se învoi stăpânul… Prefaceţi-vă iar în porci, dar să nu vă amestecaţi cu cei adevăraţi, ca să nu se ia după voi. Osebiţi-vă aparte nălucirile şi aruncaţi-vă în mare…".

Indignarea locuitorilor din Gadara care reproşează celor din grupul lui Iisus că „minunile şi binefacerile voastre… sunt păguboase", este din această perspectivă nejustificată, fiind determinată de o simplă confuzie. În plan biblic, Iisus nu avea nevoie să-şi justifice acţiunea: aceste animale erau considerate necurate pentru Israel, şi prin urmare erau cel mai bun simbol şi locaş al necurăţiei diavolului. În plus, prin gestul său, Învăţătorul dorea să atragă atenţia că sufletul recâştigat al unui om – şi de fapt, întreaga persoană a celui vindecat de demonizare, preţuieşte mai mult decât bunurile materiale, oricât de indispensabile ar părea. Transpus într-o cultură complet diferită, gestul lui Hristos e curăţat de „asperităţile" iniţiale, printr-o explicaţie ingenioasă. După cum s-a observat, la fel a procedat Voiculescu şi în *Mântuirea smochinului* unde blestemarea smochinului se transformă în binecuvântare pentru proprietarul lui; „pedepsit" pentru stârpiciunea sa, smochinul îşi dezvăluie secretul vinovat: „ascunderea" unei oale cu aur între rădăcinile sale, oală asupra căreia se chirceşte antropomorfic, asemenea unui bogat pe comoara sa. Este vorba de un Hristos cuminte, ajustat la sensibilitatea ţăranului român din perioada interbelică, în care a fost alcătuită povestirea.

Dar mai există o explicaţie menită să „îndulcească" asperităţile christice: refuzul de a-l înregimenta pe cel vindecat în ceata ucenicilor nu e determinat de sentimente de dispreţ faţă de statutul său anterior sau faţă de apartenenţa sa etnică la un alt neam decât cel evreiesc (după cum gândeşte Iuda, care aplică greşit acestui context învăţătura după care „nu e bine să iei pâinea din gura fiilor şi s-o dai câinilor"). *Biblia* nu ne dă în mod direct nicio motivaţie pentru neacceptarea celui vindecat în grupul Său de discipoli. În accepţiunea voiculesciană, fidelă aici Cărţii sfinte, el devine „un alt soi de ucenic", menit să mărturisească credinţa printre ai săi. Cei care o vor accepta au acum şansa, asemenea lui Iov, să primească înzecit atât în plan material cât şi în plan spiritual ceea ce li se pare că au pierdut cu ocazia vindecării lui. E dobânda pe care Hristosul voiculescian o oferă cu mărinimie pentru jertfa pe care – involuntar! – gadarenii au făcut-o pentru salvarea semenului lor.

În povestirea *Adevărul,* Voiculescu repovesteşte un episod biblic recurgând ca şi în *Smochinul blestemat* la vocea autorizată a aceluiaşi Evanghelist Ioan. Aşa cum va proceda în povestirile care l-au consacrat, şi unele din *Toiagul minunilor* au un narator, un martor obiectiv care se identifică cu faptele povestite pentru a crea o mai mare atmosferă de autenticitate. Şi de această dată este vorba de îmbinarea a două întâmplări biblice distincte: dialogul cu Pilat pe tema împărăţiei mesianice şi, pe acest fond, întrebarea centrală: „Ce este adevărul?" şi

arătarea lui Hristos ucenicilor pescari pe Marea Tiberiadei. În *Biblie*, acestea sunt relatate la *Ioan, cap. 18, v. 33–38* (dialogul cu Pilat), respectiv *Ioan cap. 21, v. 1–14* (arătarea de după înviere). Ambele episoade sunt precedate cronologic, atât în *Adevărul* cât şi în *Biblie*, de intervenţia soţiei lui Pilat în favoarea lui Iisus (nenumită în *Biblie*, dar care apare la Voiculescu cu numele identificat de istorici – Claudia), intervenţie relatată la *Matei, cap. 27, v. 19*. Toate aceste locuri scripturistice sunt respectate cu mare fidelitate de către autorul român, cu excepţia unor amănunte menite să decripteze semnificaţiile adânci ascunse în tăcerea şi refuzul lui Hristos de a răspunde întrebării adresate de Pilat.

Episodul apocrif de mare efect artistic pe care Voiculescu îl inserează în această povestire este „ispitirea" lui Iisus de către apostolul Ioan în momentul în care se arată ucenicilor la Marea Tiberiadei, după înviere. Ioan însuşi le relatează catehumenilor de pe insula Patmos decepţia pe care au suferit-o apostolii atunci când Iisus a răspuns prin tăcere întrebării capitale pe care i-o adresase Pilat: „Ce este adevărul?". Întrebarea îi este adresată în limba greacă. Ei s-ar fi aşteptat ca înaintea lui Pilat, Iisus să fi „coborât fulgerul adevărului, cu răspunsul său pe pământ", să-l fi redus la tăcere pe însuşi Pilat, şi astfel – deduce cititorul, să fi schimbat sorţii în favoarea lor.

Hărţuit de acest răspuns nedat, apostolul Ioan caută fiecare prilej după înviere pentru a-I repune această întrebare. Face chiar un legământ, un jurământ să smulgă răspunsul dorit. Datorită apariţiilor fulgerătoare şi tulburătoare ale lui Iisus, apostolul ratează puţinele prilejuri până când, pe ţărmul mării, cade în genunchi şi-I vorbeşte: „ – Doamne, pentru ce n-ai răspuns atunci, noaptea, lui Pilat, ce este ADEVĂRUL? Spune-ne măcar acum, înainte de a ne părăsi, să nu murim însetaţi de dorul lui. Umple-ne golul sufletului cu adevăr, cum se umplu cocoaşele cămilelor cu apă, ca să putem străbate pustia vieţii…". Întrebarea, de o mare frumuseţe literară, conţine un reproş abia sesizabil şi o rugăminte în acelaşi timp. De răspunsul la ea pare să atârne nu doar misiunea apostolilor, ci şi destinul unei întregi lumi, cărora ei le-ar putea împărtăşi marea descoperire, piatra filozofală, adevărul maxim pe care omenirea l-a căutat întotdeauna cu ardoare.

Efectul artistic este mărit prin atitudinea lui Ioan care, în implorarea lui, Îl ţine strâns pe Domnul său de veşmânt, pentru a-I smulge parcă cu forţa răspunsul, pentru a nu-I da drumul decât după ce va afla ceea ce caută cu disperare. E o vânătoare a sensului ultim, în care vânătorul şi vânatul se află într-un schimb permanent şi subtil de roluri, în ciuda disproporţiei de forţă dintre cei doi.

Tensiunea creşte gradat deoarece în această povestire-cadru, catehumenii – discipoli ai discipolilor, devin martori ai unor martori şi resimt acumularea întregii încordări iniţiale. Ei devin un fel de cor antic care multiplică sonor şi numeric nemulţumirile apostolilor. În momentul în care Ioan le relatează că Domnul, în loc de răspuns, S-a încăpăţânat să-l privească cu mâhnire şi durere, să-i zâmbească şi să Se facă nevăzut, fără a mai apărea vreodată, catehumenii izbucnesc în strigăte de revoltă. Şi tot într-un joc – de data asta iniţiat de un apostol iniţiat, îi face pe catehumeni să treacă de la un moment de uimire la altul. Pentru că revoltelor acestora, apostolul nu le dă dreptate. După ce pe tot parcursul povestirii nu face decât să le alimenteze, trece dintr-o dată, aparent inexplicabil, de partea tăcerii Mântuitorului. Perplexitatea catehumenilor creşte atunci când Ioan îi potoleşte, asumându-şi în numele apostolilor vina pentru eşecul de a primi răspunsul salvator: „– Nu vă grăbiţi, îi potoli Ioan. Căci noi toţi eram de vină. Cea mai grea vină!".

Recurgând la o hermeneutică a limbilor de foc care luminează după Rusalii înţelegerea înceată a ucenicilor, Ioan explică: „… cum adică era să mai răspundă nouă şi lui Pilat, ce este adevărul, când însuşi El, Adevărul, coborât fiinţial, se afla şi sta acolo, se propunea întreg văzului, auzului, pipăitului nostru al tuturor. Iar noi îl căutam în altă parte, ca în oglindă şi ghicitori… Şi ceream, ca nişte proşti, câteva boabe de vorbe când El ne grăia din toată întregimea Sa". Hristos, *axis mundis*, ca Adevărul prin excelenţă din care decurg toate adevărurile secundare, Li se propune spre contemplare apostolilor întreg, nu în frânturi, dar aceştia nu Îl văd: „Câtă vreme era El cu noi, stam ca nerozii pe însuşi piscul muntelui şi întrebam unde este muntele".

Deşi explicaţia epuizează misterul, ea constituie o reuşită din punct de vedere literar, prin corelarea unei persoane vii cu ceea ce îndeobşte e considerat principiu abstract, aşadar mort – adevărul. Însă tăcerea este în primul rând valorificată estetic, iar la nivel semantic pare a reflecta principiul teologiei apofatice patristice, conform căruia adevărul se contemplă în tăcere.

În *Bunavestire*, Voiculescu rescrie episodul biblic aparţinând evanghelistului *Luca, 1, v. 26–38*, în care este vorba despre vizitarea Mariei de către arhanghelul Gavriil, care o anunţă că ea va deveni maica pământească a Mântuitorului lumii. Şi în această rescriere, natura ia parte activă la spectacolul cosmic declanşat de întâlnirea dintre înger şi fecioară. Natura este parte integrantă a miracolului zămislirii Pruncului divin în sânul Preacuratei, pe de o parte ca prevestire a lui (lumina e ca un prunc al dimineţii), iar pe de altă parte ca simbol al acestui miracol (floarea acceptată de fecioară din partea îngerului, şi aşezată la piept, devine simbol al puterii zămislitoare a

Duhului). Întreaga creaţie exultă în acest moment decisiv, se opreşte pentru o clipă în loc pentru a fremăta exclusiv în bucuria erosului cosmic care a cuprins-o.

Asistăm la o spectaculoasă transfigurare a Mariei în „Eva cosmică", în mireasa Duhului care, avându-L în sânul ei pe Logosul divin, cuprinde întreg universul. Corpul femeii procreatoare este analizat cu o minuţiozitate aproape medicală, dar în acelaşi timp dobândeşte proporţii cosmice, prin descrieri pe care Voiculescu le va relua în *Sonetele* sale. Acest pasaj reprezintă unul din cele mai frumoase imne la adresa maternităţii. *Bunavestire* este mai degrabă o creaţie lirică, plină de poezie şi semnificaţie adunată în jurul unui moment biblic capital.

Ca un asiduu cititor al *Bibliei* şi în special al *Vechiului Testament*[1], după propria sa mărturisire, Voiculescu revizitează o serie de texte enigmatice vetero-testamentare pentru a le conferi un alt orizont de semnificaţii. Nicolae Balotă propune chiar o lectură în cheie biblică a povestirii *Pescarul Amin*, pornind de la observaţia că Amin îşi pune, în singurătatea meditaţiei sale, o întrebare identică cu primul verset al capitolului 41 din cartea lui Iov: „Poţi tu să prinzi leviatanul cu undiţa, ori să-i legi limba cu o sfoară?". Nu cumva este întreaga povestire un comentariu parabolic la acest text din cartea lui Iov? – se întreabă criticul literar (Balotă, 1974: 357).

Este posibil ca la Voiculescu să asistăm la o literaturizare a teologiei şi la o teologizare a literaturii, cel puţin în anumite cazuri? În ciclul *Toiagul minunilor*, răspunsul la prima parte a întrebării anterioare este cu siguranţă pozitiv. În ceea ce priveşte a doua parte, investigaţiile criticii literare au dat un răspuns afirmativ vizavi de poezia voiculesciană, în special din *Sonete*. El ar putea fi poate repetat şi atunci când e vorba de proza sa din afara ciclului *Toiagul minunilor*, dar pentru aceasta ar trebui întreprinsă o analiză mai extinsă, ceea ce nu intră în obiectivul prezentului studiu.

O literaturizare a teologiei este observabilă în toate parabolele voiculesciene de inspiraţie biblică analizate anterior, în special în *Lupta cu îngerul* şi în *Bunavestire*. Din aceeaşi subcategorie face parte şi

[1] Voiculescu însuşi afirmă într-un text autobiografic: „Din toate lecturile, cea care m-a impresionat cel mai mult a fost *Biblia* cu aspra ei grandoare de dramă jumătate pământeană, jumătate divină. Dumnezeul meu favorit a fost Iehova, ale cărui apucături de prigoane pentru vrăjmaş, protecţie pentru aleşi, le râvneam. Până astăzi, am rămas un iehovist în străfundurile necercetate ale sentimentelor mele credincioase… Am ştiut *Vechiul Testament* de la un capăt la celălalt, ca pe un epos, încât idilica Evanghelie a rămas pentru mine până târziu în umbră" (*Confesiunea unui scriitor şi medic*, în „Gândirea" şi în *Voiculescu*, 1986. Vezi şi Balotă, 1974: 496–497).

piesa care dă numele ciclului, şi anume *Toiagul minunilor*. Această rescriere este un comentariu extins la interdicţia pe care Iehova i-o dă lui Moise de a intra în Canaan, după ce acesta nu respectă întru totul indicaţiile lui Dumnezeu de a scoate apă din stâncă (cf. *Numeri, cap. 20, v. 1–13*, episod regăsit succint şi la *Exod, cap. 17, v. 1–7* şi cf. *Deuteronom, cap. 32, v. 48, 52*).

Dacă în conformitate cu *Biblia* nu se poate stabili o cauzalitate directă între lovirea stâncii cu toiagul minunilor (utilizat şi în Egipt împotriva faraonului şi apoi în tot peregrinajul iudaic în pustiul Sinai) şi excluderea lui Moise de la privilegiul de a intra în Pământul făgăduinţei, în scrierea lui Voiculescu cele două fapte stau în raport de cauză-efect. În lectura sa, păcatul capital al lui Moise este acela că lovise stânca „cu sete şi mânie, deşi primise porunca numai să grăiască", neascultându-L deci pe Domnul şi trebuind să suporte consecinţele.

O analiză comparată a acestor locuri biblice legitimează parţial şi lectura voiculesciană a acestui episod, nu direct, ci prin recursul la gândirea speculativă. Astfel, dacă în capitolul 17 al cărţii *Exodul*, v. 6, Dumnezeu îi porunceşte explicit lui Moise să lovească stânca cu toiagul pentru a determina să izvorască apă: „Iată Eu voi sta înaintea ta acolo la stânca din Horeb, iar tu vei lovi în stâncă şi va curge din ea apă şi va bea poporul", în *Numeri, cap. 20, v. 12* şi *Deuteronom, cap. 32, v. 51* Dumnezeu îi reproşează lui Moise (şi fratelui său Aaron) necredinţa, faptul că au greşit „şi pentru că n-aţi arătat sfinţenia Mea înaintea fiilor lui Israel". Nu se precizează însă în ce constă greşeala, necredinţa, şi, mai ales – principalul cap de acuzare – macularea sfinţeniei divine. Această ambiguitate involuntară a *Bibliei* este speculată abil de către Voiculescu, care suplineşte veriga lipsă din înlănţuirea cauzală minune-ofensarea sfinţeniei divine-excluderea din Canaan şi preferă să îi dea o interpretare teologică. Desigur, exerciţiul speculativ constă în a corela lovitura cu toiagul cu macularea sfinţeniei divine şi cu interdicţia de a vedea ţara făgăduită (contrar *Exod, 17, 6*).

Această corelare îi permite lui Voiculescu să afirme o teologie a cuvântului, a graiului versus una a forţei brute, a convertirii prin violenţă. Între cele două opţiuni, Moise o alege pe prima şi deci se dovedeşte a nu fi pregătit să depăşească acest primitivism spiritual, care are întotdeauna nevoie de concret şi palpabil pentru a zări esenţele eterne: „Dar el nu înlesni venirea vremii spiritului făcut cuvânt. El era încă omul bătăii cu toiagul. Spiritul Sfânt nu-şi găsea întruparea în el şi tăcea. Moise nu vorbise, lovise, trădase intenţiile divine. Trebuia să moară afară din Chanaan, cu generaţia bătăii, cu care, ca într-o minune, trecuse de la clădirea piramidelor la clădirea unui popor".

Moise nu reuşeşte aşadar să fie tot Cuvânt, tot rostire a Logosului, şi de aceea el împărtăşeşte soarta generaţiei bătăii, care ştie să asculte de frică şi nu din convingerea trezită din cuvânt. El nu reuşeşte să prefacă toiagul în steag care să cheme lumea la el fără recursul la violenţă şi să o transforme din interior, prin puterea cuvântului lucrător. Ceea ce reuşeşte să înfăptuiască prin intermediul lui e o minune în adevăratul sens al cuvântului – „o simplă schimbare, o trecere răsturnată de la o formă la alta" – şi tocmai de aceea o minune ratată, inferioară prefacerilor care au loc la nivelul conştiinţei şi care determină transmutaţii reale, salturi în alte planuri ale fiinţării.

Pentru Voiculescu, genul acesta de minuni sunt „minuni stătătoare pe loc – joc de atomi şi de echilibru de forţe". În cadrul lor, apa şi stânca sunt „aceeaşi materie în fel şi chip", dar altfel aranjată, aşadar fără a depăşi planul material, fără a reuşi saltul în transcendent. Minunea pe care o caută Voiculescu e cea a transmutării într-un cu totul alt plan, al transfigurării din interior sub impulsul cuvântului Cuvântului. Din acest motiv, după cum se poate nota în cadrul altor povestiri, el nu crede în convertirea unor inşi prin intermediul unor practici impuse din exterior (vezi convertirile ratate ale celor doi tâlhari din *Ispitele părintelui Evtichie*). Nu există nicio baghetă magică pe care să o mânuiască cineva şi care să transforme în chip miraculos, printr-o simplă atingere, un individ sau un popor. Prefacerile, dacă au loc, pornesc întotdeauna din adâncul conştiinţei, chiar dacă sunt facilitate de împrejurările exterioare.

*Copacul lui Iuda* este o povestire de dimensiuni reduse. Ea se desfăşoară în jurul nucleului epic biblic redat de *Evanghelia după Matei* în capitolul 25, versetul 5 şi care surprinde momentul în care Iuda, cuprins de disperare şi remuşcare, se sinucide. O variantă deosebită a acestei întâmplări apare şi în *Faptele Apostolilor 1, 18*, însă Voiculescu preferă să îşi construiască propria povestire plecând de la relatarea Evanghelistului Matei, acceptată de tradiţia bisericească.

Dincolo de dramatismul decorului şi al personajelor implicate în *Copacul lui Iuda* (natura e personificată şi aici şi e înzestrată cu sensibilitate umană şi cu libertate), elementul inedit pe care îl introduce autorul român este încercarea de a privi destinul lui Iuda într-un context mult mai larg decât în cadrul moral general acceptat de către creştinismul tradiţional. Iuda nu mai e văzut ca un simplu ucenic care a eşuat în înţelegerea Învăţătorului său, nu mai este descris ca trădător (şi prototip al trădătorilor) din cauza lăcomiei sale pentru arginţi (cf. *Matei, 26, 15; Marcu, 14, 11; Luca, 22, 5*), nu mai e definit stereotipic prin prisma câtorva trăsături binecunoscute (ca în *Demoniacul din*

*Gadara*), ci e surprins în tragedia sa esenţială, pe care Voiculescu încearcă să o explicitеze şi să o încarce cu sens metafizic.

Gestul recuperator al lui Voiculescu vizavi de tragedia lui Iuda nu e singular. Ambiguităţile scripturistice referitoare la acest personaj misterios, prins între necesitatea implacabilă de a împlini un destin şi o profeţie şi libertatea sa de a acţiona au determinat de-a lungul timpului apariţia unor teorii care să îi justifice rolul ingrat de vânzător al Mântuitorului. Una din cele mai vechi secte creştine gnostice, a cainiţilor, care venerau personaje biblice problematice, precum Cain sau Iuda, afirmau nevinovăţia Iscarioteanului, văzându-l ca pe un simplu instrument al proniei divine prin care s-a realizat mântuirea lumii. Fără vânzarea lui Iuda nu am avea răstignirea lui Hristos, iar fără răstignire, nu ar exista mântuire. Din acest motiv, Iuda era celebrat ca un sfânt, rolul jucat de el în iconomia mântuirii fiind considerat esenţial. El e de fapt cel sacrificat, în această concepţie. Teorii mai noi susţin că Iuda, un cripto-zelot, deci un patriot radicalist înfocat, L-ar fi dorit pe Hristos triumfător în lupta contra Templului şi al Cezarului. Dar cum să Îl determini să treacă la acţiune, să coalizeze în jurul Lui poporul evreu şi să răstoarne orânduirea aristocraţiei iudaice şi a celei romane, când, cu excepţia câtorva gesturi extreme (cum ar fi izgonirea vânzătorilor din curtea templului) şi a unor polemici cu saducheii, cărturarii, irodienii şi fariseii, Hristos nu da semne că ar intenţiona să treacă de la cuvânt la faptă? Gestul lui Iuda de a-L livra pe Hristos Templului, ar fi fost în acest caz unul disperat: Iuda prevedea ca, în situaţia extremă şi confruntat cu perspectiva condamnării, Iisus să se revolte şi să atragă de partea sa mulţimile. Sinuciderea lui Iuda ar fi fost rezultatul decepţiei suferite în urma pasivităţii arătate de Hristos la arestarea şi condamnarea Sa la moarte.

Voiculescu pare a interpreta – conştient sau nu – episodul biblic al spânzurării lui Iuda, prin prisma mai vechii teorii a gnosticilor cainiţi, cel puţin în ceea ce priveşte încercarea de a da un sens pozitiv suicidului comis de Iuda. E şi aici preocuparea de a ameliora datul biblic prin îmblânzirea afirmaţiilor dure ale creştinismului tradiţional referitoare la vinovăţia lui Iuda. Mai poate fi socotit responsabil Iuda de moartea lui Hristos, din moment ce însăşi misiunea mesianică presupunea această moarte? S-ar fi putut realiza mântuirea fără „aportul" ingrat al lui Iuda? Putea să scape de acest rol de vânzător al Celui Neprihănit, din moment ce profeţiile îl desemnaseră ca împlinitor al lui? Putea fi evitat destinul?

Acestor întrebări, autorul român le răspunde într-o formă plastică. Lemnul din care se cioplеşte Crucea lui Hristos e din acelaşi copac de care s-a spânzurat Iuda. Verticala şi orizontala Crucii sunt intersectate

după cum se intersectează destinul lui Iuda şi al lui Hristos. Vânzarea şi Sacrificiul, trădarea şi fidelitatea absolută sunt aspecte ale aceluiaşi plan divin al mântuirii, după cum Iscarioteanul şi Nazarineanul sunt jucători ai aceleiaşi drame divino-umane.

Este vorba de un plan divin care scapă logicii obişnuite, care repugnă bunului simţ comun. Copacii din această povestire, care refuză să-şi ofere crengile pentru alinarea durerii lui Iuda, dar şi pentru a deveni Cruce de răstignire se situează prin personificare într-o logică pur umană. Ei nu pot – după cum nu pot nici oameni – pare a sugera Voiculescu, să admită existenţa unei logici cereşti, care să desfăşoare evenimentele după alte legiuiri decât după cele ale firii. Cedrul – copac biblic prin excelenţă, încorporat în Templul lui Solomon şi cântat de către împăratul David în psalmii săi, e cel care, prin istoria sa milenară, are acces la o înţelegere superioară şi permite derularea evenimentelor salvatoare în conformitate cu logica divină. El devine pat de moarte şi pentru Iuda şi pentru Iisus.

Cedrul vorbitor e astfel leagăn al tainelor şi simbol al providenţei divine care cuprinde sub desfăşurarea sa evenimente şi personaje atât de contrastante, încât, doar contemplate de sus, mai formează un tot coerent. Panorama îşi pierde însă din armonie imediat ce e privită de la nivelul solului. Avem de a face cu o *coincidentia oppositorum* în care contrariile se reconciliază antinomic în paradox: „Blestemul lumii nu se poate ridica altfel: trebuia ca cel mai vinovat cu cel mai fără de pată să se întâlnească odată; ca mila cea mai desăvârşită să se reverse peste vina cea mai fără de iertare şi să copleşească; omul cel mai josnic şi Dumnezeu să sufere aceleaşi chinuri la un loc… Eu am fost cel sortit de prorocii acestei întâlniri binecuvântate şi rânduit ca trupurile amândurora să spânzure de mine. Uitaţi-vă, eu duc acum Mântuitorului căinţa lui Iuda”.

Copacul osândei devine copacul mântuirii – ceea ce e în perfectă armonie cu gândirea patristică răsăriteană. În cadrul ei se pot identifica corespondenţe similare celei voiculesciene. Grădinii Edenului îi corespunde grădina Ghetsimani, pomului cunoştinţei binelui şi răului, prin care omul a căzut în păcat îi corespunde pomul Crucii prin care omul e răscumpărat. Fructul primului pom aduce moartea, rodul celui de-al doilea e Euharistia ca antidot al morţii şi leac al nemuririi. În Eden a avut loc neascultarea lui Adam, în Ghetsimani (şi continuată pe Golgota), avem ascultarea lui Hristos faţă de Tatăl, care merge până la moarte. Vechiul Adam şi Adam cel Nou sunt permanent contrastaţi în gândirea patristică.

Dar dacă în literatura Sfinţilor Părinţi, transpusă în imnografia Bisericii, Pomului din Eden îi corespunde simbolic lemnul Crucii, în

cazul lui Voiculescu identificarea copacului de care s-a spânzurat Iuda cu Crucea pe care S-a răstignit Hristos are rolul de a accentua şi mai mult ideea conform căreia Jertfa lui Hristos îl răscumpără pe păcătos, pe cel mai mare dintre păcătoşi. Accentul cade nu pe lumea care îşi primeşte un nou început prin Noul Adam, ca la Părinţii Bisericii (o nouă creaţie), ci pe asumarea totală a păcatului de către Hristos, în tot dramatismul şi radicalitatea lui, pentru că e păcatul celui ce L-a vândut pe Mântuitorul. Osânda şi răscumpărarea se întâlnesc pentru ca osânda să fie desfiinţată. Şi din acest motiv, Iisus primeşte căinţa lui Iuda adusă de cedrul milenar.

Concluzia povestirii *Copacul lui Iuda* pare a conţine o abia sesizabilă doctrină a apocatastazei, aşa cum a fost profesată de către genialul gânditor creştin Origen, în secolul al III-lea. Origen susţinea că la sfârşitul lumii, toate lucrurile şi fiinţele vor şi restaurate în frumuseţea lor originară prin iertarea pe care o vor primi din partea lui Dumnezeu. Nu va mai exista iad, nu va mai exista loc de suferinţă, ci toţi vor fi iertaţi şi mântuiţi. Chiar şi demonii se vor bucura de această graţiere divină şi desigur, şi Iuda. Genialul alexandrin nu putea să accepte ca un Dumnezeu bun, plin de dragoste, să menţină o partea din făpturile sale în întunericul iadului. Desigur, Voiculescu nu merge atât de departe. Însă, dacă Hristos îl iartă pe cel mai mare dintre păcătoşi, pe cel care L-a vândut, mai poate exista iad? Nu cumva prin căinţa lui Iuda – primită, pare-se de Iisus, infernul însuşi este desfiinţat?

Voiculescu nu dă un răspuns direct acestor întrebări, şi din acest motiv, doctrina apocatastazei e abia insinuată şi nu afirmată direct. Căinţa lui Iuda pare însă să salveze „ortodoxia" lui Voiculescu, pentru că, într-adevăr, el ştie bine că nu există păcat, oricât de mare ar fi, care să nu poată fi iertat de Dumnezeu, dacă este urmat de părere de rău. Dar trebuie de asemenea observat că părerea de rău a lui Iuda nu este considerată una autentică în cadrul gândirii ortodoxe, tocmai pentru că e urmată de suicid. Atunci când Voiculescu insistă pe căinţa lui Iuda – element confirmat de autorii biblici – supralicitează cu bună ştiinţă acest fapt în defavoarea viziunii biblice, care îl condamnă pe Iuda din cauza suicidului pe care îl comite. Supralicitarea căinţei şi minimalizarea suicidului sau justificarea lui metafizică drept eliberare de iadul remuşcărilor pe care l-ar fi trăit pe pământ, îi permite lui Voiculescu să deducă posibilitatea mântuirii vânzătorului şi a sinucigaşului Iuda. Prin acest artificiu literar, Voiculescu insinuează de fapt mântuirea generală, apocatastaza ca posibilitate deschisă tuturor din moment ce Dumnezeu l-a iertat pe cel de neiertat.

În concluzia acestui studiu se poate afirma că rescrierea parabolelor sau evenimentelor biblice de către Vasile Voiculescu are rolul de a

pune în valoare o serie de semnificaţii creştine, de a le adânci prin rezolvarea ambiguităţilor pe care textul sacru le conţine. Chiar dacă se arată a fi un admirator al *Vechiului Testament*, Voiculescu soluţionează ambiguităţile biblice nu ca un rabin ce aplică legea dură a mozaismului, nici ca un creştin din prima generaţie, pentru care Dumnezeul milei, al iubirii şi al îndurărilor se identifică cu Dumnezeul dreptăţii, răzbunării şi al legii talionului, ci ca un isihast de tip special, ce ţine de o spiritualitate de profunzime, precum cea reprezentată de Sfântul Isaac Sirul, şi care nu vede o problemă în a se ruga pentru întreaga făptură, pentru întreaga creaţie, incluzându-i aici şi pe demoni.

Dacă la oamenii de mare ţinută duhovnicească întâlnim aspiraţia reconcilierii universale prin iertarea tuturor, atunci Voiculescu este unul din profeţii ei. Literaturizând episoadele biblice de care ne-am ocupat anterior, el se îndepărtează nu numai de canonul scripturistic, dar chiar şi de interpretarea ortodoxă – atât în sens etimologic cât şi în sens semantic – a acestuia. Originalitatea reliefată la nivelul textului ca diferenţă faţă de originalul biblic nu este doar una literară, ci are şi implicaţii teologice, deci este şi una de interpretare. Prin aceasta, Voiculescu tinde în mod paradoxal să Îl „încreştineze" complet pe Hristos, să Îl „cureţe" de asperităţile vechi-testamentare, să ducă până la ultimele consecinţe reforma începută de El ca reformă a conştiinţelor, prin extinderea dragostei Sale la nivel universal, în deplina respectare a libertăţii personale a celor cărora li se adresează. cele două episoade ale Vechiului Legământ, *Lupta cu îngerul* şi *Toiagul minunilor* sunt privite prin aceeaşi prismă creştină, fiind scoase ca semnificaţie din contextul lor biblic iniţial. Rescrise astfel, ele ar putea face parte oricând şi fără probleme din canonul *Noului Testament*.

În rezumat, elementele de originalitate pe care V. Voiculescu le aduce în raport cu semnificaţia iniţială a textului sacru sunt următoarele: în *Lupta cu îngerul,* nu mai e vorba de un simplu episod enigmatic, în care omul care a avut puterea să se confrunte cu Dumnezeu devine din individ (Iacob), părintele unui popor (Israel), ci de o luptă mistică alături de trimisul Domnului, în cadrul căreia Iacob se iniţiază în tainele spiritualităţii şi primeşte o infuzie de duh din partea celui cu care se înlănţuieşte; în *Toiagul minunilor,* Moise e pedepsit nu pentru o vină ambiguă, ci pentru faptul că n-a ştiut să transforme gândul în cuvânt şi nu în lovitură; în *Bunavestire,* nu mai avem de a face cu episodul istoric al momentului în care tânăra fecioară din Nazaret zămisleşte în pântecele său Pruncul divin, ci cu transformarea ei în „Eva cosmică", prototip al femeilor şi model al maternităţii; în *Mântuirea smochinului,* Voiculescu realizează reversia

ireversibilului: transformarea blestemului în binecuvântare, a perplexităţii teologice în exerciţiu de admiraţie; *Demoniacul din Gadara* prezintă un Hristos gospodar, iconom desăvârşit atent şi la nevoile materiale ale oamenilor, diferit de modul în care ni-L prezintă textul sacru în acest episod; *Adevărul* descrie procesul lent al metamorfozării înţelegerii ucenicilor până la revelaţia finală post-rusalică pe care o au şi care le permite identificarea Adevărului cu Hristos; în *Copacul lui Iuda*, ceea ce surprinde este postura lui Voiculescu de adept ascuns al apocatastazei origeniste, prin afirmarea în formă de legendă a iertării pe care o primeşte Iuda datorită solidarităţii metafizice şi de destin pe care o are cu Iisus.

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LINGUISTICS, STYLISTICS AND TRANSLATION STUDIES

# ICT and English for Informatics Students*

Alina Nicoleta Pădurean**, Adriana Vizental***

**Abstract:**

The question whether to teach General English or English for Specific Purposes (ESP) in universities remains unanswered. Most teachers would rather teach General English because they have been trained for it. Some, though, would choose ESP. In our university, English is compulsory for at least four semesters. Students of Informatics study English for two years. Since most of them possess sufficient English knowledge when they enrol in the university, we have chosen to teach them ESP. The difficulty lies in the fact that there are no or few materials for teaching English to Informatics students. Therefore, teachers have to design their own curriculum, prepare their own teaching and assessment materials. We have performed an experiment on these students and the results have revealed that they enjoy English lectures if taught with ICT, if they are allowed to use computers and their Informatics knowledge. Moreover, their lecture attendance has significantly improved.

**Keywords:** communication technology, English Teaching, interactive methods, skills, ESP

## Introduction

The paper is based on a research and experiment performed on the Informatics students from "Aurel Vlaicu" University of Arad. We have decided that students have enough General English knowledge to be able to face daily communication and that ESP would help them more in their future career. Since English is the language used in Informatics, we have designed our own material to teach students vocabulary and develop skills connected to their field of study. They were asked to use their knowledge of English and Informatics during English lectures and develop blogs in English, chat in English, design leaflets and even a draft of the website of their faculty. Results proved that students prefer ICT to traditional teaching, especially those who work with computers. Their attendance has improved and so have their English skills: communication, reading, speaking and specific vocabulary.

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**Why teach ESP**

*English for Specific Purposes* (ISP) refers to teaching and studying English for a particular career, i.e. a specific purpose for studying English. Informatics students should learn English for their own career development, especially because English is the language used in technology and informatics. Teachers prefer teaching General English to ESP because there are many materials available for General English teaching, while ESP is still short on teaching materials. They either don't exist or they are very expensive for the students' budget. There are books for teaching English for Informatics, but they become fast outdated, so that teachers prefer to blend different materials. One shortage of ESP is that teachers should be trained to teach that particular field. In pre-service training, students of English, future teachers, are taught how to teach General English. Therefore, to be able to teach ESP they either need to attend a course for teaching English for Special Purposes, or they can prepare themselves for it. At university level, teachers mostly deal with ESP. We have faculties of Economics, Informatics, Engineering, Public Administration, Education Sciences, etc. A good idea would be to appoint an English teacher for each faculty who should learn the vocabulary and skills connected to the faculty s/he teaches at. Still, it is very likely that students will know more about the subject than the teacher. Sometimes, even if the teacher knows the translation of a word into the students' mother tongue, s/he may not fully understand its meaning. Students might find the translation useful as they already have knowledge in their field of study. The teacher's task is to teach them how to blend General English knowledge with ESP and teach them the skills required for a successful use of English in their career. Teachers of ESP should make use of three key strategies if they want to have a successful lecture: honesty, preparation and confidence (Day and Krzanowski, 2011: 7). In terms of *honesty*, teachers shouldn't pretend that they know everything. They should tell their students that there are concepts which they are unfamiliar with. This way, students would get more confidence, considering the lecture as a teacher-student partnership: teachers know English, students know concepts. *Preparation* is also mandatory for teachers. They should do some research before the lecture, plan their teaching strategies, anticipate problems and, of course, prepare the materials.

*Confidence* is the third key concept. Teachers should be confident that they have the necessary skills to teach their students how to use the vocabulary in their future careers and how to motivate their learners. Sometimes, methodology is more important than knowledge and that is

what teachers should take into consideration. Tony Dudley-Evans and Maggie Jo St John (1998: 140–144) propose two types of features for ESP: *absolute* and *variable* attributes.

Absolute features tell us that:

- ✓ ESP should meet the learners' needs;
- ✓ ESP should use underlying methodology and activities;
- ✓ ESP is centred on language, skills and discourse.

Variable features suggest that:

- ✓ ESP may use the methodology developed for General English;
- ✓ ESP learners are mostly adults who need English for their professional development;
- ✓ ESP learners are mostly upper-intermediate or advanced students;
- ✓ sometimes even beginners can learn ESP.

In terms of learning style, specialists do not identify any significant differences between learning General English and ESP (Hutchinson and Waters, 1992: 18). When planning an ESP course, teachers should remember that the word "specific" in ESP refers to the specific purpose for which English is studied. Therefore, they have to take into account the students' age, level of English and field of study. Teachers should select authentic and interesting texts with activities that activate various skills: reading, listening, speaking, vocabulary, etc. Texts can also be modified according to the learners' needs. In terms of materials, Wallace (Wallace, 1992: 9.1) suggests that they should meet certain criteria:

- ✓ adequacy: they should take into account the students' age and level of English;
- ✓ motivation: they should be interesting;
- ✓ sequence: the selected material should have a logical sequence;
- ✓ diversity: it should involve various types of activities;

After selecting the material, teachers should carefully plan their lecture deciding on:

- ✓ class profile: the number of students, their age and preferred learning style. For Informatics students it is obvious that they would prefer learning English using ICT, rather than pen and paper;
- ✓ aims of the course: each lecture should have well set aims;
- ✓ learning outcomes: the teacher must decide the purpose of all activities and what students will accomplish by doing them;
- ✓ anticipated problems: teachers should focus also on problems that might occur during the lecture. For Informatics students, the Internet may not be accessible, or students might ask specialized questions that teachers cannot answer. Therefore, the language teacher can ask for the help of a specialist;

✓ materials: a careful selection of materials should be made before the lecture.

A logical course of ESP contains the following stages: warm-up activities, receptive activities, productive and interactive activities and follow-up activities. Warm-ups involve class discussions, puzzles, grids, questionnaires used to awake the students' interest and increase their motivation in the subject. For receptive activities, teachers may work with texts (hard copy or online) and use various reading strategies (reading aloud, skimming, scanning, etc). The activities may involve jigsaw gap-filling/A, etc.). For productive and interactive/communicative activities, students in groups/pairs or individually are asked to perform various tasks: express their opinions on various subjects, discuss solutions, create brochures, blogs, websites, etc. Follow-up activities involve practice or discussions. Teachers with students can discuss the outcome of productive activities. The role of the teacher in ESP classes should also be discussed. Hutchinson and Waters (1992: 157) state that ESP teachers have to deal with more things than General English teachers. They must perform needs analysis, syllabus design, write their own materials, adapt existing ones and prepare the evaluation. According to this approach, the ESP teacher is a student interested in the subject matter rather than a teacher of the subject matter (Hutchinson and Waters, 1992: 163). This is the consequence of the English teachers' low knowledge of the specific field they teach English for, i.e. medicine, law, engineering, informatics, etc. ESP evaluation should be a little different from General English evaluation. It can be either end-of course evaluation or continuous evaluation. Modern techniques involve projects, role-play, writing assignments, questionnaires, interviews, discussions, but also traditional evaluation like test-papers or written exams with objective testing items. For Informatics students we recommend some practical project, e.g. a website, a leaflet, or a blog.

**ESP and ICT for Informatics Students**

Teachers of English for Informatics face difficulties in preparing the material. There are certain textbooks which can be used but, from experience, students find them outdated, boring and dull. They don't like reading long texts about topics they are already familiar with, such as software, computing, creating website, Steve Jobs, etc. They know enough about these topics, therefore they find them boring. The vocabulary is familiar to them, so they lack motivation for attending English classes. We believe that English combined with ICT and research and project work motivates students, makes them interested in

attending English classes and working with their group. Teachers should revise vocabulary and explain certain unknown words, but otherwise let students work with computers on their own. As new items are introduced, teachers explain them. The advantage of these procedures is that students make actual use of their language and informatics knowledge, are forced to use them in order to solve their tasks, and also improve their skills. Some students understand a text if they read it but when it comes to using English in professional situations, they fail. The course in English with ICT helps them overcome their fears and anxieties because they work with what they already know. We suggest the following tools and activities for English with ICT: text editors, blogs, webpages, smart boards, projects, emails, chats, etc. Teacher often lay too little emphasis on long-term tasks that students should perform independently. Nevertheless, the importance and efficiency of such tasks should not be underestimated: they involve and activate the students physically, intellectually and emotionally, develop their independence and creativity, and ultimately lead to the development of an individual working style. The students enjoy the task, although they must often work really hard for it, because they feel they are doing something worthwhile (Vizental, 2014: 104). With text editors, students can easily develop their writing and reading skills. The most common text editor is Microsoft Office. *Track changes* is an activity which involves creating a text by using the tool "track document." It allows the initial writer to see changes made by other writers, with the possibility of accepting or declining them. Another useful program is the spelling checker. Students can correct their own mistakes, or teachers can ask the students to exchange their texts and correct the other's mistakes.

*Publisher*, provided by Microsoft Office, allows students to create various materials such as: invitations, brochures, leaflets, newspapers, etc. It is very much appreciated by Informatics students because it allows them to use their software knowledge and imagination. The level of English is not too high, therefore they don't experience any problems.

*Chat.* Students love chatting. They use Yahoo Messenger, Skype Google Talk and, recently, Facebook to communicate with friends. Many programmes offer the possibility of seeing and hearing one's interlocutor, not just writing to him. Teachers can ask students to chat on a given topic during the lecture or at home as homework. Then, the exchanges should be listed and given for correction. Informatics students can be asked to create *blogs*. They can work in groups and develop a blog for different topics. Teachers can ask them to post their opinion on a given subject, to design exercises and activities or to approach a subject of interest. The other groups should make comments

on the posts. Web pages are a bit more complicated, but by second year students should be able to handle such tasks. The class can be divided into four groups and each group is assigned a task: common for everyone or different tasks for each group. A common task could be the development of the faculty's web page. Differentiated tasks involve creating web pages for different purposes. I would assign all groups the same task and in this way the best ideas from each group can be used for the actual website of the faculty. Teachers can use various online tools in their ESP course:

*Dictionaries.* Online dictionaries are widely used today. Many contain audio registration for a proper pronunciation or pictures. Printed dictionaries contain a CD with the electronic dictionary and also certain activities.

*Translators.* Translators are still being developed as they are not very professional and not fully reliable. However, students can be taught to use them, adapting their own translations according to the context. In the assessment stage, the online end result will be checked by the teacher.

*Encyclopaedias.* Students can use electronic encyclopaedias instead of printed ones, which need more place for storage. The most common is Microsoft Encarta. Another advantage of online encyclopaedias is that they are constantly updated and improved (Wikipedia), but sometimes their reliability is questionable.

*CDs and DVDs.* CDs and DVDs should be used during teaching because they contain texts, pictures, audio or video materials. There are also exercises on CDs which can be solved. Teachers use them because students get the chance to listen to authentic texts and genuine language. Some are very good because they have the option of adding or deleting subtitles. Thus, teachers can check the students' understanding of English (listening or reading skills), or can even train their translation skills by posting subtitles without sound and asking students to try and translate into English what they read.

*Electronic testing.* Informatics students prefer electronic testing to traditional pen and paper testing. Their work consists of using computers and sometimes they type faster than they write. Some of them don't have very good writing skills, so that they prefer not to be judged by the way they write (spell or produce written texts). Teachers also find electronic writing more appropriate for this type of students. Evaluation can cover reading, listening, grammar, vocabulary and even pronunciation. If teachers want to test speaking or writing, they need oral examinations. Quick Placement Tests are available on CDs. Some electronic tests even adjust their level according to the students' answer to questions.

*Electronic portfolios.* Electronic or digital portfolios can contain a wide range of materials. Teachers can assess their students based on a portfolio. It can contain texts, videos, blogs, webpages, exercises and other information.

Students can use Google Docs to create and share their ideas and then include them in the portfolio. Ellg (http://ellg.org./) is a platform which allows students to upload documents and create their own digital portfolios.

**Research**

We wanted to see whether theory matches practice, namely if ICT motivates students and encourages them in attending lectures. We have applied our experiment on the first and second year Informatics students. The hypothesis of the experiment is the following: *interactive and motivating ICT learning stimulates students' attendance to English lectures*. The experiment was conducted on a sample of 90 students in the second semester of the academic year 2013/2014 at "Aurel Vlaicu" University of Arad, Romania. A number of 45 students are enrolled in each year of study. In the first semester they have studied General English with certain activities applied for their field of study. The second semester of the 1st year of study continued with General English but the in 2nd year the teacher has taught ESP using ICT. Our experimental group was the 2nd year of study. We have started our experiment with a questionnaire applied to all 90 students which revealed the following data:

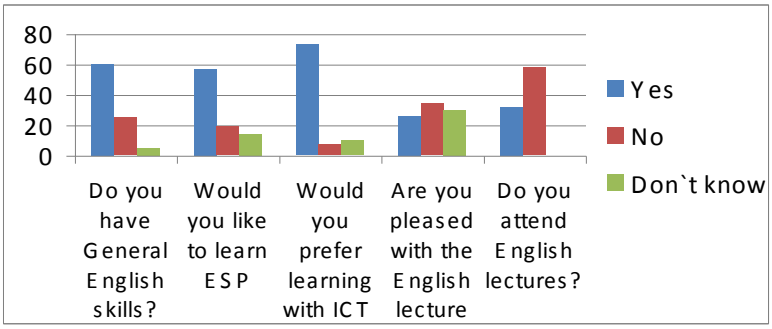


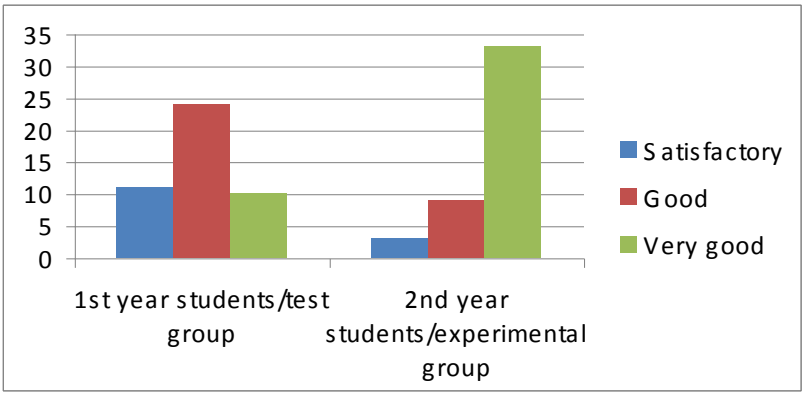

*Figure 1.1 – The answers provided by the sample to the initial questionnaire*

We can see from the answers provided by the sample that the attendance is low because they find English boring. Most of them consider that their General English skills are good enough; therefore they find no motivation in attending the lecture. They would probably attend it if they studied English for Informatics using ICT. Therefore, the experiment tried to see whether our assumptions are true or not. The first year continued with General English throughout the entire second semester while the second year started a new type of lecture: English for

Informatics using ICT. We are not going to make a syllabus description in our research paper but we will highlight the main activities and procedures used throughout the second semester.

In the first lectures students were asked to solve some vocabulary exercises. Thus, the teacher checked their level of Informatics vocabulary. Then, they worked with the computer for solving text-related tasks such as blank completion or Q/A. The written assignments were corrected with the spelling checker and edited using the text editor. The students' written production was exchanged via email with other classmates, who corrected what they considered wrong. In the end, all documents were proofread by the teacher who used the "track changes" programme to highlight their mistakes. Students were also asked to create invitations, leaflets and brochures of their study programme. They were all exhibited at the annual academic fair, which has the purpose of attracting high school students to enroll in this university. The students' mid-term assignments were also delivered using ICT. They had to elaborate a portfolio with different worksheets, a blog with various topics and the classmates' comments. They also had to present an active correspondence via messenger with Informatics students from other universities. They had to find out how those students learn English, what their student life looks like and whether they find employment after graduation. The language used for message exchanges was English. Another type of activity was the translation of the faculty's web page into English. In groups, students were asked to translate the web site using their own knowledge and online translators. Students showed great pleasure in working and were very pleased when they had the opportunity to be teachers themselves. They taught their English teacher how to create a blog, how webpages are designed, how to use Excel or other Microsoft Word programmes. They showed their teacher how to design her own business card, invitations for various events, and a cover for her book. All worked together and it was mutual teaching activity. The final assignment, at the end of second semester was the development of a new web page for the Faculty of Exact Sciences. Students were divided into seven groups. Each group got the same assignment. They worked together at the university or at home, met at weekends to put the information together, corresponded via email or messenger. The results were encouraging. Firstly, each group got a website for revision. They had to correct the mistakes in terms of English. After the students' correction, the teacher double-checked their work. When the websites were language proof, the English teacher and two other teachers selected the best and most useful information from all seven web pages. One representative from each group met with the other

representatives and together they developed the final version of the new web page. It was a successful activity both in terms of English and Informatics. In the end, students were asked to assess the English language lecture. All found it challenging and better than in the previous semester and stated that they improved their communication vocabulary but also their interaction skills. The experiment ended with a final test taken by all 90 students consisting of English for Informatics tasks. The test was electronic and the results were generated immediately after finishing the test.




. *Figure 1.2. Comparative results in final testing*

As revealed by the comparative results, students who worked using ICT and English for specific purposes have improved their results considerably. They have better communication skills, know a wide range of informatics vocabulary and can use it to perform tasks in their field of study.

| Year of study | Attendance 1st semester | Attendance 2nd semester |
|---|---|---|
| 1st | 45 | 33 |
| 2nd | 27 | 68 |

*Table 1.1 – Students' attendance at English lectures on % – comparative results*

Table 1.1. shows that attendance decreases from semester to semester. Students probably get bored with grammar exercises and traditional English teaching and they no longer consider their attendance at English lectures useful. But Table 1.1. also reveals the fact that the 2nd year of study improved its attendance rate due to the usage of ICT in teaching, thus validating our hypothesis. They must have heard from

their classmates that the teaching style has changed and decided to attend the lecture.

**Conclusions**

The study reveals that students in various fields of study should be taught English for specific purposes. Teachers should not repeat what has already been taught in high school, but rather try to add new vocabulary, information and skills. ICT is a must nowadays, especially with Informatics students. They have chosen this field of study because they like computers and therefore they should learn English using one. Their attendance and results improve because they feel motivated and engaged in interesting activities.

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# Explaining and Arguing in Negotiation – The Role of Questions*

Otilia Huţiu**

**Abstract:**
The paper describes questions as a syntactic, semantic and discourse category and reviews research on the processes of question formation, question selection, and question discourse functions.The focusis on questions and their role in the discourse of negotiation, defined as a type of institutional discourse genre. The author analyses examples from an English negotiation transcript and concludes that in negotiation the information checking and argumentative roles of questions prevail and that the different modes of questioning may unravel the relationships among the participants in this type of interaction.

**Keywords:** question function, argumentative genre, discourse function cooperative style

## Form and function of questions

Interrogative sentences and questions are terms used to define and describe an important element of conversation and as such have brought about different opinions in the literature. As Tsui (1992) remarks, the problem with defining such structures relies in the fact that syntactic criteria are mixed with semantic or discourse criteria, namely that form and meaning are not clearly separated and that renders inconsitency to the various definitions of questions.

Thus, if we look into most grammars, such as Quirk et.al (1972), R. A. Jacobs (1995) Biber et.al (1999), we find that interrogative sentences are classified into three major categories: yes/no questions (e.g 1, 2), wh-questions (e.g. 5, 6) and alternative questions (e.g.3, 4). The basic structure in terms of subject, operator and main verb is given together with examples illustrating each of these three categories. The examples below illustrating these different interrogative forms are from Biber et al.'s *Longman Grammar of Spoken and Written English* (LGSWE, 1999) mainly because their examples are based on a corpus of today's English:

1) A: Is it Thursday today?
B: No, Friday. (conv)

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2) A: Do you think he'll be any better?
B: Maybe. Yeah. (conv)
(LGSWE 1999: 206)
3) A: Do you want one or two?
B: Two. (Conv)
4) A: So, do you like my haircut or not?
B: It's alright. (conv)
(LGSWE 1999:207)
5) A: Who told you that?
B: My mate Sue. (conv)
6) A: Who sent it?
B: Guy sent it. (convt)
(LGSWE, 1999: 205)

Special cases such as tag questions (7, 8) or rhetorical questions (9, 10) are also mentioned together with their structural description.

7) She's so generous, isn't she? (conv)
8) She's not a lesbian, is she? (conv)
(LGSWE 1999:208)
9) Who cares?
10) How dare you speak to me like that?
(LGSWE, 1999: 205)

However, when it comes to the functions played by these questions within discourse, the syntactic criteria prove to be unsuitable for their characterization (Tsui, 1992). Questions have discourse functions that cannot be strictly correlated with their syntactic form. What matters when it comes to these functions is determined by several factors, such as their place in the conversational sequence and in the overall structure of the exchange, the epistemic status of the speaker and addressee, or even the epistemic stance of the respective utterance (Herritage, 2012). Linguists and discourse analysts alike agree "that linguistic features may also perform textual tasks when they contribute to the formation of a coherent text" (Biber et al., 1999: 42). Textual tasks are used to mark information structure and to achieve coherence in a text. Discourse functions of questions can contribute to the achievements of interpersonal relations among participants in a conversation and as such they are part of the cohesive elements of a text or oral discourse. Besides the most commonly mentioned function, i.e. that of seeking information, questions fulfil a host of different tasks: asking for confirmation, seeking agreement, expressing feelings (e.g echo questions express surprise or disbelief), inviting, suggesting, requesting or even giving commands.

Some questions have declarative form but due to their intonation (mostly rising intonation) they are perceived as questions and answered

by the addressee. A sentence like the one bellow (11) will be follwed by an affirmative answer:

> 11) H: So, we'll have to fill out one of does forms again.
> (Tsui, 1992: 94)

Therefore, morphosyntactic form is not always the best indicator that a question will follow. Analyzing examples of interrogatives given in Quirk et.al. 1972, Tsui (1992) justly concludes that:

> The three major classes of questions that they propose are in fact based on surface for. Even when they do look at the expected response, it is often the form of the expected response that is being attended to rather than the function or the communicative choice realized by the response.
> (Tsui, 1992: 101)

Likewise, the literature mentions special cases of questions that cannot be answered – the so-called "unanswerables" (Clayman and Heritage, 2002 quoted in Herritage, 2012), (e.g. *How could you do that?*) or "whimperatives" (e.g. *Why don't you open the window?*) Their discourse function depends on the context. Thus, the "whimperatives" convey instructions in an indirect or more polite manner while "unanswerables" are used to express challenges and accusations. The rhetorical questions can also be included in the class of "unanswerables", although they do not always express challenges or accusations. In most cases, however, rhetorical questions signal that the speaker expects no answer from the hearer since the answer is provided by the speaker.

Depending on the genre of discourse in which they are to be found, questions may have explanatory or even argumentative value when they introduce standpoints for various arguments. The so-called conducive or biased sentences (Tsui, 1992, Biber et.al, 1999) expressed under the form of interrogatives (e.g. *Won't you have a cup of tea*?) have persuasive value as they try to make the addressee give the preffered answer (in our example the negative interrogative sentence expects a positive answer). These discourse functions support the idea expressed in the literature (Athanasiadou, 1990, Biber, et.al., 1999, Tsui, 1992, Clayman and Heritage, 2002, Heritage, 2012, Bova et.al, 2013) that along with other grammatical and lexical structures, questions show the speakers commitment to the truth of some proposition or to the reality of some situation.

Questions have been classified by Tsui (1992) in an attempt to find the basic discourse function underlying all of them into four categories of elicitation: *elicit-inform, elicit-confirm, elicit – repeat, elicit – clarify*. These labels have a great degree of generality and capture the basic functions of questions in a verbal ineraction, that of expecting some sort of an answer

which depends on various extralinguistic factors, such as the speaker's commitment and attitude, the relationship between the discussants, the type of speech act and genre in which the question is embedded, and so on.

More detailed analyses have been carried out in the field of professional discourse analysis (Herritage, 2012, Fisher, 2013, Martin and Rose, 2007) or psycholinguistics (Boca, 2013) where the discourse functions of questions have been descriebed in a more detailed manner using a generic or conversational analysis approach.

Generic and CA approaches capture and analyse the function of questions within dialogue exchanges or even within moves and stages (e.g. Rose and Martin, 2007) if they use a generic approach. Some studies (e.g. Kearsley, 1976, Bova, 2013, Fisher, 2013, Herritage, 2012) go even further and study question functions within a broader framework of social interaction.

To conclude our brief review on the literature about the form and function of questions we may say that "*a question appears to be a behavioural pattern, and as is as real – but as hard to pin down – as other behavioural pattern: aggressiveness, deference, anxiety or embarrassment* (Bolinger, 1957: 5 cited in Bova, 2013). When analyzing a question, the interaction between a speaker's turn and the environment in which this turn has been produced is important and therefore an accurate analysis can be performed within a framework of a generic approach. Using such an approach, the function of a question can be analysed at several levels- *act- move-exchange* or even *stage/phase.*

**Defining negotiation as a genre**

The present study aims at discussing the function and form of questions in an instance of negotiation discourse, namely a teachers' meeting in which this type of discourse prevails.

Negotiation as studied in the present paper refers to a genre used in a great variety of communicative events and not to a discursive strategy in which meaning is negotiated by participants in the communicative event (Martin; Rose, 2007).

In order to examine negotiation from the perspective of genre theory, it is first necessary to place negotiation among discourse types. A fundamental classification of discourses is that proposed by Kinneavy (1971) and is based on Jacobson's functions of language. According to Kinneavy's classification, discourses fall in the following categories: reference discourse, persuasive discourse, expressive discourse and literary discourse. Negotiation falls in the category of persuasive discourse as far as its communicative aim is concerned, because during the negotiation process each party tries to persuade the other that his/her standpoint is correct. The

discourse is focused on the hearer as in any other types of persuasive discourse and tends to achieve an identity between the speaker's and hearer's convictions or emotional attitudes. In the case of negotiation the participants strive for identical views and for the inducement of some action. The process of negotiation is a two-way process of persuasion that results in a change of the state of affairs if the negotiation is successful.The settlement that is usually attained through compromise is more important than a rational, logical resolution that would imply argumentation. Arguments are seen in this context as implicit proposals, potential concessions, rejections or expressions of preference. Arguments become expressions of personal points of view. They indicate the extent to which the negotiators are willing to relinquish their positions.

The analysis of negotiation as an instance of persuasive discourse has been carried out in the present study from a generic perspective. Communication purpose has been nominated as the privileged property of a genre (Swales, 1990). Other properties are form, structure and audience expectations, which together with the purpose identify the extent to which one instance is prototypical of a certain genre (Swales, 1990). Genre analysis allows the analyst to outline the specific and conventional features at the syntactic, semantic and content level, how they are recognized by a discourse community and used in order to achieve specific goals. Therefore the generic analysis highlights a schematic structure at the content and formal level. This approach best suits the highly interactional nature of negotiation, with a focus analysis on the dialogical process-like nature of negotiation.

The interplay between persuasion and conviction, between rhetoric and dialectic is present in most texts that are argumentative and therefore we can find them in negotiations as well. However, here the dialectical aspect seems to prevail and the dialectical structure best illustrates the cognitive pattern behind such texts.

**Analysis of the transcript**

The corpus analyzed comprises an English transcript[1], taken from the *Corpus of Spoken Professional American English* (Barlow, M., 2000) and presents a meeting held by an advisory committee with the National Test Panel concerning the contents of maths tests and the rules underlying the production and essessment of such tests (MCM 7/97).

[1] The transcripts provide no additional information concerning aspects like accent, pauses, and rhythm. These kinds of texts are not originally meant for linguistic analysis, therefore no transcription conventions have been used.

As a preliminary remark upon style, we may say that most speakers in the transcript use mostly an informal style typical for institutionalized language in general; however the general style is that of friendly cooperation among colleagues having equal social status.

The opening stage is very long and elaborate consisting of greetings and a presentation of new as well as known members of the working committee assermbled to discuss and decide upon the form of the new tests.

In the present article we focus on the functions played by questions in instances of negotiation, as well as on their various forms- plain interrogatives, declarative statements, and negative – interrogatives.

The interrogative structures are important in negotiation for various reasons. The most important one, stressed by many researchers (Mullholland, 1992, Drew and Heritage 1992 Ochs, Schegloff, Thomson, 1996, etc.) is that the wh -questions establish the issue to be discussed, whereas the yes / no questions usually have a probing function, to establish the degree of knowledge, information or willingness to cooperate of the other negotiating part. On the whole, we can include them in the category of explanatory questions which prepare somehow the introduction of arguments and proposals. The questions in our corpus are not so numerous, but many of them fulfil the same tasks.

What we believe is characteristic for negotiation proper is a tendency for a clear unambiguous language. The speakers frequently use when starting their turns "*So the question is*"/ "*I have a/another question* (7 instances in the meeting we analyzed)[2] or "*Right, in other words"* (12 instances) followed by declaratives rather than interrogatives:

> 273 <SP> SILVER: I have another question, partially procedural and partially substantive.That is, … some things about th exemplars – make me very nervous. So I'm thinking about whether – how we – how to agree on the position – with respect to this.

Sometimes questions fulfill the role of comments or simply of turn taking, signalling attention or acknowledging what the previous speaker has said.

> MCM 7/97:
> 30 <SP> BURRILL: Okay. And we also want to welcome Ed Silver, who left the Standard Writing Group. Has been busy writing I suspect, or arguing or talking.
> 31 <SP> SILVER: All that.
> 32 <SP> BURRILL: All that? To join us and both kind of keep us posted.

[2] The MCM7/97 transcript has 43,204 words and 5,442 lines. The part analyzed in the present study, up to the first break, contains 8740 words and 1126 lines.

Indirect questions like in the example below suggest a shift in the roles of the people, the speaker who is obviously chairing the meeting tries to imply that all the members of the committee have equal status. The shift between *we* and *the committee* indicates that there should be no antagonism among the members and that the speaker is both out and in the group.

> 82–88 <SP> MANDEL: And so the question is we could sort of guess what you might want to say on those subjects, based on the brief conversations that we had in the past, but we thought it might be good to take a little time and see if we have a clear understanding and agreement around the table about just what the committee's view is on these subjects and how you want to express that.

The conditional sentence in the example above and in many other instances in our corpus[3] can be interpreted as indirect questioning.

Giving the floor is frequently achieved in our transcripts by means of yes/no questions. They function better than a request as a face preserving strategy because they give the impression that the addressee has a choice, to answer or not and has more control and power over the conversation than he actually has. This face-preserving strategy is present in the example below:

> 102 <SP> BURRILL: Wayne?
> 10 <SP> MARTIN: Welcome. Thank you for coming back. Thank you for continually working so hard.

Tentative language (*I don't know, I'm not sure, I think)* modal vers and modality adverbs, hedges, indirect questions, if clauses or declaratives with (presumably) rising intonation, are very frequent in the transcript showing a cooperative collegial type of activity, trying to preserve face for all interlocutors while at the same time introducing critical elements about the issues under discussion

> 214: I don't know if it is the time to discuss chapter one?

> 239–244: I'm not sure how I'm supposed to process what'here. Am I suppoased to process what's here? Or in a different – a set of problems, the environment from which it's drawn on, in which case I need access to it.

[3] The analysis we use in the present study is a qualitative one, useful insights can be obtained using specialized software for corpus analysis.

The exchange above (lines: 239–244) starts with an indirect question, in the attempt to reduce tension and is followed by a proper interrogative structure expressed as an alternative question.

Sometimes speakers address a question which is not answered because they go on presenting their standpoint. These instances are very numerous in the transcript and they illustrate the so called *argumentative questions* whose discourse function is to introduce a standpoint in support of a certain argument.

> 333–339: Are we going to add about the role of this document? My understanding is that an additional document that hasn't been named is that it will be a public document and that that's a very important role in this stage-- I think that's where the examples, the quality control, all of them come into play.

> 426–427: So what do we want to do? Do we want to get rid of the bold and go back to what it was? No, Pat? Why not?

Questions as in (426–427) signal the points to be discussed on the agenda, they have a claryfying function. However, they seem to be slightly conducive, trying to obtain a negative answer from the interlocutor, an answer desired by the speaker in order to direct the discussion towards how he wants to settle the issue.

Many of the interrogative structures to be found in the transcript part analyzed are straightforward yes/no questions (29 instances in 1126 lines). These types of questions are usually avoided in highly formal institutional genres because they sometimes are felt to be very aggressive. Fisher (2013) finds that yes/no questions are rare in press conferences. They mostly come from aggressive journalists criticizing the official authorities in charge of solving an issue. However, in ourt cooperative, informal style they are not felt as being aggressive and their role is mainly to check on understanding. This type of questions is common in negotiations, although in morel formal encounters they contain various forms of mitigation like hedges or modals (Huţiu, 2007). In negotiations participants always have to check to what extent they have those "common starting points", how much knowledge and understanding they share and the use of the straightforward interrogative form may be part of a the way of finding out how much the other side knows of the problem that has to be settled upon.

**Findings and conclusions**

To sum up our present analysis, we may conclude that although questioning has been a frequent communicative activity in our transcript

it has been carried out in various forms and fullfiiled various functions, besides elicting information.

As far as functions are concerned our transcripts display mostly types of functions: the argumentative and the explanatory function.The argumentative and explanatory functions are defined in Walton, (2004: 72) as the difference between accepting and understanding something. Argumentative questions try to make the listener accept a certain point of view, while explanatory questions simply seek understanding of a phenomenon or state of affairs or position (in the case of negotiations).

Questioning is regarded as central to research on professional discourse. Various types of questions can function as control devices within the workplace discourse during management meetings and social relations.

We believe therefoe tat the study of question forms and functions in discourse is important during ESP and EAP classes in order to make students aware that various question forms may carry different, more subtle meaning which may depend on the genre type or may signal aspects concerning attitudes, commitments and relationships between discussants.

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# Phatic Uses of Language in Print Media Discourse: Designing a New Model for Reader Engagement

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**Abstract:**
This article addresses the question of contact and its importance in journalistic communication from a pragmatic and linguistic perspective. Thus, the key concepts of this theoretical approach are the phatic function of language and phaticity, defined here as a property of language-in-use that allows individuals to establish, develop and maintain relationships through communication. The overall aims are to design a new research line in print journalism discourse analysis, and also to provide a discursive model based on the phatic dimension of language. In the light of the constant decline of print media audiences and of the rapid growth of online media audiences, this model could serve as a tool for print outlets to keep its readership close by strategically engage with it, using the discursive apparatus developed here. The main conclusion of this proposal refers to the necessary discursive turn in print journalism from referentiality (a context-centred approach) to phaticity (a contact-centred approach), a turn already embraced by other mass communication channels like radio, television and Internet. In other words, this study is an invitation for print media to lay more stress on how facts are expressed, along with what is communicated.
**Keywords:** print journalism, language functions, phatic, contact, model

## 1. Introduction and theoretical background

The approach of journalism from the perspective of language functions may be a difficult and long time engaging task for a researcher if we take into consideration that analyzing journalistic communication with linguistic tools is a quite recent investigation line: "Interest in the languages of journalism was slowing in coming to inquiry into journalism than were the focal points of other disciplinary perspectives. It was primarily in the mid – 1970s that journalism scholars began to respond to the fact that language had not been systematically studied as part of journalism. Some efforts have been made, but they were

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generally isolated and unrelated to each other" (Zelizer, 2004: 114). The meeting between Journalism and Linguistics had happened on the ground of mutual influences, the "curiosity" for the journalistic language growing bigger every time its practitioners (journalists and editors) were discovering – and then using – new ways of expression and addressing the public.

One way of approaching these new research topics was by analyzing the language of journalism, with reference to Jakobson's Communication Model, questioning its validation in the case of journalistic communication. In Roman Jakobson's Communication Model, every act of verbal communication is composed of six fundamental factors, as in the following logic scheme: the addresser (sender) sends a message to an addressee; to be effective, this message needs a context of enunciation (a referent) that the addressee can identify, and that has to be verbal or that could be verbalized; a code, partially or entirely common to both addresser and addressee (to the one that codifies the message and to the one that later de-codifies it); and, finally, a contact – a physical channel and a psychological connection between addresser and addressee, which enable both to initiate and stay in communication. Further on, a certain positioning of a speaker towards one of these six factors leads to a certain dominant or relevant function of a speech act. Note that all these functions are present hierarchically in every act of verbal communication, thus determining the verbal structure of the messages elaborated, which depends on the dominant function (Pomorska, 1987: 66). For example, if the focal point is the addresser, then the emotive function prevails. In the same way, the conative function focuses on the addressee; the referential function focuses on the object, the context or the referent of a speech act. The poetic focuses on the sign, on the message, while the metalingual is centred on the code. Finally, the phatic function, in Jakobson's view, focuses on the channel through which speech is conveyed, being preoccupied with the contact between the addresser and the addressee (Malmkjaer, 2002).

As Jakobson postulated, in every speech event, in every concrete speech act – and, accepting that journalistic stories are sequences of speech acts (Romero Álvarez, 2002) – the addresser (the journalist, the newspaper itself or the news organization) sends a message (sequences of messages in the form of the different types of journalistic texts) to the addressee (although the journalist does not know who concretely the public is, he or she is aware of a profile of the reader); the message uses a code (the common spoken language of journalist and reader) has a context (or referent, meaning, in journalistic terms, the information that is conveyed via news stories and other journalistic stories) and is

transmitted through a contact (a physical channel that allows the message to circulate from addresser to addressee, like the newspaper, or a psychological connection that facilitates the transmission, like i.e. the expression of common disagreement on some topic). Each of these factors accomplishes a linguistic function in the communication process, and of all functions one is dominant over the others, although all present.

The attempt to identify a dominant (specific) linguistic function for the journalistic language has become more difficult in time, as the forms of journalistic text have strongly multiplied. One can easily identify at least 15 different genres, not counting (a) the further diversifications inside the same genre (different types of news, different types of reportages, different types of interviews, etc.), (b) the more and more used eclectic forms (inquiry-feature story, news stories with subjective elements) and other still new genres (obituaries, infographics, advertorials). In such context, to establish a dominant function for the journalistic language as a whole is to risk a reductionist and inadequate research attempt. Most researchers have appointed a dominant referential function to the journalistic language, due in part to a confusing overlap between the correspondent linguistic function and a social function of journalism, that of informing the readers. Romanian Journalism professor Luminiţa Roşca considers that "of all six language functions […] two are relevant for the journalistic text: the referential and the phatic, the others being subsidiary in this type of text" (2006: 10). Although the author provides an explanation for the omnipresence of the referential function, yet she does not mention at least one justifier for the phatic one. A cue to the phatic function's relevance to journalism communication also appears in a comment of Pisarkowa regarding the reception of Malinowski's work: "Phatic communion is conditioned by interlocutors' conviction about its mutuality. It is this conviction that makes phatic communion possible – for the language of an individual, of a community, and finally, of mass-media" (Pisarkowa, 1999: 45). But Romanian linguist Stelian Dumistrăcel is the one making explicit the dominant position of the phatic function over, suggesting that, in fact, 'what is specific to the journalistic language is the way the phatic function appears' (Dumistrăcel, 2006: 7). Few decades earlier, Spanish professor Núñez Ladevéze (1983) also paid particular attention to the study of the phatic function in his work. He criticized at the time the restrictive approach of the phatic [function] in the Jakobson's theory, stating that the phatic function has a much richer and vaster existence that the one later conferred by Jakobson, naming the variety of roles –

ritual and social – of the "phatic communion", as defined by anthropologist Bronislaw Malinowksi, the creater of the term.

Núñez Ladevéze analyses the phatic function starting from the idea of contact that Jakobson explained through a double consideration – both channel of transmission and psychological connection between sender and receiver – and adverts that here we have two different notions that should not be confused, nor overlapped: "the psychological contact, the communion, or the participation concerning the significant content is one thing, and the literally contact or the physical contact is another thing, that does not have to involve the other [the psychological connection] and that is performed through [the agency of] a transmission channel" (1983: 109–110). The psychological connection is closer to the desideratum Malinowski described in his work as (discursive) efforts made to maintain a feeling of community, solidarity and co-sharing (which is essential for the phatic function), while the channel of transmission aims at establishing a contact using the possibilities provided in this respect by the communication channel existing between sender and receiver.

Another amendment to Jakobson's Model needs to be evoked here. In his study, the linguist refers to the six fundamental factors and the correspondent functions they fulfil in communication as being decisive for how the verbal structure of a message will look like. The concern here refers particularly to the original formulation of Jakobson regarding the "verbal structure" of a message, that has been taken as such, with no or little questioning about its validity in some eclectic, versatile and context-dependent types of discourses, like the journalistic discourse (van Dijk, 1990; Charron, 1996; Dumistrăcel, 2006). Clearly, the phatic uses of language in print media discourse cannot be properly identified (for further minute analysis) without strong references to Malinowski's "Phatic Communion" or to Jakobson's phatic function of language. Yet, the study risks a reductionist approach if limited to the "verbal structure" of the journalistic messages, as already had happened in numerous media studies and (journalistic) text / discourse analyses. Thus, to avoid this drawback, the model designed in this paper takes into consideration a recent theoretical direction, on how language should be seen and interpreted:

> All texts are multimodal. Language always has to be realized through, and comes in the company of, other semiotic modes. When we speak, we articulate our message not just with words, but through a complex interplay of speech-sound, of rhythm, of intonation; accompanied by facial expression, gesture and posture. When we write, our message is expressed not only linguistically, but also through a visual arrangement of marks on a page. Any form of text analysis which ignores

> this will not be able to account for all the meanings expressed in the text' (Kress; van Leeuwen, in Bell; Garret, 2003: 186).

According to Kress and van Leeuween, "there is a trend in which, increasingly, the written text is no longer structured by linguistic means, through verbal connectors, and verbal cohesive devices (e.g. 'in what follows', 'as was pointed out above', 'as my final point') but visually, through layout, through the special arrangement of blocks of text, of pictures and other graphic elements on the page" (187). This is what the authors named multimodality and it will be the premise under which the model designed here (of phatic uses of language in print media discourse) will further on develop.

**2. Towards a phatic model in print journalism communication**

Furthermore, the present paper uses the distinction between physical channel and psychological connection (specific within the contact apparatus of the phatic function) to contrast it with a similar distinction used in print production (newspapers and magazines) that refers to two components of this process – graphic designing and editorial conceptualizing. The point of view suggested here is that, in order to engage with its readership, a print media outlet could exploit the characteristics and possibilities offered by these two components in a similar way that individuals use language phatically in order to initiate, maintain and interrupt communication with each other.

The figure bellow illustrates the analogies that allow us to build a communication model based on the phatic uses of journalistic language:

| **Phatic function of language** | *Correspondences* ◄——► | **Newspaper production process** |
|---|---|---|
| Physical channel uses | ◄- - - -

### 2.1. Graphic phaticity

Graphic phaticity includes all the possibilities the physical channel offer so that the communication between newspaper and readership can be set off, prolonged and discontinued. This graphic component should be accepted and analyzed in the broad sense given by all the morphologic characteristics of layout and design elements, generated by the use of typography (fonts and styles), visual arts (photos, information graphics, caricatures, cartoons), and page layout techniques (creative use of grids, boxes, colours, lines, etc) in the context of the advent and development of new technologies and software used in Desktop Publishing. In this paper, to avoid the trap of exhaustiveness, we will encapsulate only those elements that are relevant for their phatic uses in the communicational strategies of a newspaper, namely paratext elements. Generally, paratext has been associated with books and referred to those elements that appear in a written work such as title, author's name, dedication, preface, introduction, page number, running head, illustration, chapter & subchapter titles, etc. Similarly, in the case of journalistic text, we can mention the paratext within a newspaper – newspaper peritext (the name of the newspaper, its frontispiece, masthead, banner headlines, page and section indications, etc.) plus the paratext within a newspaper article – article's peritext (headlines, subheads, straps, cross-heads, leads, body text, by-line, photography or/and infographics, captions, caricatures, and every other element that may appear as part of a graphic stylization process, like high-lightened text fragments, coloured or framed boxes, lines, bold letters, capital letters, drop caps etc.).

The use of paratext elements in journalistic text results in a very powerful captatio effect at a visual level; also, these elements orientate the reader, working as a sort of a guide: they establish information hierarchies and they imply – from a very first contact with the page – an order (of suggested preference) for the reading. Obviously, paratext also fulfils a phatic mission. For example, an horizontal line could represent the end of a text, thus suggesting to the reader the end of the reading; white spaces around headlines make them more visible to the reader, facilitating visual contact; the number of columns also contributes to establish a contact with the text: a story on four columns will be easier to read than a compact mass of text, without such arrangement.

### 2.2. Editorial phaticity

Editorial phaticity is mainly a result of the modalities in which an addresser structures, organizes and delivers a journalistic discourse with the main purpose of establishing a connection with the reader, as

addressee of that specific discourse. So, while graphic phaticity is concerned with establish a connection based on the channel's possibilities in this respect, editorial phaticity aims at establishing a psychological connection. Most often, this type of phatic uses of language is to be looked for within the text (seen as communication unit endowed with a certain message) and its editorial treatment. Nevertheless, some of the paratext elements also have a verbal component and thus a correspondent editorial treatment, so, when discussing the editorial phaticity, these elements should not be omitted. Still, they differ from the body text in the sense that they are provided in co-authorship, while a text is the result of one's author's efforts. Paratext constituents do not depend on the author of the (body) text, as they can be subject to general and proof editing. In conclusion, the auctorial phatic depends on intellectual choices made exclusively by the author, whereas the collective phatic involves editorial decisions taken by other persons than the author himself, changing his/her status into "co-producer". The distinction is operational: furthermore, based on it, the references will be to co-authored phatic uses of journalistic language and to auctorial phatic uses of journalistic language. I insist that this sub-classification is adequate only in the case of editorial phaticity, because the other component discussed is in the charge of an entire team of designers, executors, in general those working with Desktop Publishing software, usually leaving the author of the text out of the process. "Unlike the case of other professions, for a journalist it is not compulsory to use the technology his work depends on because for this other people ['s competences] are required" (Núñez Ladavéze, 2002: 80–81). The intervention of a team of co-authors over the journalistic paratext is due to the multimodality of the journalistic discourse that we have used here as a working premise. As stated earlier, now the (journalistic) stories are not told anymore (exclusively) using text, but (especially) through headlines, photos and captions and other elements part of the paratextual assemble. In contemporary print media, paratext's importance is even greater than that of the text itself. Consequently, due to such high status, its management is removed from the charge of the author of a text and assigned to a specific team which the author can collaborate with.

Instead, the author is in full command of what we have labelled here auctorial phatic uses of journalistic language. These refer to the strategies an author elaborates himself/ herself in order to connect with the readers of its creation. Although some of the strategies developed here also apply to the co-authored phatic uses of language, in this case, the author acts like absolute discursive authority, with no other exterior

intervention over the message to be constructed and delivered. There are several strategies at the author's disposal: (a) to connect with the audience by generating a sense of proximity with the reader (Ringoot; Rochard, 2005), and thus reviving the "phatic communion" (Malinowski, 1946), and (b) to link the reader with the text not through what is said, but through how is said.

The strategies available in the first scenario (which I will name participative modality of contact) are concerned mostly with the relation between sender and receiver in some discursive hypostasis where contact is suggested by certain closeness to the reader, complicity of the reader, etc., asking for him/her to join into a commonly shared civility. According to Mark Kramer, "civic" emotions "are community-integrative. They include patriotic feelings, love of children and aged parents, respect for education, anger at criminals, praise for the charitable and job-providing, sorrow for the dying and ill, gratitude toward police and fire fighters, rage at corruption, and many other feelings. It is, in fact, a rich set of emotions, and everyone in town can share in them. They draw a town together" (2000: para. 40). Starting from these communitarian principles, a strong bond between journalist and reader can emerge, based on similar or very close life values, ideals or lifestyles. At discourse level, this bond can be created by the journalist through the use of (a) oppositional series in plural (us versus them, ours versus theirs, etc.) that suggest complicity, membership, and solidarity by exclusion, etc; (b) rhetorical interrogations and rhetorical questions; (c) direct speech with the reader (d) instigative formulae; (e) terms and expressions that suggest communion, membership to a specific guild or group; (f) expressions and formulae familiar to the reader; (g) formulae meant to generate, maintain and resolve suspense and curiosity in the reader; (h) formulae meant to re-establish connections (between ideas, recurrent topics, etc.); (i) verbal construction that announce something, with an obvious *captatio* effect; (j) terms that suggest the intimacy of a conversation; (k) paremiology; or, finally, (l) invitations to dialogue. These strategies of inducing phatic communion are more frequent in opinion journalistic discourse, due to the "elasticity" of the language used and the possibility of inserting personal views and statements on the matters discussed. In the participative mode, the journalist exploits the possibilities of developing a relation with the audience, in which the author and the reader emotionally, intellectually and physically co-participate.

As for the strategies available in the second scenario, these refer to ways in which phaticity is generated at the level of the intern structure of a discourse, the author trying to "trap" the reader not by what is said

(at the verbal level, let's say), but by how this is said. This time, two possibilities of action are available: (i) the logic organization of the discourse structure (which I will call a rational modality) or (ii) the affective organization of the discourse structure (which I will call an emotional modality). Both will be further discussed.

An author can connect with its audience not only through verbal proposals, as we have seen earlier, but also through more "technical" ways, by manipulating the structure of the journalistic discourse. Note that I will refer to these forms of manipulation only from the standpoint of the role they play in generating or facilitating phaticity, even though some of them respond also to other linguistic functions and roles. The first solid attempt in this respect was the development of the inverted pyramid technique. This represented a way of structuring the text depending on the relevance of the information contained and, obviously, it had emerged due to a new type of thinking centred on the consumer of media products. "Journalists have always had to work to catch and hold the attention of their audiences. The inverted pyramid structure evolved as a way to present the main points of a story as quickly as possible, allowing readers to choose whether they stayed with the story or moved onto something more engaging" (Bird, 2000: 30). Since its generalized use, inverted pyramid has been the leading rule for the creation of many new formulae of arranging information in journalistic discourse. Yet in the case of long-form print journalism, structuring the text is a more complex task than in news, where the principles of inverted pyramid are easily and successfully applied. Generally, extensive stories have a visible structure (also graphically emphasized) composed by few essential parts: headlines, several decks, lead, body text (divided by subheads and crossheads), photos and captions. But beyond this visible structure, journalists count on the effectiveness of an internal structure when it comes to keep readers close to their texts: structure based on thematic blocks, dialectical structure (Ulibarri, 1994), thesis – antithesis, "paper doll", "footed bowl", round structure, Y structure (Friedlander; Lee, 1996) and others. All these structures suggest a logical arrangement of the discourse parts, so that the reader can easily follow and process the information presented.

But not all internal structure types aim at ensuring this coherency at reception. There are structures that rely partially on this rational modality of organizing a discourse, being more preoccupied with entertaining the audience by offering, through structure manipulation, emotional stimuli. In an experimental study, Knobloch, Patzig, Mende and Hastall (2004) analysed what they labelled "affective news", in an attempt to investigate the effects on the reader of certain structure

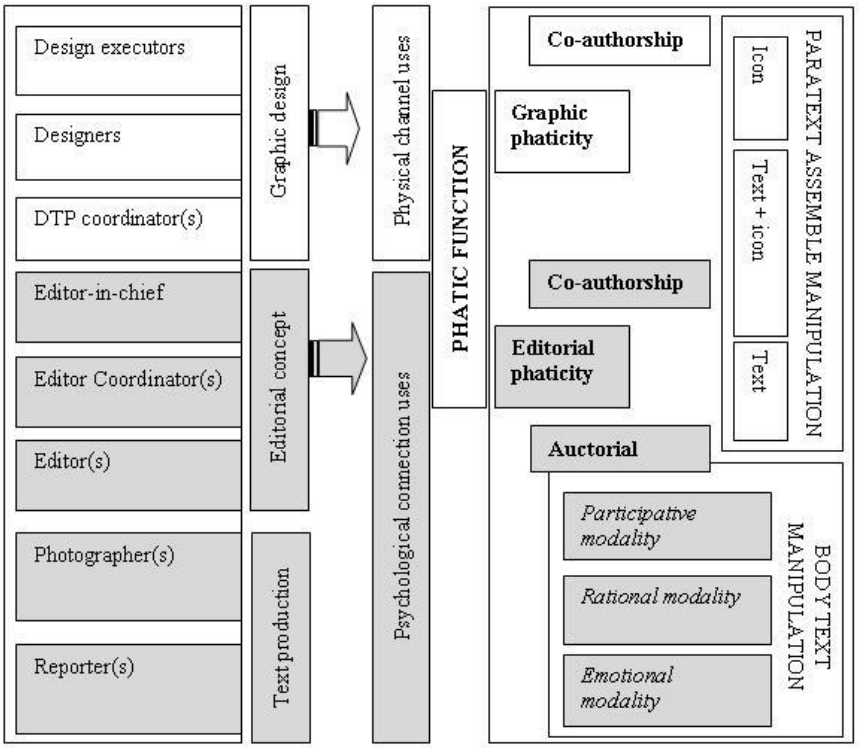
manipulations. They identified in media presentations that the structure was based on five key-elements (initiating event, exposition, complication, climax and outcome, namely the event structure) and that, at the discourse structure level, specific permutations and combinations of these elements resulted in specific affective responses from the reader. The types of discourse structures and the associated affective reactions identified were: a linear type (with suspense as a primary affective response), a reversal type (generating curiosity and surprise) and an inverted time (triggering no reaction).

In the case of linear type, according to Barthes, "suspense is evidently but a privileged, or, if one prefers, an exasperating form of distortion: on the one hand, by keeping a sequence open (through emphatic devices such as delays and reactivations), it secures the contact with the reader, thus managing an obviously communicative function; on the other hand, it holds over him the threat of an uncompleted sequence, of an open paradigm (if, as we believe, all sequences have two poles), that is to say, a logical disorder. It is this disorder which is consumed with the particular anguish tinged with delight (the more to be savoured, since it is always straightened out in the end)" (1975: 267). On the second type, the authors commented: "The event structure of a mystery also features an initiating event in its beginning. Yet the discourse structure omits information on the initiating event but insinuates this lack of information. In consequence, this omission causes onlookers' curiosity that is resolved toward the end of the narrative, when the missing information is provided." (Knobloch et al., 2004: 262). Therefore, note that deliberately omitting some information implies a phatic intention from the author, in an attempt to make sure that the reader will keep close to the text until the end of the story. In the third type (which actually is the more famous inverted pyramid), since both initiating event and outcome are provided from the beginning, no emotional reaction is triggered. This is why such structure, like relies more on logic than on emotions. However, it is difficult to interpret a news story as narrative (in contrast to a feature story, for instance), because it rarely covers solely one whole newspaper page; and generally, in its case, it is the headline in charge of catching the reader's eye and attention. As Barthes puts it, the headline is "a metalingual phrasing which plays a role similar to an aperitif, provoking in the addressee the desire to read a text. […] As a text is 'merchandise', its selling should be preceded by a 'boniment' or an 'appetizer'" (Dumistrăcel, 2006: 107). Thus, the inverted pyramid has the advantage of offering the most important information at the beginning, but this could be shadowed by a disadvantage: the readers might give up reading

the rest of the text. But an explanatory paragraph – saying how the readers are directly impacted by the events reported – could work to save from readers' abandonment of a text structured by the rules of the inverted pyramid (Rich, 2010).

Resuming what has been discussed until now, in the case of the auctorial management of phaticity, three modalities to generate and stay in contact with the reader have been identified: participative modality (based on the revival of the "Phatic Communion"), rational modality (based on strategies of structuring the discourse in such ways that the reader could easily scan and understand a text), and emotional modality (based on strategies of structuring the discourse in such ways that the reader respond with affective answers like suspense, curiosity or surprise to what is read).

This paper suggests an exploratory theoretical approach to the production and interpretation of the components within print media discourse that could be perceived as phatic in the communication of journalistic messages. A discourse component (either verbal, or visual, or mixed) is phatic whether and when is being assigned an engaging mission by the addresser or whether and when interlocutors activate specific reading behaviour, primarily depending on the degree of attractiveness and connivance they detect in a discourse or in different parts of a discourse.




*Phatic structures of journalistic communication in production stages. A model for print media discourse*

The double-routed process of newspaper production (graphic project and editorial conceptualization) allowed me to investigate the question of phatic uses of language discourse elements following two separate paths. Thus, the possibilities in which the addresser can establish, maintain and discontinue the contact with the addressee are evaluated at both levels of phaticity – graphic and editorial – as shown in the figure above, representing a model designed in order to provide, in a synthetic manner, a general perspective concerning the phatic uses of language in print media discourse. The graphic phaticity is in charge of the layout and design teams, while the editorial phaticity involves both reporters and their coordinators/superiors. That is why the model insists on the idea that there are phatic components that are co-produced, co-authored and others that are the result of the work of a single person, most often the author of a (journalistic) story. In this second case, as described, the phatic proposals have a more subtle nature, as they are "hidden" in the way of structuring a discourse (rationally or emotionally) or in the socio-cultural back-ground that addresser and addressee share.

**Conclusions**

This paper pay particular attention to the semantic evolution of the notion of "contact" in mass communication, highlighting the central and decisive position it has gained in organizing the journalistic discourse. In relation with the phatic function and with phaticity, newspapers discourse is modulated by the need of establishing and strengthening the relation with the readers. The converged model of phaticity elaborated here suggests that, the modality chosen for transmitting the messages has become a top priority in print media discourse, blurring the boundaries between journalistic and entertainment communication. The difference between the two types has been explained by researchers Görke and Ruhrmann: "entertainment lays more stress on *how* things are expressed, whereas journalism stresses much more on *what* is communicated" (2003: 235).

A discursive turn from *referentiality* to *phaticity* would lead to fundamental changes in journalism, as profession, altering the journalistic routines. Nevertheless, if it occurs, this transition from effective to affective communication in journalism does not necessarily has to be connoted negatively, for it could also suggest a new way for media producers to bond with the public. As Susan Ager, columnist for *Detroit Free Press* puts it, nowadays "readers come to the newspaper the way they come to a party" (cited by Rich, 2009: 50). Her words abstract in the best way possible the fact that the newspaper has turned into a favourite *locus* for people: their behaviour when parting is similar to their behaviour within the pages of a newspaper: they socialize, make connections (thus instituting "Phatic Communion"), exchange information and emotions (thus they communicate) and, finally, they have fun (thus they entertain themselves).

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# Naming Strategies and Lexical Choices in Selected Newspaper Reports on Niger Delta Conflicts in Nigeria

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**Abstract:**

The paper investigates the lexical choices in the newspaper reports on Niger Delta conflicts (NDCs) to establish their link to specific stylistic strategies used by the reporters in naming the entities in the discourse. Media studies on ND discourse have focused on the linguistic and contextual elements, neglecting the stylistic strategies that constrain linguistic choices in texts, thereby preventing a full understanding of how news texts are used to influence the readers' perspectives of the conflicts. Forty reports on NDCs published between 2003 and 2007 were sampled from four ND-based newspapers (*The Tide*, *New Waves*, *The Pointer* and *Pioneer*) and subjected to stylistic analysis, with insights from Jeffries' critical stylistics model and Osundare's concepts of style and aspects of stylistics discourse. Two entities (the news actors and their activities) are named in the discourse through two naming strategies; namely, labelling and nominalising. Labelling is characterised by two lexical choices: emotive metaphors and qualifying adjectives used in evaluating the entities named. Nominalising is marked by two lexical patterns: plain and converted nominal forms employed to reduce the impact of the news actors' activities. Thus, naming strategies in ND-based reports on NDCs, deployed through specific lexical choices and patterns, are motivated by reporters' covert goal to influence the readers' views of the conflicts.

**Keywords:** Niger Delta conflict, Newspaper report, Naming, Strategies, Lexical choices, Labelling, Nominalisation, Discourse

## Introduction

Naming (with its outcome, names) is the referential spine of identification in any language and culture (Odebunmi, 2008). That any person, activity, phenomenon, etc in a culture or discourse has a name or is conceivable within a description adds credence to the idea that

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naming is a universal linguistic practice. According to vom Bruck and Bodenhorn (2009), since names can, in many cultures, indicate such valuable information as gender, marital status, birthplace, nationality, ethnicity, religion, and position within a family, naming itself becomes a linguistic practice through which the underlying ideological processes behind names can be accessed.

It is particularly interesting how "neutral" newspaper reporters often attach referential information to entities in the Niger Delta conflict discourse using various naming strategies, which betray their ideological foci. Notably, the newspaper reports on Niger Delta conflicts being studied in this paper have reflected an interaction between the lexical patterns and stylistic strategies employed in naming entities in the news. However, earlier studies on Niger Delta news texts have focused on the influence of ideology on news reporting, using largely linguistic and pragmatic tools. These studies have provided valuable insights into the linguistic elements and discourse structures that betray the social and ideological persuasions of journalists (cf. Ogbogbo, 2005; Ayoola, 2008; Chiluwa, 2011), but have neglected how specific choices of linguistic elements are constrained by specific stylistic strategies used by newspaper reporters. This gap has prevented a full understanding of group-induced motivations for the Niger Delta conflicts and reports.

This study is, therefore, aimed at investigating the kinds and patterns of lexical choices that have been used to characterize the participants in the conflict reports with a view to establishing their link with the naming strategies employed by the reporters, especially given that naming strategies are observed to be stylistically made more prominent through specific lexical choices and patterns made in the reports. Apart from complementing existing studies on Niger Delta conflicts, it will also provide new theoretical insights into the understanding of the stylistics of conflict discourse, thereby enhancing a better understanding of how news texts are used to influence the readers' perspectives of Niger Delta Conflicts in Nigeria.

**News Reporting and Media Discourse in Nigeria**

The news report is represented in the "inverted pyramid structure", which typically makes two key claims; namely, that news reports begin by providing a summary of the event under consideration, and that, rather than providing a chronologically ordered reconstruction of what happened, such reports are arranged so that what is "most important information" comes first and what is less important comes after (Thomson; White; Kitley, 2008: 13). In English language news reporting, the opening is most typically constituted by the combination of a headline (sometimes headlines) and an opening sentence. These are

similar to what Van Dijk (1991), in his schematic structure of news reports, calls "a headline element" and "a lead element", which can be seen as representing a single unit.

The second phase of the typical news report is the body, which follows the headline/lead and serves to specify, elaborate and comment on the various strands of information presented in the opening. This, van Dijk (1991: 119) splits into three terms, namely, "an event element" providing a chronologically-ordered reconstruction of the event; an element giving "verbal reactions" to the story, and a "comment element" providing consequences and/or assessments. It should be noted, however, that this generic specification and elaboration is typically presented non-chronologically and discontinuously (Iedema; Feez; White, 1994). In other words, events are seldom presented in continuous step-by-step sequence in the order in which they occurred. When dealing with particular aspects or other related issues, for example, the news reporter typically attends to these at different points in the body of the report, rather than dealing with it exhaustively in a single section. This arrangement leads to a conceptualisation of such texts as involving a relationship between a central "nucleus" (the headline/lead) and a set of dependent sub-components of the body, which can be thought of as "satellites" to that "nucleus" (Thomson *et al*. 2008), especially in media reports.

Media reports and the issues they address have attracted many scholarly attentions in linguistic scholarship. Traditional, often content analytical approaches in media studies, which focused on the partisan use of language, have revealed biased, stereotypical, sexist or racist images in texts, illustrations, and photos. Critical dimension was later brought in with the coverage of various media issues by Roger Fowler and other scholars on media discourse (see Fowler, Hodge, Kress, Trew, 1979; Agger, 1992; Davis, Walton, 1983; Fairclough, 1989; Van Dijk, 1993; Wodak, 1995). The contributions of these scholars on media studies have, in various degrees, continued to influence the media discourse in humanistic scholarship globally. In Nigeria, scholars have largely applied different perspectives on media discourse in interpreting a plethora of media processes (especially, news reporting) and products (the news texts). The bulk of these work has focused the linguistic and/or contextual features of news headlines (e.g. Chiluwa, 2005), news articles (e.g. Chude, 2003), news editorials (e.g. Odebunmi, 2007), with only few studies being devoted to news reports (e.g. Alo 2007; Chiluwa 2007, 2011; Ayoola, 2008).

Alo (2007) focuses on the structural patterns and the linguistic mechanisms employed by news reporters to track people and their identities in the print media; and reveals that "complex nominal groups function to give details concerning the situation and position of persons

in the news" (Alo, 2007: 110). With a pragma-linguistic framework of CDA, Ayoola (2008) examines the setting, topics and participants that were projected in the content and context of reports on the Niger-Delta in selected Nigerian newspapers, revealing that "Niger-Delta discourse participants also resorted to…the use of figures and percentages, the persuasion of science, interdiscursivity and intertextuality, rumour mongering, name calling, dysphemism, obfuscation and flattery" (2008: 18) to achieve their aims of featuring in the news. While Chiluwa (2011) toes the theoretical line of Ayoola (2008), it adds Corpus Linguistics in analysing the frequency of the lexical items used by the press to represent the militia groups and their activities. Chiluwa (2007), however, adopts a stylistic method to the investigation of Niger Delta conflict discourse, but it does not pay attention to the strategies used for naming in the news report. It rather attempts to show the discourse devices that are engaged in news texts, revealing that the news discourse relies more on contextual and linguistic processes to communicate effectively to the Nigerian reader. The present study also approaches Niger Delta conflict discourse from stylistic perspective, adopting insights from the critical stylistics theoretical approach which offers an exhaustive but systematic toolkit for exploring the naming strategies and the lexical choices they are indexed by.

**Niger Delta Issues and Nigerian Politics**

The Niger Delta (ND) has been defined in two ways – geographical and political, with population varying "between 12 and 27 million," respectively (Rowell; Marriott; Stockman, 2005: 8). Geographically, it comprises nine states of the country: Abia, Akwa Ibom, Bayelsa, Cross-River, Delta, Edo, Imo, Ondo and Rivers. In this sense, these states are considered sufficiently proximate enough to the Atlantic Ocean to fall within its delta zone. From this perspective, the population of the area would approximate the 27 million estimated. But in the political sense of the ND, it would comprise the following six states of southern ethnic minorities only: Akwa Ibom, Bayelsa, Cross River, Delta, Edo and Rivers. In this case, Rowell *et al.*'s (2005) population estimate of 12 million would suffice. In this paper, much of the focus would be on the narrower, political sense since the crisis in the region seems to be politically motivated, as will be shown in our analysis.

With an estimated two million barrels of crude oil produced daily from it, "the area harbours over 95 percent of Nigeria's crude oil and gas resources, which account for 90 percent of the country's foreign exchange earnings" (Ogbogbo, 2005: 169). While the oil-rich ND has attracted the world's top oil companies and huge corporate investment,

there has been a legion of problems resulting from the intense exploration for and exploitation of crude oil in the area. Apart from the massive environmental degradation of the area, the minority status of its peoples seems to have led to their political and economic marginalisation in the larger Nigerian federation. These have, over time, bred in the people feelings of utter neglect, relegation and discrimination. Therefore, in order to address the peculiarities of the problems confronting their region, the ND peoples have embarked on a long and continued struggle to control the resources from their fatherland. This has led to a series of conflict between the oil bearing communities of the ND and the oil companies, on the one hand, and between the communities and successive Nigerian governments, on the other. These conflicts, in turn, have resulted in random violence, human rights violations, death and mass internment of the parties involved.

The ND conflicts have enjoyed much media coverage, given the region's relevance to the economic sustainability of Nigeria which impacts on the country's political strength. In fact, the increasing protests by several ethnic and political activist groups in the region and the resultant violence, including the kidnapping of expatriate oil workers and clashes with the Nigerian military (Joint Task Force), have consistently been reported in the newspapers and other media within and outside the ND. It is therefore necessary to investigate how newspaper reporters employ various stylistic strategies in their description of the participants in discourse.

**Methodology and Design**

The paper is essentially a descriptive analytic study, which covers the six ND states of the south-southern minority ethnic groups in Nigeria (mentioned above), chosen because of their rampant cases of violent conflicts (mainly between the ND youth activists and the Federal Government of Nigeria's (FGN) law enforcement agents). The data comprised 40 reports on the conflicts published between 2003 and 2007, which were purposively sampled from four ND-based newspapers (NDNs), namely, *The Tide* (from Rivers State), *The Pointer* (Delta State), *New Waves* (Bayelsa State), and *Pioneer* (Akwa Ibom State). The NDNs were selected not only for their comparative consistency in reporting the conflicts over the period selected, but also because of their neglect by previous studies, which have mainly concentrated on national newspapers. The data were subjected to stylistic analysis, with insights from Jeffries' (2010) critical-stylistics model, Osundare's (2003) classification of style and aspects of stylistics discourse.

## Theoretical Perspectives

### Style and Stylistics

The term "style" has proven elusive and complex to define considering the historical schisms surrounding the development of stylistics. In fact, from the earliest practices of stylistics to the most recent fusion with aspects of pragmatics and discourse analysis, "style" has been defined in different ways. For instance, the ancient rhetoricians saw style as the adornment added to language; the formalists limit style to objective linguistic features making up a particular text; the functionalists define style as a significant choice; the generativists view style as the deviation in applying "grammatical transformations or syntactic rules"; the pragmatists perceive style in relation only to its context lest it overlaps with other interpretations, and so on. The disharmony in the various points of view has not only yielded different concepts of style, but has also made it difficult to arrive at a reference point for the term "style" (Ononye, 2014).

Out of the many approaches to the study of style, Osundare (2003) has condensed three broad perspectives; namely, the choice perspective, the individualist perspective, the difference perspective. The choice perspective, as author-oriented, is the most popular view of style. The view, which provides an answer to the dichotomy between stylistic and non-stylistic choices (Enkvist; Spencer; Gregory, 1971: 19), is anchored on the simple idea that a language user chooses the most appropriate items (that will suit his/her message, medium, situation and purpose) from the linguistic possibilities in his/her repertoire. The individualist perspective sees style as a set of recurrent linguistic habits by which an author's style can be predicted. This can manifest in phonological, lexical, grammatical and rhetorical forms, which can be quantified in frequencies (Osundare, 2003: 30). The difference perspective encompasses the deviationist and variationist views of style. Style as deviation from the norm "is hinged on the notion that language is both a rule-governed behaviour and an accumulation of norms" (Lawal, 2003: 28). A writer's style in this regard is measured against the selections made in violation or tinkering of language rules without loss of meaning. Style as variation proves "the status of language as a tool which owes its utility and survival to its variability" (Osundare, 2003: 19). Variation has been associated to what is referred to in functional stylistics as "context of situation".

Stylistics, as the study of style, is a sub-field of applied linguistics, which is in itself laden with different approaches based on the theory that is adopted. As a result of this broad scope and approach, scholars (e.g. Fowler, 1991; Zyngier, 1994; Sandig, Selting, 1997) have discussed five classes of the manifestations of stylistics; namely,

traditional stylistics (concerned with the structure of literary language), pragmatic stylistics (which studies certain pragmatic features and their situation of use), text-linguistic stylistics (that involves a descriptive and comparative study of stylistic conventions of text types), sociolinguistic stylistics (studying styles in registers and the factors determining the use in cultural situations), and interactional stylistics (concerned with the exploration of the choices made of those aspects of language use that are under the control of interactants).

Considering the utmost importance of textual and systematic analysis to the present study, which the stylistic approaches above do not fully provide, it becomes necessary to consider other critical studies of language, such as Critical Stylistics. This somewhat corroborates Blommaert and Bulcaen's observation that there is "a new critical paradigm now observable in linguistic anthropology, sociolinguistics, pragmatics, applied linguistics, and other fields… and one of the surprising features… is the scarcity of references to this plethora of work" (2000: 456). Critical stylistics is, no doubt, one of the offshoots of the new critical paradigm.

**Critical Stylistics**

Critical stylistics (henceforth, CS) is a developing new area of applied stylistics, which incorporates "critical" perspectives to the mainstream stylistic methods. Essentially, the dependency on linguistics influences the approach employed in CS. With the primacy of linguistic analysis, revitalised "by importing ideas from psychoanalysis, structuralism and deconstruction" (Simpson, 1993: 3), CS seeks to establish *what* a text (and hence its producer) is doing, *how* it is done, and *which* linguistic elements are used in doing what. Therefore, it particularly aims at providing an objective methodology and linguistic framework to textual analysis. This unique role of CS, according to Weber (1992: 12), makes the "procedures of analysis and interpretation explicit", thereby providing "a critical metalanguage" that can help readers formulate intuitive reactions to texts.

Jeffries (2010) proposes 10 critical stylistic tools to approach texts, which, when compared with other critical language approaches, offer clearer methods of establishing *what* a text is made to do and *how* it is designed to do it (see Jeffries, 2010, for details). He argues that the tools "cover not only the ground suggested by Fairclough, Fowler, Simpson and others but also include new tools which seem… to work… in a similar way to the more traditional tools [of stylistics]" (Jeffries, 2010: 15). He further maintains that the tools are capable of supporting a textual analysis, which

can illuminate the stylistic strategies (whether conscious or not) used by a text producer, and help the reader discover the ideological content.

Naming and describing being focused in this study, especially to examine the naming strategies (and their lexical indices) used in our data, is one of the 10 tools proposed by Jeffries (2010). It is t adapted in this paper The concept of naming and describing in ideological terms tasks the analyst's knowledge of the structure of the English noun phrase or nominal group, because it is the part of the sentence that typically "names" an entity. Stylistic consideration of nominal entities usually reveals that a choice of noun does not only make reference to something, but also shows the text producer's opinion or assessment of the referent, given that the chief ideological importance of noun phrases is that "they are able to 'package up' ideas or information which are not fundamentally about entities but which are really a description of process, event or action" (Jeffries, 2010: 19). Fowler (1991: 79) also supports that the nominal part of English clauses are less prone to dispute or questioning than other clausal elements, thereby ideologically including some information which would not offer the reader the attitude to contest the relationships that are named by the nominal element in the clause. With insights from the theoretical tool of critical stylistics, therefore, we investigate the various strategies and lexical choices employed in our data for naming entities in the ND conflict discourse in the next section.

**Naming Strategies and Lexical Choices in the ND Conflict Newspaper Reports**

Naming, as a linguistic practice, has been observed to be extensively used to indicate referents in our data. It covers two broad categories of referents the in the data, namely, the news actors and the activities going on in the conflict discourse that they are engaged in. The categories are presented in the table below with some examples from the data:

| s/n | Naming Categories | Examples |
|---|---|---|
| 1 | News actors | arrowhead, kingpin (Text 20), hoodlums (18), "Operation Restore Hope" (11), aggrieved compatriots, big fishes (26), Tompolo's lieutenant (25), gang leader (40), big guns (34), troublemakers (5) etc. |
| 2 | Activities | battle of supremacy, encounter (Text 16), all-out war (19), offensive (1), exchange of gun battle, exchange of gun fire (23), confrontation (30), oil war (26), battle, engagement, operation (5) etc. |

Table 1: Categories of referents named in ND conflict discourse

The news actor category involves the two opposing groups in the ND conflict discourse, *viz*. the security officials, normally referred to as Joint Task Force – JTF, which are mandated by the FGN to protect innocent lives including the oil-working community in the ND region (as one group), and the different camps of the ND youth activists and their supporters (as the other group). For convenience, these shall be represented here as the "JTF" and the "ND youths". The activity category embraces the series of conflict activities, involving weaponry, between the two opposing groups of the news actors. The various kidnappings/abductions, reprisal or rescue clashes, arrest attempts, etc, which bring the two groups into violent contact, belong to this category.

Two strategies have been identified through which the categories are named in the data: labelling and nominalising. Labels, according to Chiluwa (2011: 203), are specific lexical items "that sort out persons or a group [or their activities] into specific social categories that determine how members of the public should understand and judge their actions". Labelling in the data is indexed by two lexical choices – emotive metaphors and qualifying adjectives – which are utilised beyond their conventional English alternatives, to indicate the news actors. In this way, the labelling strategy provides opportunity for the news reporters to evaluate the referents, thereby betraying what their newspapers are ideologically designed to do.

The occurrences of metaphors and adjectives have also been observed to fall into two lexical patterns in the data, *viz*., single nouns, and collocations. While the nouns relate largely to the emotive metaphors used to identify the kind of referents (e.g. arrowhead, push, etc.), the collocations affect the qualifying adjectives employed to evaluate the degree of seriousness of the referents (e.g. battle of supremacy, all-out war, etc.). Some illustrations of the metaphorical choices and their noun pattern in the data can be considered:

*Example 1*

The Nigerian Army Headquarters in Abuja yesterday confirmed the exchange between its men and the militants in the Okerenkoko area, Delta State. It said that three of its soldiers were wounded in the offensive.

(Text 21 – *The Pointer*, March 10, 2006)

*Example 2*

The assault which began at Oporoza with little resistance, later moved to Camp 5 where there was battle with the militants.

According to a security source, the militants gave a feeble resistance but cave [sic] into the fire power of the JTF. There is no doubt that about 200 of them must have died in the engagement.

(Text 09 – *Pioneer*, January 4, 2004)

Such nouns as "exchange", "offensive" (in Ex. 1), "assault", "battle" and "engagement" (in Ex. 2) are emotive metaphors, which are also chosen to not only label by describing the referents, but also to potentially allow access to multiple source domains involved in the ND conflict. The metaphors are sourced from the various domains, which allow the reporters to evaluate the degree of involvement (of the parties) and seriousness of their conflict activities. For instance, such metaphors in the texts above as "exchange", "engagement" and many others in the data conceptualise the ND conflict in terms of physical deal, weighing the groups' levels of involvement in the violent encounters. Metaphors like "offensive", "assault" and "battle" are sourced from the domain of crime, which are used to assess how the conflict activities have affected the humans (both military and civilian) and their rights involved. Generally, by the choice of these metaphors in naming the activities, the 'neutral' idea of the reporter is to relate to the reader and the outside world the bloody and lethal nature of the military encounters with the ND youths. This could possibly commit the reader to finding out what reasons would motivate the (civilian) ND youths to expose themselves to such encounters.

Aside the nominal emotive metaphors, the qualifying adjectives have also been significantly employed in attaching labels on the referents; and as earlier stated, the adjectives fall into collocation patterns. Some examples from the data may also be relevant here:

> *Example 3*
>
> Nigeria's main militant group declared "all out war"… yesterday after the security forces used gunboats to try to flush its fighters out of the creeks.
>
> According to reliable Agip source from the area, who witnessed the gun duel, the militants were using heavy weaponry in their invasion and that at the end of the shootout, there were some casualties on the side of the military personnel.
>
> (Text 26 – *New Waves*, May 14, 2007)

> *Example 4*
>
> As fresh violence hits the oil-producing Niger Delta region, Chevron Texaco officials yesterday claim that they have uncovered plans by militant youths to vandalise the Escravos crude oil pipeline...
>
> The militant youths said to number about 500, had invaded the Escravos Oil Export Terminal last Friday before being dislodged by security operatives.
>
> (Text 18 – *The Tide*, May 13, 2005)

(The adjectives are italicised in the analysis). Such collocations as "*main*...group", "*all out* war", "*reliable*...source", "*gun* duel", "*heavy* weaponry" (in Ex. 3), "*fresh* violence", "*militant* youths" (in Ex. 4), "*feeble* resistance", and "fire power" (in Ex. 2 above) contain qualifying

adjectives, which are used to evaluate the referents (head nouns). With the adjectives made to co-occur with the nouns, the reporters create an avenue to include their personal opinions of the noun-referents being described. What immediately strikes the reader is that while describing the referents in the conflict discourse, such qualifying adjectives have also been carefully chosen to change the reader's world view. For instance, the preference of patterning such adjectives as "main" and "all out" with such nouns as "group" and "war", respectively (instead of other neutral options), is an evaluative strategy of naming the entities involved, which lures the reader to believe that the particular ND group is the most terrible and are set for serious war with the JTF/FGN.

Apart from labelling (realised with emotive metaphors and qualifying adjectives, respectively patterned in terms of single nouns and collocations) utilised in evaluating news actors and their activities, another stylistic potential for actualising the textual practice of naming is nominalising. This involves naming prototypical processes, thereby forming nouns from such prototypical process-indicating verbs. This has been observed to occur in two patterns: many in converted forms (involving the addition of morphemes, e.g. operation, abduction, etc.), and some in plain forms (used without addition of morphemes, e.g. raid, attack, etc.). The following samples from the data can be used to demonstrate the strategy and its lexical patterns:

*Example 5*

They also want the court to declare that the destruction of lives, property and mass displacement of innocent persons including women and children by the military bombardment of the communities in the state was a gross violation of their fundamental rights and humanitarian protection conferred on them by the constitution, and the Geneva Conventions, Act Cap G3 Laws of the Federation, 2004.

(Text 30 – *The Tide*, July 24, 2006)

*Example 6*

Walter explained that the surrendering of arms and Tom's eventual exit from Okrika was achieved after series of peace talks and negotiations aimed at bringing lasting peace to the crisis-ridden community.

(Text 40 – *Pioneer*, July 16, 2004)

*Example 7*

Despite the widespread condemnation of incessant kidnapping and hostage taking in the Niger Delta region, 64 more Shell Petroleum Development Company (SPDC) workers were last week taken hostage by some militant youths from Isokoland.

(Text 29 – *New Waves*, July 26, 2005)

The lexical items underlined in the texts above (Exs. 5–7) are cases of nominalisation, which contribute to the identification and understanding of the underlying motivations as well as the stylistic imports of the lexical items nominalised. The sentence in Ex. 5, for example, has a complex SVO structure, with the Object (starting from "the court") including subordinate clauses. However, the interesting part is the embedded clause (from "the destruction" to the end), which is more or less the basis of the proposition of the sentence. The Subject of this clause, made up of a coordinated pair of NPs (NP1: "the destruction of lives, property"; and NP2: "mass displacement of innocent persons..." (ending with "state"), is linked by a copula ("was") to the Complement, which is also a complex NP with post-modification involving a relative clause. Looking at this large clause in detail, we have:

| **SUBJECT** | | |
|---|---|---|
| NP1 | Conj. | NP2 |
| the destruction of lives, property | And | mass displacement of innocent persons including women and children by the military bombardment of the communities in the state |
| **COMPLEMENT** | | |
| NP3 | | RELATIVE CLAUSE |
| a gross violation of their fundamental rights and humanitarian protection | | conferred on them by the constitution, and the Geneva Conventions, Act Cap G3 Laws of the Federation, 2004. |

Table 2: Modification of noun head

Through nominalising strategy, the Subject here is not asserted. The nominalised items (the NPs 1, 2, and 3) are merely assumed without any contention that the occurrence of the destruction of lives, property and the consequent mass displacement of persons (which in themselves are simple phrases referring to an immensely recurrent set of activities happening in the ND conflict discourse) was caused by the military bombardment of the communities in question. A notable stylistic strategy therefore is the fascinating reiteration of the words "destruction", "displacement", "bombardment", or even "violation" (in the Object position), which are nominalisations of the verbs *to destroy, to displace, to bombard, and to violate*, respectively. If the text had read *lives were destroyed and innocent persons displaced when the military bombarded the communities*, the reader would have been encouraged by such a structure to question the relationship between the parts of the structure. But engaging the nominal equivalents of these verbs has changed the focus of the clause from destruction, displacement, and

bombardment (which have stylistically been named to be part of the NP, which are already settled as having been in existence) to the proposition of the sentence; namely, the question of these occurrences being a huge violation of human rights or not. The nominalisation of "violation" (which is the head noun of the Complement) itself also stylistically serve to make it a non-issue; assumed to be the settled (documented) judgement if the proposition were to be true.

In example 6, the engagement of the noun phrase "surrendering of arms" (with surrendering as the headword), as well as the nouns "exit", "talks", and "negotiations" serves to make the event and activities described stylistically less- foregrounded, thereby only contributing to the expression of the propositional content of the expression. Whereas, if not nominalised, the verbal forms of the lexical units would have contributed to the narrative depiction of the actions performed by Tom; hence making them prominently significant to the understanding of the peace-indicating undertone of the text. Resorting to nominalization strategy in this example, therefore, merely contributes to the understanding of naming as a stylistic descriptive practice with respect to identifiable activities in Niger Delta conflict media report.

Example 7 manifests the stylistic use of the nominalized words "condemnation", "kidnapping" and "hostage taking" to name reported activities and phenomena. Condemnation names the attitudinal perception of the Niger Delta people with respect to the devilish activities being topicalised in the report. These topicalised activities too are named as kidnapping and hostage taking, with the aid of verbal nouns. Naming them by using nominalization strategy thus makes them stylistically salient in the understanding of the nature, dimension and people's perception of the Niger Delta conflicts being reported. The whole point about the analysis of naming in this study, therefore, is that the nominal items that achieve naming effects in our data are not overtly presented as opinions, or even as main propositions, but are merely reduced to stylistic labels or nominalised in the description of Niger Delta conflicts in the newspaper reports.

**Conclusion**

The paper investigated the lexical choices in ND conflict newspaper reports to show how they relate to specific stylistic strategies used by news reporters in naming the entities in the discourse. It maintains that naming strategies are significant to revealing reporters' professional trick of influencing readers' views on Niger Delta conflicts; and identified two stylistic strategies through which the reporters name news actors and their activities toward influencing the readers' views, *viz*., labelling and

nominalising. Labelling is used in evaluating the entities named and is characterised by two lexical choices: emotive metaphors and qualifying adjectives. Nominalising is employed to reduce the impact of the activities of the news actors and is marked by two lexical patterns: plain and converted forms. The paper concludes that naming strategies are critically understood as a means of including the subjective views of the reporters in the process of relaying information on the conflicts. Thus, ND-based news reports on ND conflicts are motivated by the reporters' ideological goal to influence the readers' views on the conflicts.

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SOCIAL AND EDUCATIONAL STUDIES

# Comprehensiunea *vs.* interpretarea. (Re)Lectura ca filosofie practică

Eva Monica Szekely*

**Comprehension *vs.* Interpretation. (Re)Reading as Practical Philosophy**

**Abstract:**
The communicative imperatives of the contemporary world impose the return of the complex relation text *vs.* discourse in the middle of the present formative programs. The (re)reading, as significant practice, the vast problematic lying on either side of both its moments, comprehension and interpretation, at the crossroad of some subjects of reference like "the death of ideologies", lead to the acceptance of hermeneutics and, of course, its significant practice, as a practical philosophy in formal and / or nonformal education. Nowadays, when the interpretation seems to become "the only game in town" (Stanley Fish), that is, the only choice that one has to accept if he wants to better himself. As result, our formative intention is to capture some new modeling elements in order to be able to render the features of the interpretative strategies for a structuring pattern of the (re)reading as philosophical practice in its double dimension: as a cognitive model, on one side, and as a cultural model in the negotiation of meaning, on the other side.

**Keywords:** hermeneutic experience, comprehension, interpretation, (re)reading, practical philosophy

„A înţelege înseamnă întotdeauna a interpreta.
Interpretarea este forma explicită a comprehensiunii."
( Gadamer, 2001: 329)

„Explicaţia şi comprehensiunea
nu constituie polii unui raport de excluziune,
ci momentele relative ale unui proces complex
care ar putea fi numit interpretare." (Ricœur, 1995: 213)

## 1. Comprehensiunea *vs.* interpretarea / ca experienţă hermeneutică / (re)lectură

### *1.1. Comprehensiune vs. interpretare*

În timp, am învăţat faptul că desluşirea conţinutului unei noţiuni constă în confruntarea acesteia cu noţiuni înrudite / interferente şi / sau opuse. Este modul în care m-am obişnuit să (îmi) nuanţez şi să îi ajut pe

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cei din preajma mea să îşi nuanţeze şi să îşi desluşească definiţii, să evite formulări tranşante, să tempereze reliefurile prea dure ale unor delimitări, clasificări ori categorii binare, care pot fi despărţite tranşant doar în teorie. În ciuda preocupărilor profesionale concentrate în jurul (re)lecturii şi al unui (posibil) model de (re)lectură semiotică (v. *Competenţa de (re)lectură. Experienţe în viziune integrată,* Editura Dacia, Cluj-Napoca, 2007, respectiv *Didactica (re)lecturii. O abordare pragmatică*, Editura Universităţii „Petru Maior", 2009), mărturisesc că mi-este destul de greu să reiau acum reflecţia asupra (re)lecturii ca metaforă a înţelegerii şi a învăţării/ cunoaşterii înseşi. Punctul de fugă al folosirii cu obstinaţie a vocabulei re- – (re)lectură, (re)cititor(i), (re)creaţie etc. – îl constituie însăşi miza transdisciplinară şi aspiraţia de accedere la un „metadiscurs unificator", bazat pe interacţionismul semnelor şi simbioza cuvânt – simbol – imagine, ca forme specifice ale „acţiunii comunicative" (concept preluat de la Jürgen Habermas).

Mizând pe (re)construcţia etajată a sensurilor ca rezultat al interacţiunilor dintre (re)lecturi, (re)lectura comprehensivă *vs.* (re)lectura interpretativă cu deosebire, (re)lectura didactică – fie că este vorba despre (re)lectura textului literar şi / sau nonliterar – devine parte a unei experienţe hermeneutice fundamentale ce ţine loc de filosofie practică în formarea/educarea tinerilor de astăzi. Şi asta pentru că, să reflectezi asupra unor (fragmente de) cărţi citite / recitite / necitite / răsfoite şi a discursurilor pe care le suscită este, desigur, cu atât mai dificil cu cât no ţiunile de lectură, relectură ori nonlectură nu sunt clare şi uneori e greu să afli dacă cineva a citit sau nu o carte. „Cum numeroase forme de întâlnire cu textele se situează, în realitate, la mijloc, între lectură, relectură ori nonlectură" (Bayard, 2008: 13), între lectură inocentă sau prelectură / precomprehensiune, (re)lectură comprehensivă şi (re)lectură interpretativă aş completa eu, delimitările dintre acestea sunt dificil de realizat.

### *1.2. Experienţa hermeneutică şi (re)lectura*

Desigur, dacă acceptăm că „*A vorbi despre o carte înseamnă tocmai a vorbi despre reprezentările subiective prin care o reinventăm permanent*" (*Ibidem*: 14), voi încerca să concentrez în câteva pagini modelul de (re)lectură semiotică propus ca matrice a experienţei hermeneutice, desigur, încercând să aduc la zi şi bibliografia pe această temă. Cu deosebire este vorba despre cartea lui Paul Cornea, *Intelectualitate şi raţionalitate* (2006) care nu apăruse încă atunci când eu îmi definitivasem teza de doctorat în februarie 2006 vine să confirme intuiţiile pe care ne-am construit modelul, pe baza unei bibliografii concentrate în mare, asupra aceloraşi nume.

După cum susţineam şi în lucrările mele anterioare (Szekely, 2007, 2009), explicarea, comprehensiunea şi interpretarea consider că fac parte dintre speciile şi / sau speţele categoriei înţelegerii, ca interfeţe sau activităţi ale gândirii fiecare dintre ele fiind un moment privilegiat în (re)lecturile didactice succesive din modelul de (re)lectură propus (Szekely, 2007, 2009). Astfel, am pornit / pornim de la premisa că (re)lectura în sens larg constituie un quasi-sinonim al înţelegerii, iar fiecare dintre cele trei momente / activităţi ale gândirii / (re)lecturi (explicativă, comprehensivă şi interpretativă) le considerăm trepte necesar de parcurs într-o ordine succesiv-circulară în faza iniţierii în (re)lectură, acţionând apoi sincron întrepătrunse şi integrate în cazul lectorului competent, avizat. Acest fapt face foarte dificil de decelat momentele de (re)lectură în parte, de unde şi dificultatea definirii (re)lecturii comprehensive şi a (re)lecturii interpretative, teza noastră fiind că interpretarea însoţeşte fiecare moment al (re)lecturii, de la început până la capăt. Desigur, însă, (re)lectura şcolară cere mai multă rigoare şi ne vom asuma rolul de a trece de la delimitările conceptuale, de la graniţe şi zone de confluenţă stabilite în prima parte a articolului la aspecte practice pe diferite (fragmente) de texte susţinându-ne ideea că înţelegerea / comprehensiunea în sens larg implică, deopotrivă, explicarea, comprehensiunea în sens restrâns şi interpretarea, în buna tradiţie hermeneutică gadameriană: „A înţelege înseamnă întotdeauna a interpreta. Interpretarea este forma explicită a comprehensiunii" (Gadamer, 2001: 329).

### *1.3. (Re)Lectura ca filosofie practică*

În bună tradiţie hermeneutică, după modelul Gadamer, interesat de comprehensiune în toate momentele şi versiunile ei, considerată cvasi-sinonimă cu înţelegerea şi / sau interpretarea, încercăm să răspundem întrebării ce este comprehensiunea faţă în faţă cu interpretarea, stabilind locul lor în ansamblul înţelegerii lumii de către fiinţa umană, iar pe de altă parte intenţionăm să fixăm specificul (re)lecturii comprehensive faţă în faţă cu (re)lectura interpretativă prin procesele psiho-lingvistice pe care le activează fiecare dintre ele.

Prin urmare, conceptul de (re)lectură implică o experienţă hermeneutică fundamentală care conduce nu numai la abilitatea de a construi sens(uri) dintr-o / pentru o varietate de texte literare şi nonliterare, ci conduce în final şi la comportamente, atitudini şi valori care sprijină (re)lectura pe tot parcursul vieţii, (re)lectură înţeleasă ca filozofie practică. Cum arătam şi cu alte prilejuri, (re)cititorul, elev, student şi / sau profesor, devine un membru al unei comunităţi de (re)lectură (SZEKELY, 2009: 176–179), iar prin schimbul de opinii cu

alţi (re)cititori în ceea ce priveşte înţelegerea textului sau variatele interpretări asociate textului se deschide spre mereu noi / alte sensuri concurente. Cu siguranţă, acest schimb de idei în căutarea consensului susţine comunitatea de (re)lectură care, în schimb, poate conduce societatea spre profunzime intelectuală şi deschidere spre noi idei. „Înţelegerea asupra unui lucru menită să se realizeze în cadrul unui dialog înseamnă, de aceea, în mod necesar, elaborarea în prealabil, a unui limbaj comun în cadrul dialogului" (Gadamer, 2001: 286), rostul comunităţii de (re)lectură, aspectul comunitar al înţelegerii / interpretării/ comprehensiunii fiind un aspect foarte important pentru H.-G. Gadamer în cadrul dezbaterii supra hermeneuticii ca filosofie practică în cartea *Adevăr şi metodă*, partea a III-a, fiindcă „reorientarea ontologică a hermeneuticii" este călăuzită de limbă/ limbaj/ dialog devenit orizont al unei ontologii hermeneutice.

Iată de ce reiau ideea şi insist asupra ei: nuanţele şi suprapunerile de sensuri peste cei trei termeni (înţelegere / comprehensiune / interpretare) sunt prezente în hermeneutică încă de la H.-G. Gadamer, atât comprehensiunea, cât şi interpretarea regăsindu-se în toate momentele (re)lecturii ca proces de înţelegere şi / sau învăţare/ (re)construire de sens(uri). Distincţia o face, în opinia noastră, relaţia dintre subiect / activitatea interpretului şi obiect / text în funcţie de faptul că accentul cade mai degrabă pe obiect şi reconstrucţia sa în momentul comprehensiunii, pe refacerea orizontului autorului ca formă de explicitare a precomprehensiunii, a orizontului de aşteptare al cititorului, confirmând şi / sau infirmând nişte ipoteze, predicţii, aşteptări. Identificarea intenţionalităţii operei cade pe arta de a asculta vocea aceea singulară care se insinuează în text şi îi dă orientarea şi sensul, în general vocea autorului şi / sau a naratorului-martor (prin hipertext, titlu, subtitlu, capitole, morală etc.), direcţia unei „lecturi preferate" fiind trasată deja astfel. Aşadar, pe „datul" textului, privilegiind conţinutul şi *intentio operis* se va concentra (re)lectura comprehensivă propriu-zisă, în vreme ce procesele (re)lecturii interpretative, ca exerciţiu, ca abilitate nu atât de descifrare / decodare a structurilor textuale, a „plinurilor" textuale, cât de umplere a golurilor, a spaţiilor de indeterminare, pe care se vor concentra cu prisosinţă prin procesele inferenţiale (inducţie, deducţie şi abducţie). Cum spuneam mai devreme însă, lectura şcolară cere mai multă rigoare şi ne vom asuma rolul de a face delimitări conceptuale, de a stabili graniţe şi zone de confluenţă. Convinsă fiind că în cazul unor concepte cu atât de multe spaţii de întrepătrundere şi confluenţe, definirea prin contrast şi / sau analogie este mult mai elocventă, cel puţin din punct de vedere didactic, studiul nostru încearcă să răspundă întrebărilor, pe cât de stringente, pe atât de anevoioase:

- ce este comprehensiunea *vs.* interpretarea, ca activităţi ale gândirii, stabilind locul lor în ansamblul înţelegerii lumii de către fiinţa umană?
- care este specificul (re)lecturii comprehensive faţă în faţă cu (re)lectura interpretativă, ce procese psiho-lingvistice activează fiecare dintre ele, corespondente nivelurilor PISA?
- dacă şi cum funcţionează întrepătrunderile dintre cele cel puţin trei (re)lecturi din cadrul (re)lecturii didactice / metodice, care le sunt limitele şi deschiderile corelate cu itemii de tip PISA?
- dacă şi în ce măsura (re)lectura comprehensivă sau mai degrabă (re)lectura interpretativă poate ajunge la rezultate valide privind sensul / sensurile operei / operelor?

## 2. Interpretarea – imagine complexă a înţelegerii. (Re)lecturile şi nivelurile interpretării

Recunosc fără îndoială, asemenea lui H.-G. Gadamer şi lui Paul Cornea, că există ***un potenţial interpretativ al înţelegerii,*** dar actualizarea acestui potenţial nu este necesar implicată întotdeauna, ci doar atunci când se ***impune reflecţia.*** Evident, demersul duce la o înţelegere (mai) deplină, proces însă niciodată definitiv încheiat, care presupune cooperarea dintre plinuri şi interacţiunea dintre „intentio auctoris" şi „intentio operis" (U. Eco) pe de o parte şi raportarea acestora la goluri sau interacţiunea dintre „intentio auctoris" şi „intentio lectoris" (U. Eco), pe de altă parte.

(Re)lectura interpretativă are ca miză recontextualizările necesare, transferurile intersubiective şi intertextuale, reconstrucţia sensurilor operei şi reconstrucţia de sine mizând totul pe cititor, de această dată. Prin urmare, drumul hermeneutic de la comprehensiune la interpretare şi invers, reprezintă un du-te-vino construit pe dialectica întrebare – răspunsuri, în acest cadru al experienţei hermeneutice născându-se „conştiinţa eficacităţii istorice" pe care o explicitează astfel: „Adevărul ‹‹conştiinţei eficacităţii istorice›› este conştiinţa istoriceşte experimentată care – repudiind fantasma unei elucidări depline – rămâne deschisă tocmai prin aceasta faţă de experienţa istoriei". Am descris modul de efectuare al acesteia drept fuzionarea orizonturilor comprehensiunii ce mijloceşte între text şi interpret cel puţin trei (re)lecturi succesive, după modelul lui Hans Robert Jauss, despre ale căror rosturi am arătat şi în revista „Perspective" (1/2014: 19):

Interpretarea este, deci capacitatea de a performa corect semnele

| **EXPLICAŢIA/ precomprehensiunea/** „subtilitas intelligendi” | **Explicaţia-COMPREHENSIUNE/** „subtilitas explicandi” orizontul comprehensiunii perceptive | **Comprehensiunea-INTERPRETARE** „Subtilitas applicandi” |
|---|---|---|
| **accentul cade pe autor/ „intentio auctoris”** | **accentul cade pe cuplul autor-operă/ şi „intentio operis” fiind privilegiată** | **accentul cade pe cititor/ „intentio lectoris”, privilegiindu-l în relaţia autor-operă-cititor** |
| O primă (re)lectură nu vizează deocamdată semnificaţia integrală<br>nu reprezintă „ultimul cuvânt” al interpretării<br>Sensibilizare a caracterului estetic, manifest în ritm, tonalitate, avalanşa imaginilor, situarea într-un cadru intenţional care scoate textul din lumea comună a referenţialităţii<br>**Percepţia** estetică joacă un rol important<br>recunoaştere a terenului, deschidere asupra sensului, audiţia interioară a unei voci singulare, amintiri, evocări, asociaţii | O a doua (re)lectură reflexivă, aprofundată tematizează proeminenţele semantice în orizontul retrospectiv a ceea ce pare să se conecteze într-un înţeles încă labil, aproximativ, dibuitor;<br>În lumina semnificaţiei de ansamblu sunt formulate ipoteze asupra predicţiilor insolite ori a articulărilor posibile;<br>**Ratio/ gândirea** coerentă şi logică, examen critic, luarea în seamă a contextului lingvistic mai ales **Intuiţia** | O a treia (re)lectură, reflexiv-critică, de joncţiune a impresiilor estetice cu structurile efective ale textului şi ale altor texte;<br>Popasuri meditative asupra incipitului şi a finalului, a punctelor de sudură şi de tensiune, a imaginilor care ţâşnesc parcă din fundal, a obscurităţilor şi a recurenţelor, care lasă de obicei să se întrezărească ceea ce la început se insinuase doar, dar a fost disimulat;<br>Se (re)configurează acum sensuri noi, în lumina întregului, din ce în ce mai mult ca lumi posibile, o lume a alternativelor;<br>„negocierea” punctului de vedere în funcţie de alte opinii socotite legitime etc.) ce nu scoate din joc „subiectivitatea, aleatoriul, contradicţia, ambiguitatea” (P. Cornea, 2006, passim) |

verbale şi nonverbale prin care cineva comunică ceva, presupunând o „disonanţă cognitivă” (L. Festinger, 1957) citat de Paul Cornea (2006:

213) aflată la originea unui „bruiaj comunicaţional" care, evident, creează o senzaţie de disconfort având posibile cauze:

| **obiective** | **subiective** |
|---|---|
| • abatere de la codurile socialmente în uz<br>• obscuritate şi incongruenţe sintactice<br>• violarea viziunii obişnuite privind filosofia vieţii | • propria ignoranţă a cititorului/ a individului<br>• bariere semantice şi necunoaşterea unor cuvinte / sensuri<br>• lipsa experienţei comune<br>• abatere de la norme şi convenţii sau experienţe comune. |

Prin urmare, interpretarea devine o instanţă corectivă, care îşi propune activarea funcţiilor raţiunii şi ale inteligenţei critice şi doreşte parcurgerea treptată a unor etape pentru refacerea discursului. Construcţia etajată de sensuri într-un text devine transparentă doar pas cu pas până la obţinerea *imaginii discursive* (SZKELY, 2007: 258–259) ca într-un joc de puzzle sau lego:

| ***(Re)lectura*** | ***Nivel cognitiv*** | ***Nivel de referinţă*** | ***Tip de imagine*** |
|---|---|---|---|
| **a.Logică** explicativă / pre-text / /evocare / | **senzorio-motor** auditivul şi vizualul | *lumea realităţii perceptuale* / scheme discursive, tabele, matrici semantice, câmpuri semantice în constelaţie, în reţea, modele de organizare a textului | **imagine-ecran** |
| **b. Semantică** comprehensivă / realizarea sensului | **raţional** – mesajele umane intenţionate, | *lumea realităţii conceptuale* enunţuri verbale şi /sau scrise // | **imaginea-oglindă** |
| **c. Pragmatică** - interpretativă/ reflecţia | **reflexiv** – imagini care sunt focalizate pe subiect ca receptor oarecare, | *autoreferenţialitate* - *reacţia personală la experienţă* precum anunţul şi afişul publicitar | **imaginea gnoseologică** |
| **d. Discurs (nou)** / re-creaţie / re-combinare | **existenţial** – imagini personale / personalizate | precum o scrisoare, o fotografie, un portret făcut cuiva, o imagine pentru o reclamă, pentru o prezentare de carte, un afiş personal materializat, o hartă subiectivă a lecturii, o hartă a personajelor, o argumentaţie, un eseu ş.a. | **imaginea discursivă** |

Logica / Sintaxa textului conduce de la explicaţia sa, „ştiinţă a validării" de la sensuri primare la sensuri secundare, specifice precomprehensiunii / intuiţiei mizând pe analogii seducătoare, supralicitarea similitudinilor, proiecţie-identificare, modalităţi preraţionale şi preştiinţifice ale cunoaşterii, transferuri identificatoare de tip empatic conducând la semantica textului, la sensuri figurate ca fundament al **interpretării:** explicaţia şi comprehensiunea se presupun reciproc într-o dialectică de elucidare a lumilor propuse pe care le deschid referinţele textului; are loc convergenţa sensurilor individuale ale cuvintelor în interiorul unei metafore sau al unui poem către un sens unic al întregii metafore sau al întregului poem.

(Re)Lectura ca identificare a informa ţiei şi judecată, (re)lectura ca interpretare şi joc, inventică, (re)lectura ca explorare intertextuală, (re)lectura ca act de limbaj sincretic în care sunt implicate procese de reflec ţie şi evaluare, aceasta este miza pragmatică a (re)lecturii care privilegiază interacţiunea dintre puncte de vedere subiective diferite**.** Prin urmare, modelele şi strategiile de (re)lectură propuse, sensurile / inferenţele oricât de mult ar aspira la un ideal de obiectivitate şi impersonalitate, nu pot fi străine de introspecţie şi de autobiografie, de experienţele didactice din cei 25 de ani de învă ţământ, timp în care am schimbat şi am cunoscut (mai) toate nivelurile de învăţământ, de la cel preşcolar la cel liceal, iar acum pe cel universitar. Prin aceste modele, speranţa teoreticianului este ca sugestiile de (auto)lectură şi interpretare nutrite din marii gânditori şi devenite cercetările şi construcţiile noastre, să fie de folos şi altora. Reţelele intertextuale, matricile şi câmpurile semantice, integrate în noi construcţii de sens (discu ţii-re ţea, dezbateri şi schematizări discursive, premise pentru argumentaţii, eseuri ori alte discursuri semnificante) generează variante ale modelului de (re)lectură propus corelat cu noţiunea de literacy/ literaţie utilizat în puţinele lucrări de specialitate din spaţiul românesc (v. şi SZEKELY, 2014: 173–174) propuse de testele internaţionale PIRLS[1] / PISA[2], cu posibilitatea de a fi, la rândul lor, re-create şi re-adaptate portofoliilor personale ale studenţilor şi cadrelor didactice de la cursurile de formare continuă, în vederea pregătirii examenelor de titularizare în învăţământ şi / sau de promovare a gradelor didactice.

[1] PIRLS – Progress in International Reading Literacy Study, http://timssandpirls.bc.edu/

[2] PISA – Programme for International Students Assesment / Programul pentru evaluarea internaţională a elevilor – v. site-ul Organizaţiei pentru Cooperare şi Dezvoltare Economică OECD: www.oecd.org („Relevance to lifelong learning, which goes beyond assessing students' competencies in school subjects by asking them to report on their motivation to learn, their beliefs about themselves and their learning strategies".

În concluzie, interpretarea tinde să reconstituie imaginea discursivă prin (re)construirea de inferenţe şi integrarea lor în întregul textului, etapele parcurse corespunzând nivelurilor/ imaginilor de mai sus fiind:

1. negocierea mai mult sau mai puţin metodică a cauzelor care au generat blocajul comunicării / circulaţia sensului;
2. restabilirea circulaţiei nestingherite a sensului;
3. arbitrajul dintre discursurile alternative, multiplicând punctele de vedere asupra aceluiaşi aspect al realităţii;
4. reglarea relaţiilor interpersonale şi reducerea distanţelor culturale.

**3. Performanţe, comportamente şi atitudini de (re)lectură / literaţie vizate prin testele internaţionale PIRLS şi PISA (v. şi Tabelul nr. 1)**

Pledăm pentru realizarea unei formări reale a cadrelor didactice care predau la clasele a II-a – a XII-a privind didactica (re)lecturii şi ca literaţie / literacy utilizat quasi-sinonim conceptelor de "*alfabetizare funcţională*", cu sensurile de mai jos http://ro.literaryframework.eu/projectinfo.html, apud Dubin şi Kuhlman: 1992):

1. „capabil să citească şi să scrie",

2. „versat în literatura de specialitate sau scriere creativă... având cunoştinţe sau competenţe IT <computer- *alfabetizaţi*> <politically- *ştiinţă de carte*>"

3. o intrare pentru **alfabetizare vizuală,** definită ca „abilitatea de a recunoaşte şi înţelege ideile transmise prin acţiuni vizibile sau (ca) imagini" – tabele, grafice, diagrame etc. Prin urmare, „alfabetizarea nu implică numai competenţă în materie de citit şi scris, ci merge dincolo de aceasta pentru a include utilizare critică şi eficientă a acestora în viaţa popoarelor, precum şi utilizarea unui limbaj (oral si scris), pentru toate scopurile" (*Ibidem*: 1992).

Această definiţie implică gândirea critică cu privire la ceea ce citeşte, precum şi extinderea pe termen lung pentru a cuprinde forme orale de alfabetizare, (re)lectura devenind quasi-sinonimă cu „a citi pentru a înţelege" şi a reflecta asupra celor citite, pentru a putea aplica/transfera în experienţa personală. Pledăm, o repetăm, pentru folosirea în practică a principiilor testelor PISA, prin implicarea României în crearea şi promovarea unor broşuri de antrenament care să fie realmente utilizate la clase, ceea ce nu se întâmplă nici azi, din păcate. O încercare este însă proiectul LIFT (http://ro.literaryframework.eu/projectinfo.html, accesat 7 aprilie 2015, h, 19.33) care identifică şase niveluri de lectură, după tipul lectorilor, de la neexperimentaţi şi mai puţin motivaţi, până la cei experimentaţi şi avizaţi/ motivaţi, în acord cu nivelurile PISA: nivelul 1: identificare;

nivelul 2: implicare; nivelul 3: explorare; nivelul 4: interpretare; nivelul 5: contextualizare; nivelul 6: pre-academic.

Fie că este vorba despre (re)lectură în scop literar, fie că este vorba despre (re)lectură folosită în scopul achiziţionării şi utilizării informaţiei, categoriile de performanţe vizate prin cele patru procese majore ale înţelegerii / interpretării de text corelate conceptului de literaţie / literacy din testările internaţionale PIRLS şi PISA sunt următoarele, în opinia noastră:

| LIFT - niveluri de (re)lectură | PISA – broşurile de antrenament – 2006-2015 |
|---|---|
| Nivel 1 – identificare | **a. Extragerea informaţiilor explicit formulate în text** – în urma (re)lecturilor succesive elevii trebuie să recunoască relevanţa informaţiilor sau relevanţa ideilor prezentate în text prin căutarea informaţiilor specifice, a izotopiilor/ poli-izotopiilor sau a ideilor implicate şi să le localizeze (v. mai jos Tabelul nr. 1, Textul Graffiti – Întrebare / **OBIECTIV 1: Înţelegerea de ansamblu a textului: recunoaşterea scopului textului);** |
| Nivel 2 – implicare<br>Nivel 4 interpretare | **b. Formularea unor concluzii directe** – bazându-se, în principal, pe informaţiile conţinute de text, de obicei, acest tip de întrebări necesită din partea elevilor conectarea a două idei care nu sunt alăturate, prezente în propoziţii adiacente sau chiar în fragmente diferite (v. mai jos Tabelul nr. 1 textul Graffiti – Întrebare / **OBIECTIV 2: Dezvoltarea unei interpretări);** |
| Nivel 3 – explorare<br>Nivel 4 – Interpretare | **c. Interpretarea şi integrarea ideilor şi a informaţiilor** – în acest caz, elevii au nevoie să proceseze textul dincolo de nivelul frazei sau al propoziţiei. Uneori li se cere să facă unele conexiuni care sunt implicite şi discutabile, chiar subiective (v. mai jos Tabelul nr. 1textul Graffiti – Întrebare/ **OBIECTIV 3: Constituirea unei interpretări: indicarea unei relaţii intenţionate;** |
| Nivel 5 – contextualizare<br>Nivel 6 – pre-academic/ critic | **d. Examinarea şi evaluarea conţinutului, a limbajului şi a elementelor textuale** – aceste întrebări solicită elevilor să elaboreze, pe baza cunoştinţelor lor, judecăţi de valoare legate de stilul şi structura textului, relaţia dintre titlu şi conţinut, precum şi demonstrarea înţelegerii convenţiilor de limbaj şi a mijloacelor utilizate (v. mai jos Tabelul nr. 1 textul Graffiti – Întrebare / **OBIECTIV 4A: Reflectarea conţinutului unui text: justificarea propriului punct de vedere / OBIECTIV 4B: Evidenţierea formei unui text: evaluarea calităţii scrisorii celor două).** |

**4. Didacticizarea** (re)lecturii comprehensiv-interpretative se poate realiza în minim trei etape şi presupune următoarele operaţii:

- detalierea temei şi specificarea competenţelor aşteptate de la fiecare secvenţă în parte;
- integrarea cunoştinţelor noi cu ajutorul celor vechi, înaintarea de la cunoscut la necunoscut;
- contextualizarea şi personalizarea experienţelor cognitive sau acţionale noi prin exemplificări, studii de caz, explicitări suplimentare etc.;
- introducerea unor informaţii de relaţie (cunoştinţe ce facilitează stabilirea de relaţii optime între concepte, explicaţii, metodologii etc.) ce se ataşează obligatoriu informaţiei de bază;
- stabilirea unor raporturi intradisciplinare şi interdisciplinare între diferitele tipuri de experienţe de învăţare;
- armonizarea situaţiei de predare cu situaţia de învăţare (prin crearea premiselor de învăţare încă din timpul predării);
- exploatarea valenţelor formative ale evaluării şi feed-back-ului în chip oportun (ştiut fiind faptul că întărirea răspunsurilor elevilor constituie un factor de motivare şi accelerare a învăţării);
- scoaterea în evidenţă a unor elemente de impact asupra dorinţelor şi a necesităţilor elevilor, a unor seturi informaţionale cu utilizare concretă, imediată etc.

***4.1. Situaţii de învăţare*** *creativă* ***integrate în logica testelor PISA*** (v. mai jos Figura 1):

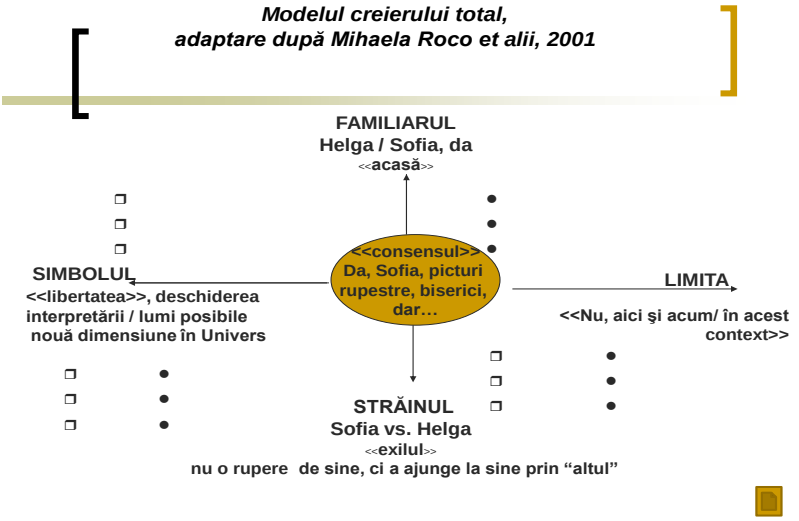


Figura nr. 1 *SITUAŢII DE ÎNVĂŢARE CREATIVĂ INTEGRATE ÎN LOGICA PISA*

Fiecare dintre cele două interpretări diferite, a Helgăi, respectiv a Sofiei va reprezenta pentru o categorie de elevi o ipoteză / o opinie cu inferenţe / argumente mai familiare, mai obişnuite şi apropiate modului comun de a privi lucrurile similare cu acesta până la acel moment, fapt pentru care pe harta cognitivă de mai jos când am numit „Familiarul" m-am gândit la spaţiul confortului şi al siguranţei, al lui „acasă" pentru aceşti elevi pe de o parte (se poate proceda la o evaluare frontală, prin ridicarea mâinilor la întrebarea: „Cine este de acord cu interpretarea Helgăi? Dar cu a Sofiei?". Se număra, se pot face două echipe de dezbatere). Pe de altă parte, am delimitat prin conceptul „Străinul" elevii complementari/ opuşi Helgăi, respectiv Sofiei. De exemplu, cei care vor fi de acord cu opinia Helgăi, vor fi fost probabil (mai) străini de opinia Sofiei şi invers, care li se va părea inoportună, paradoxală şi / sau improbabilă până la o dezbatere în grupuri de discuţii, cu argumente pro şi contra care se pot vedea în coloana de „Răspunsuri / Notarea", capitol ignorat aproape cu desăvârşire din păcate atunci când se dau baremele de corectare la examenele naţionale din România, în vreme ce în aceste broşuri de antrenament răspunsurile şi notarea lor cu puncte de la 0 la 3 constituie mai bine de 50% din întreaga broşură de antrenament. Argumentul pe care îl dau profesorii care majoritatea răspund că nu au folosit/ nu folosesc deloc la clasă broşurile de antrenament şi / sau itemi similari este că „sunt stufoase", „sunt zeci de pagini", „sunt greu de folosit pentru elevi" etc. ignorând că peste 50% din conţinuturile lor sunt pentru a-i ajuta pe ei, profesorii, în predare-învăţare-evaluare conform acestor principii de învăţare conştientă, activă şi re-creativă (v. şi mai jos Tabelul nr. 1).

Elevii ar putea ajunge la acceptarea punctului de vedere al „celuilalt" prin îmblânzirea asupra perspectivei iniţiale (v. şi 4.3. Grupurile de discuţii).

### *4.2. Nivelurile de înţelegere şi / sau interpretare. Textul Graffiti, PISA, 2012, Broşura de antrenament.*

TABELUL NR. 1 GRAFFITI – SINTEZA *din* www.rocnee.eu/Files/Brosura_antrenament_2012.pdf

| **GRAFFITI** | | |
|---|---|---|
| **Scrisoare / text nonliterar / funcţional** | **ÎNTREBĂRI / OBIECTIVE** | **RĂSPUNSURI / Notare**<br>Observaţie: Nu se prevede la întrebările de acest tip punctaj intermediar. |
| *Sunt neagră de supărare deoarece* | **OBIECTIV 1: Înţelegerea de** | Punctaj maxim<br>Cod 1. Să prezinte o părere despre |

| | | |
|---|---|---|
| *pereţii şcolii sunt curăţaţi şi redecoraţi pentru a patra oară pentru a scăpa de graffiti. Creativitatea este admirabilă, dar oamenii ar trebui să găsească modalităţi de a se exprima care să nu impună societăţii cheltuielisuplimentare.*<br>*De ce să dăunezi reputaţiei tinerilor, pictând graffiti acolo unde este interzis să o faci? Artiştii profesionişti nu îşi înşiră picturile pe stradă, nu-i aşa? În loc de asta ei caută fonduri şi câştigă faimă prin expoziţii legale.*<br>*După părerea mea, clădirile, gardurile şi băncile din parc sunt şi ele opere de artă. Este chiar jalnic să strici arhitectura cu graffiti şi, mai mult decât atât, această metodă distruge stratul de ozon. Sincer, nu pot să înţeleg de ce aceşti artişti criminali se mai obosesc dacă „operele lor de artă" sunt îndepărtate imediat.*<br>*Helga* | **ansamblu a textului: recunoaşterea scopului textului**<br>Scopul fiecărei scrisori este:<br>A. Să explice ce înseamnă graffiti.<br>B. Să prezinte o părere despre graffiti.<br>C. Să demonstreze popularitatea graffiti-urilor.<br>D. Să spună oamenilor cât de mult se cheltuieşte pentru îndepărtarea graffiti-urilor.<br><br>**OBIECTIV 2: Dezvoltarea unei interpretări**<br>Helga se referă la „cheltuielile" pe care graffiti le impune societăţii. Una dintre acestea este costul îndepărtării graffiti-urilor din locurile publice.<br>La ce altă „cheltuială" se mai referă Helga?<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>…… | text<br>Punctaj 0<br>Cod 0: Alt răspuns<br>Cod 9: Niciun răspuns<br><br>**Punctaj total**<br>Cod 1 Identifică în termeni specifici sau generali <u>una sau mai multe alte „cheltuieli" menţionate</u> de Helga: daunele aduse reputaţiei tinerilor, deteriorarea obiectelor pe care pictează, distrugerea stratului de ozon.<br>- Ea vorbeşte despre costurile legate de mediul înconjurător<br>- Ea spune că dăunează reputaţiei tinerilor<br>- Ea crede că alte opere de artă sunt afectate şi aceasta înseamnă cheltuială<br>- Afectează operele de artă cum ar fi clădirile<br>- Costul înseamnă şi pierderea de timp a artiştilor de graffiti<br>- Clădiri afectate de graffiti (cu referire la costurile acestor lucrări cum ar fi lucrările de artă: ex. desfigurarea.<br>**Punctaj 0**<br>Cod 0 Repetă tipurile de <u>costuri menţionate în întrebare</u><br>- Este foarte costisitor să îndepărtezi vopseaua de pe pereţi<br>- Obţinerea de fonduri<br>Sau: Citează <u>o cheltuială la care nu se face referire în text</u><br>- Necesită timp şi bani ca să-i pedepseşti pe infractori |

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| *Gusturile nu se discută. Societatea este invadată de comunicare şi reclamă. Sloganurile companiilor, nume de magazine. Afişe mari, supărătoare pe străzi. Sunt graffiti acceptabile? Unii oameni spun da, alţii nu. Cine plăteşte preţul pentru graffiti? Cine plăteşte în final preţul pentru reclame? Bună întrebare. Consumatorul. Persoanele care pun panouri publicitare vă cer permisiunea? Nu. Atunci pictorii de graffiti ar trebui să facă la fel? Nu este doar o problemă de comunicare – propriul tău nume, numele găştilor şi opere mari pe stradă? Gândiţi-vă la hainele cu dungi şi cadrilate care au apărut în magazin cu câţiva ani în urmă. Şi la costumele de schi. Modelele şi culorile erau furate direct chiar de pe pereţii pictaţi cu graffiti. E chiar amuzant* | ……<br>……<br>……<br>……<br>……<br><br>**OBIECTIV 3: Constituirea unei interpretări: indicarea unei relaţii intenţionate**<br><br>De ce se referă Sofia la reclamă?<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>…… | - Reclamă<br>- Sprijin financiar pentru artişti<br>- Costul expoziţiilor<br>Sau: Dă un răspuns <u>insuficient sau vag</u><br>- Costurile faţă de societate<br>- Costurile consumatorilor<br>Cod 9 Niciun răspuns<br><br>**Punctaj total:** Recunoaşte că se face <u>comparaţie</u> între graffiti şi reclamă. Răspunsul este consecvent cu ideea că reclama este o formă legală de graffiti.<br>- Pentru a ne demonstra că reclama poate fi la fel de invadatoare ca graffiti<br>- Deoarece unii oameni cred că reclama este la fel de urâtă ca pictura cu spray<br>- Ea spune că reclama este doar o formă legală de graffiti. Ea crede că reclama este la fel ca graffiti.<br>- Deoarece nu se ere permisiunea de a lipi afişele comerciale (comparaţia dintre reclamă şi graffiti este implicită)<br>- Deoarece afişele publicitare sunt ca şi graffiti (un răspuns minim. Recunoaşte o similitudine fără a dezvolta care este aceasta<br>- Deoarece este o altă formă de afişaj. Deoarece cei care fac reclamă lipesc afişele pe pereţi şi ea crede că aceasta înseamnă tot graffiti<br>- Pentru că ambele, atât reclama cât şi graffiti se află pe ziduri<br>- Pentru că sunt la fel de frumoase sau la fel de urâte când le priveşti<br>- Ea se referă la reclamă pentru că este acceptată pe când graffiti, nu (similitudinea dintre reclamă şi graffiti este implicată prin atitudini contrastante faţă de ele)<br>SAU Referirea la reclamă este <u>o strategie</u> pentru <u>a apăra graffiti.</u><br>- Pentru ca noi să tragem concluzia că graffiti este legitim la urma urmei<br>**Punctaj zero**<br>Cod 0 Dă un răspuns <u>insuficient sau vag</u> |

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| *că aceste modele şi culori sunt acceptate şi admirate, dar graffiti care au acelaşi stil sunt considerate îngrozitoare.*<br>*Sunt vremuri grele pentru artă.*<br>*Sofia* | | - Este o modalitate de a-şi spune punctul de vedere<br>- Deoarece aşa vrea ea<br>- Este o strategie<br>- Sloganurile companiilor şi denumirile magazinelor<br>Sau Denotă <u>înţelegerea incorectă</u> a materailului şi dă un răspuns <u>neplauzibil sau nerelevant</u><br>- Ea descrie graffiti-ul<br>- Deoarece oamenii desenează graffiti pe ele<br>- Graffiti-ul sunt un fel de reclamă<br>- Deoarece graffiti-ul înseamnă reclamă pentru o anumită persoana sau gaşcă. (comparaţia merge într-o direcţie greşită, adică arată că graffiti-ul este o formă de reclamă) |
| | **OBIECTIV 4A: Reflectarea conţinutului unui text: justificarea propriului punct de vedere**<br><br>Cu care dintre cele două autoare eşti de acord? Explică-ţi răspunsul **folosind propriile cuvinte** la ce se spune într-una sau în ambele scrisori.<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>……<br>…… | **Punctaj total**<br>Cod 1: Explică punctul de vedere prin <u>referire la conţinutul uneia sau al ambelor scrisori.</u> Se poate referi La poziţia autorului în general (ex. Pentru sau împotrivă) sau la un detaliu al argumentului ei. Interpretarea argumentului trebuie să fie plauzibilă. Explicaţia poate lua forma unei parafrazări unor părţi din text, dar nu trebuie să fie copiată în totalitate sau în mare parte fără nicio modificare sau adăugare.<br>- Sunt de acord cu Helga. Graffiti este ilegal şi aceasta îl face să fie considerat ca vandalism.<br>- Helga, deoarece sunt împotriva graffiti-urilor. (Răspuns minim)<br>- Sofia. Cred că este o ipocrizie să amendezi graffiti şi apoi să faci milioane, copiindu-le desenele.<br>- Într-un fel sunt de acord cu amândouă. Ar trebui să fie ilegal să pictezi pe zidurile spaţiilor publice, dar ar trebui ca acestor oameni să le dea ocazia să lucreze în altă parte.<br>- Sunt de acord cu Sofia pentru că o interesează arta.<br>- Sunt de acord cu amândouă. Graffiti sunt dăunătoare, dar reclama este la fel de dăunătoare.<br>- Sunt de acord cu Helga deoarece |

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|---|---|---|
| | …… …… …… | nici mie nu-mi plac graffiti, dar înţeleg şi punctul de vedere al Sofiei şi faptul că nu vrea să îi condamne pe oameni pentru că fac ceea ce cred.<br>- Sunt de acord cu Helga pentru că într-adevăr este păcat să strici reputaţia tinerilor fără niciun fel de motiv. (caz la limită: câteva citări directe, dar îmbrăcate în alt text.)<br>- Sofia. Este adevărat că modele şi culori furate din graffiti apar în magazine şi sunt acceptate de oameni care consideră că graffiti-urile sunt îngrozitoare.(Explicaţia este o combinaţie cu fraze luate din text, dar gradul de manipulare arată că a fost bine înţeles.) |
| | **OBIECTIV 4B: Evidenţierea formei unui text: evaluarea calităţii scrisorii celor două**<br><br>Putem discuta despre **ce** spune o scrisoare (conţinutul ei).<br>Putem discuta despre **felul** în care este scrisă o scrisoare (stilul ei).<br><br>Indiferent cu care scrisoare eşti de acord, în opinia voastră care crezi că este mai bună. Explică-ţi răspunsul prin referire la **felul** în care una sau ambele sunt redactate.<br>…… …… …… …… …… …… …… …… | **Punctaj total**<br>Cod 1 Explică părerea <u>prin referire la stilul sau forma</u> uneia sau a ambelor scrisori. Se referă la criterii cum ar fi stilul de redactare, structura argumentului, gradul de convingere al argumentelor, tonul sau registrul utilizat, strategia de convingere a auditorului. Termeni ca „argumente mai bune” trebuie demonstraţi:<br>- Helga. Ea a menţionat mult mai multe lucruri care trebuie luate în considerare şi a menţionat dăunarea mediului înconjurător pe care o fac artiştii de graffiti ceea ce eu cred că este un lucru important.<br>- Scrisoarea Helgăi este eficientă datorită felului direct de a se adresa artiştilor de graffiti.<br>- Cred că scrisoarea a fost cea mai bună dintre cele două. Mi s-a părut că scrisoarea Sofiei este puţin tendenţioasă.<br>- Mi s-a părut că Sofia a scos în evidenţă un argument puternic, Dar scrisoarea helgăi a fost mai bine structurată.<br>- Sofia, deoarece, de fapt, nu viza pe nimeni în mod special. (Explică alegerea lui/ei în termeni de calitate a conţinutului. |

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| | ……<br>…….<br>……<br>……<br>……<br>……<br>……. | - Îmi place scrisoarea Helgăi. A fost convingătoare în felul în care şi-a exprimat opinia.<br>**Punctaj zero**<br>Cod 0 judecă în termeni de acord sau dezacord cu poziţia autorului sau pur şi simplu parafrazează conţinutul.<br>- Helga. Dunt de acord cu tot ce a zis ea.<br>- Scrisoarea Helgăi a fost cea mai bună. Graffiti sun inutile şi costisitoare, exact cum a spus ea.<br>Sau Judecă fără explicaţii suficiente<br>- Scrisoarea Sofiei a fost cea mai bună.<br>- A Sofiei a fost mai uşor de citit.<br>- Helga a adus un argument mai bun.<br>Sau dovedeşte o înţelegere inexactă a materialului sau dă un răspuns neplauzibil sau irelevant.<br>- Scrisoarea Helgăi este mai bine scrisă. Explică problema pas cu pas şi apoi pe baza explicaţiilor ajunge la o concluzie logică.<br>- Sofia, deoarece a ţinut pentru sunt părerea până la sfârşitul scrisorii.<br>Cod 9 Niciun răspuns. |

***4.3. Grupurile de (re)lectură interpretativă*** *pornesc întotdeauna de la întrebări deschise care generează discuţii-reţea şi, în acelaşi timp, pregătesc orele de dezbatere, acestea constituind chiar nucleul argumentaţiei / eseului / noului discurs ca post-lectură şi / sau (re)lectură de (re)scriere a textului. Aceste activităţi pot fi orientate de următoarele întrebări – probleme – sarcini de lucru:*

| **Text literar sau nonliterar** (adaptare după Browne şi Keeley, 2000) | **Text de ficţiune** (adaptare după Charles Temple, 1995) |
|---|---|
| 1. Care este *întrebarea* / problema / tema principală pusă în acest text?<br>2. Ce *răspuns* ne oferă textul / autorul / personajul narator ş.a.?<br>3. Care *argumente* vin în sprijinul răspunsului dat?<br>4. *Argumentele* justifică îndeajuns *concluzia*?<br>5. Ce *alte* răspunsuri am putea oferi la întrebarea principală? | 1. Cine a *câştigat* în această poveste? Cine a *pierdut*? Ce anume a pierdut? Ce lecţie putem învăţa de aici?<br>2. Cu cine doreşte autorul să ne *identificăm*? Ce *model* doreşte autorul să urmăm? Ce anume din felul în care sunt descrise personajele ne conduce la această *concluzie*?<br>3. Imaginaţi-vă că personajul este de sex opus. Oare evenimentele ar fi avut acelaşi sfârşit sau altul? Ce s-ar |

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| 6. Ce *goluri*, ambiguităţi există / ce nu se spune în text?<br>7. Care sunt *afirmaţiile* pe care trebuie să le acceptăm fără demonstraţie?<br>8. Ce *prezumţii de valoare* neafirmate trebuie să acceptăm pentru a ajunge la prezumţiile formulate de autor?<br>*9.* Ce *prezumţii descriptive* trebuie să acceptăm pentru a ajunge la aceleaşi concluzii cu cele formulate de autor?<br>*10.* Autorul a caracterizat un anumit grup sau a descris anumite idei într-un mod cu care am putea fi *de acord sau nu*?<br>***11.*** În ce *alte texte* / la ce *alţi autori* aţi mai întâlnit aceleaşi probleme în discuţie? | fi întâmplat dacă personajele ar fi provenit dintr-o *altă clasă* socială, dintr-*o altă grupă* de vârstă? …<br>4. Ce *valori* din viaţa, cultura sau societatea noastră promovează acest text? Ce *valori* pune sub semnul întrebării? Ce anume este indubitabil?<br>5. Ce *altă interpretare* puteţi sugera pentru această poveste?<br>6. Cărui *grup* de cititori i se adresează povestea?<br>*7.* Ce *fel de cititori* ar putea accepta premisele poveştii fără a le pune sub semnul întrebării?<br>*8.* În ce categorie de cititori intri *tu* ? |

De exemplu, privind textul Graffiti am putea ajuta elevii în dezbatere prin următoarele întrebări deschise:

1. Ţie ţi s-a cerut vreodată părerea despre ce şi cum să se posteze pe zidurile clădirilor din oraşul tău?

2. Eşti de acord cu toate reclamele ce se afişează pe bannere, afişe etc.?

3. Ai auzit vreodată sloganul „Priveşte cerul”? În Bucureşti şi/ sau la Paris? http://stirileprotv.ro/stiri/l-decembrie/poveste-cerul-mesajul-romanului-de-la-sorbona-tatuat-in-mintea-a-zeci-de-mii-de-oameni.html; http://dascloud.ro/2012/05/04/priveste-cerul/

4. De când ştii că sunt descoperite primele picturi / desene rupestre/ pe ziduri? Ştii ceva despre Anatolia?

5. Ai auzit de picturi rupestre / biserici rupestre din Europa centrală şi de est? http://www.ziare.com/magazin/arheologie/cele-mai-vechi-picturi-rupestre-din-europa-centrala-si-de-est-descoperite-in-romania-video-1118042

6. Dacă s-ar organiza un concurs de graffiti pe teme spirituale ai fi de acord să se picteze zidurile blocurilor din cartierele periferice/ cenuşii/ murdare etc.?

7. Am putea transforma prin proiecte care să promoveze artiştii de graffiti unele cartiere de blocuri ale foştilor mineri din valea Jiului / Maramureş/ Cavnic de exemplu (dar nu numai) ?

8. Ai fi de acord să fie pictat de artişti graffiti blocul tău cu tema Blocul nostru/ Cartierul nostru – Biserica noastră cea de toate zilele de exemplu?

9. Ce alte teme/ titluri ar putea avea asemenea proiecte? …….

Sugeram prin anii 2005–2009 ca astfel de interogaţii / problematizări să remodeleze clasicele subiecte de la examenele naţionale insistând pe dialectica dintre explicare – comprehensiune – interpretare, cu accent pe motivare / argumentare, ceea ce s-a şi petrecut, din (ne)fericire, depinde de ce parte a spaţiului de pe muchie ne-am găsi.

**Concluzii deschise spre construirea unor comunităţi interpretative**

Din moment ce (re)lectura devine experienţă hermeneutică vorbim despre deschiderea textului, ceea ce înseamnă că nicio experienţă de semnificare / de construire de sensuri nu se manifestă ca neutră, dezangajantă sau nonselectivă. Prin urmare, ambiguitatea, polisemantismul limitat de gol / blanc (W. Iser) aduce în procesul înţelegerii miza de a construi o (nouă) ordine a discursului/ "textul cititorului"; desigur, asta nu înseamnă deja că orice comprehensiune este şi interpretare, însă nu se poate vorbi despre interpretare fără un grad mai profund de înţelegere, de unde şi concluzia: interpretarea, cu siguranţă, reprezintă un nivel superior al înţelegerii. În acest proces putem vorbi deci de măcar trei faze ale decodificării, nu lesne de discriminat (primară, secundară, terţă) generând o pluralitate de sens(uri)/ consens / în cadrul unei "comunităţi interpretative" (Steig, 1989). Aşadar, interpretarea are un dublu aspect: pe de o parte unul procedural, ca metodă fiind o cale de a ajunge la o reprezentare clară şi adecvată a lucrurilor, graţie aptitudinilor înnăscute care pot fi perfecţionate în şcoală, prin exerciţiu. Pe de altă parte, sub aspect obiectual, interpretarea este produsul obţinut în urma efortului de clarificare prin problematizări succesive şi inferenţe logice.

Dacă pentru mulţi cercetători contemporani relaţia dintre comprehensiune şi interpretare pare să se dezechilibreze în sensul estompării importanţei acordate primului moment/ termen şi al atribuirii unui impact tot mai mare celui de-al doilea, în lucrările noastre (Szekely, 2007, 2009) pledăm pentru echilibrarea celor două momente. Considerăm că interpretarea este parte integrantă a înţelegerii depline, o formă conştientizată, problematizantă a acesteia care duce la dezvoltarea înţelegerii cititorului competent. (Re)Lectura) activează simultan comprehensiunea şi interpretarea, cauzată de o criză a sensului, de un blocaj pe circuitul comunicativ prin apariţia unei / unor probleme de

circulaţie a sensului. În mod firesc, apare atunci dorinţa de a investiga mai adâncit dimensiunea simbolică a textului, investigaţie realizată prin problematizări / interogări / seturi de întrebări succesive adresate sensului care generează şi duce la construirea de discursuri concurente. Aceste problematizări / întrebări generează o deliberare conştientă, reflexivă şi atentă asupra semnificaţiilor, totul, fiecare semn fiind susceptibil interpretării. Considerăm însă că există grade diferite de interpretabilitate în funcţie de natura obiectelor şi a corelaţiilor dintre ele, aşa încât să acceptăm fără rezerve afirmaţia lui Nietzsche cum că „nu există fapte, ci numai interpretări" este un pericol.

Dacă înţelegerea survine spontan, oarecum din reflex, pare sigură de sine pentru că „ştie" ce semnifică textul, interpretarea înseamnă a prezuma, a face prezumţii pe baza unui plus de reflexivitate şi de conştientizare a separării eului interpretativ de sine, cel din alte momente (alte euri, din alte momente interpretative), de ceilalţi şi de lume. Interpretarea este deci un proces complex, proces asumat şi conştient, de analiză şi control al cunoaşterii activând percepţii şi reprezentări, la nivelul limbajului şi al logicii, care se învaţă şi se perfecţionează continuu.

Prin urmare, a interpreta un text înseamnă a adăuga / a face o ipoteză, a avea din capul locului doar o bănuială, a sugera o probabilitate, o prezumţie, deschizând calea spre ceea ce implică un text, folosindu-se de ceea ce spune un text (comprehensiunea). Comprehensiunea ar fi deci „litera legii", în vreme ce interpretarea îşi asumă chestiuni controversate elucidate prin conjecturi, ipoteze, inferenţe ce ţin de „spiritul legii" şi implică întotdeauna atenţie, concentrare, perspicacitate, creativitate.

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# Antiaristokratische Stellungnahmen in den rumänischen Zeitschriften in Pest – die ersten Jahre des österreichisch-ungarischen Dualismus*

Daciana Marinescu**

**Anti-aristocratic Standpoints in Romanian Magazines from Pest – The First Years of the Austro-Hungarian Dualism**

**Abstract:**
In the tradition of the romantic historiography, the role of the Romanian nobility in preservation and promotion of the national spirituality in Transylvania and in the western part of today's Romania – territories that were held under Hungarian domination during the period of dualism, was pertinent revealed in the historical literature of the last years. But some anti-aristocratic views, propagated by journalists from "Federaţiunea" and „Gura Satului", two important Romanian political magazines, which appeared in Pest, at the beginning of the period of Austro-Hungarian dualism, were less highlighted. At a glance, the editors supported this trend due to their modern, bourgeois lawyer training. A more in-depth analysis of the anti-aristocratic standpoints promoted by the Romanian journalists in Pest points out that they were peddled depending more on the circumstances, due to political and national reasons. The main cause of promoting such views was the following: in the first years of the period of dualism the ennoblement was used by the Hungarian government as a tool to induce some of the leaders of the Romanian national movement to primarily back up the interests of the foreign political power.
**Keywords:** Austro-Hungarian Dualism, Romanian magazines, "Gura Satului", "Federaţiunea", anti-aristocratic standpoints

Seit der Gründung des dualistischen Regimes in Ungarn, beschäftigten sich die Behörden des multinationalen Staates prioritär mit der Annahme einer neuen Rechtsvorschrift. Offiziell wurde das Bestehen einer einzigen, der ungarischen, Nation auf dem Gebiet Ungarns anerkannt. Diese Vorherrschaft konnte man nur durch die Entnationalisierung der ungarischen Staatsbürger, die anderen Nationalitäten angehörten, vollständig absichern. Ein vereinter Kampf der geistigen Eliten und der anderen Sozial- und Berufskategorien der

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rumänischen Nation gegen die Magyarisierungspolitik hätte diesen Prozess erschwert, wenn nicht sogar unmöglich gemacht. Die ungarischen Behörden, die diese Gefahr erkannten, waren daran interessiert, ausschließlich im Vorteil ihrer Landsleute[1], eine so lange wie mögliche Existenz des Staates, den sie mit Hilfe der Habsburgischen Monarchie errichtet hatten, abzusichern. Darum bemühten sich die ungarischen Behörden die Gesellschaft der Rumänen die westlich der Karpaten wohnten, zu entzweien, um sie viel leichter zu beherrschen.

Die ungarischen Behörden benutzten verschiedene Methoden, um Streitigkeiten zu provozieren. Am besten wirkten die Identifizierung und die Bildung, einschließlich durch finanzielle Mitbeteiligung, der Rumänen, die aus diversen Gründen, wenn auch nur scheinbar oder momentan, die ungarischen Interessen zu stützen prädisponiert waren. Gleichzeitig verfolgte, schikanierte oder verleumdete die ungarische Regierung diejenigen, die den eigenen nationalen Werten treu blieben. Die materielle Mitbeteiligung einiger Rumänen beschränkte sich nicht nur auf den finanziellen Aspekt. Sie äußerte sich auch durch die Gewährung einiger Stellen in der Staatsverwaltung, Justiz und auch in der kirchlichen Hierarchie und schließlich durch die Verleihung einiger Adelstitel. Trotzt ihrer geringen Wichtigkeit sicherten diese Ritter-, Freiherr- u.a. Titel, ihren Besitzern einen höheren gesellschaftlichen Einfluss in der neuen, sogenannten „konstitutionellen" Ära.

Der hemmungslose Charakter und die antinationale Bedeutung eines solchen Tauschhandels, sowie die Bereitschaft einiger Landsleute, ihn zu akzeptieren, wurden in der rumänischen Presse in Pest heftig kritisiert.

Sicher sind die Aufmerksamkeit und die Kritiken der Redakteure mit Vorliebe gegen jene gerichtet, die den Wunsch äußerten, der

[1] Aufschlussreich in diesem Sinne sind die Feststellungen, die im Frühling des Jahres 1869 von der Redaktion der rumänischen Zeitschrift „Albina" („Die Biene") – die in Wien erschien, publiziert wurden. Auf der Titelseite einer Nummer des Periodikums erschien Folgendes: „In der Regierung herrschen die Ungarn und die ungarischen Interessen vor, in den Munizipien haben die Ungarn und die ungarischen Interessen den Löwenanteil, durch die Landeswehrmacht weht der ungarische Geist, durch den Korpus der Offiziellen manifestiert sich die ungarische Tendenz, im Gesetz über die Nationalitäten gründete sich die ungarische Hegemonie, aus dem Wahlgesetz geht die Vorherrschaft der Ungarn hervor, im Haus der Magnaten und in wie vielen anderen, unterstützt man die Vorherrschaft des ungarischen Elements, usw., überall immer die Ungarn." („Albina", Wien, Nr. 44 vom 30. April/12. Mai 1869, Titelseite). Aufgrund solcher Stellungnahmen verbot die ungarische Regierung, im Frühling des Jahres 1869, die Verbreitung des Periodikums auf dem Gebiet Ungarns.

Aristokratie beizutreten. Das geschah auch, weil die meisten Mitglieder der ungarischen Regierung – die zu Unrecht nach Belieben über das Schicksal der Rumänen in Ungarn bestimmen konnten, der Aristokratie angehörten. Dementsprechend waren 1867 sechs der acht Regierungsmitglieder Aristokraten: der Premier Andrássy Gyula war Graf von Sâncrăieni[2] und von Krásna Hôrka[3] (Révai Nagy Lexikona, I Kötet, o.J.: S. 600–602), der Innenminister Wenckheim Béla war Freiherr (Révai Nagy Lexikona, XIX Kötet, o.J.: S. 531), der Minister neben dem König Festetics György László war Graf von Tolna[4] (Révai Nagy Lexikona, 1913: S. 456), der Finanzminister Lónyay Menyhért war Graf von Nagylónya und Vásárosnamény[5] (Révai Nagy Lexikona, 1915: S. 846), der Minister für öffentliche Arbeiten und Verkehr Mikó Imre, geboren in der Gemeinde Zăbala, im Kreis Covasna (Rumänien), war Graf von Hăghig[6] (Fürstenburg oder Fürstenberg) (Révai Nagy Lexikona, VIII Kötet, o.J.: S. 748), und der Kultus- und Bildungsminister Eötvös József war Freiherr von Vásárosnamény (Révai Nagy Lexikona, 1912: S. 529–532).

Unter diesen Umständen lösten sich die Redaktionen der Zeitschriften „Federaţiunea“ („Die Föderation“) (Neamţu, 2004: S. 334–386) und „Gura Satului“ („Die Stimme des Dorfes“) durch ihren kritischen Charakter los. Die Führungen der beiden Gazetten – zwei wichtige politische rumänische Pester Periodika in den ersten Jahren des dualistischen Regimes – begannen antiaristokratische Stellungnahmen akut zu propagieren.

Der Chef-Redakteur der Zeitschrift „Federaţiunea“ war Alexandru Roman – Lehrer an der Rechtsakademie in Oradea (Großwardein – Rumänien) und danach der erste festangestellte Professor am Lehrstuhl für rumänische Sprache an der Universität Pest („Familia” – „Die Familie“, Nr. 5 vom 31. Jan./12. Febr. 1893, Titelseite). Der erste Chef-Redakteur der Zeitschrift „Gura Satului“ war der berühmte Jurist, Schriftsteller und Journalist, Iosif Vulcan (Mihuţ, 2005: S. 222–243). Ihm folgte als verantwortlicher Redakteur der Arader Rechtsanwalt, Mitglied des ungarischen Parlaments und Publizist, Mircea Vasile Stănescu (Suciu, 1939: passim).

Nach der Gründung des dualistischen Regimes in Ungarn übernahmen die Vertreter der weltlichen Intelligenz und die Juristen die Führung der nationalen rumänischen Bewegung in Ungarn. Je mehr das

[2] Die Ortschaft, (auf Ungarisch „Csíkszentkirál), ist ein Dorf im Kreis Harghita in Rumänien.
[3] Das Dorf, (auf Ungarisch „Krasznahorka”), befindet sich in der Slowakei.
[4] Die Stadt Tolna befindet sich im Kreis Tolna, in Ungarn.
[5] Kleine Ortschaften im Kreis Szabolcs-Szatmár-Bereg, in Ungarn.
[6] Der ungarische Name der Gemeinde aus dem Kreis Covasna in Rumänien ist „Hidvég“.

Regime versuchte, die gesellschaftliche und politische Bildung einer rumänischen Mittelkasse, die in der Periode des Absolutismus begann, zu erschweren, desto wichtiger wurde diese Aufgabe. Und das, weil die wenigen rumänischen Verwaltungsbeamten nach 1867 systematisch durch Magyaren ersetzt wurden. Andererseits waren jährlich ganze Serien rumänischer Hochschulabsolventen, die mit Hilfe der kulturellen rumänischen Stiftungen studierten, nach Rumänien ausgereist. Dort konnten sie viel leichter einen höheren Status anstreben. Allmählich wurden Rechtsanwälte die einzige gesellschaftliche Kategorie im dualistischen Ungarn, die mehr Freiheit zur Unterstützung des Nationalkampfs hatte (*Ibidem*: S. 13–14).

Die Journalisten der Zeitschriften „Federaţiunea“ und „Gura Satului“ äußerten sich als Vertreter der Juristen und der rumänischen Intelligenz allgemein, insbesondere jener, die eine weltliche Bildung besaß. Darum kritisierten sie die Tatsache, dass die wahren oder Möchtegern-Adligen, insbesondere nach der Einrichtung des dualistischen Regimes, eine höhere Rezeptivität für die Versuche der ungarischen Behörden äußerten.

Unter diesen Bedingungen bemühten sich die Redaktionen der beiden rumänischen Periodika, die Leser darüber zu informieren, dass die ungarischen Behörden in ihren Versuchen, die Rumänen zu entzweien, es vor allem auf die Vertreter der intellektuellen und politischen Eliten abgesehen hatten. Ziel der Regierung war es, den Widerstand der Rumänen gegen die Magyarisierungspolitik und die geplanten oder bereits implementierten antirumänischen Rechtvorschriften, zu schwächen oder ganz zu eliminieren.

Die Führung der Zeitschrift „Gura Satului“ zögerte nicht, den ungarischen Premier, Graf Andrássy Gyula, als „großen Zauberer“ zu bezeichnen, der einige Rumänen „mit Geld und Sternen“ verlockte, ihm zu dienen („Gura Satului“, Nr. 7 vom 27. Febr./4. März 1868, S. 27). Die Redakteure der Gazette warnten davor, dass die von den Führern verschenkten Belohnungen, die aus „Titeln, Orden, Kreuzen […] Subventionen und Apanagen“ bestanden, immer von Dienstbarkeit begleitet wurden („Gura Satului“, Nr. 33 vom 19. Sept./1. Okt. 1869, Titelseite).

Auch die Redaktion der Zeitschrift „Federaţiunea“ behauptete, dass die Initiative der ungarischen Behörden, einigen Rumänen verschiedene Titel und Orden zu schenken, lediglich ein Versuch der Regierung war, die Nation zu entzweien. Darum wünschten sich die Journalisten, dass „Orden, Kreuze und Sterne nicht unter Rumänen Wurzeln fassten“ und dass man „ihnen keinen größeren Wert zuschrieb, als sie tatsächlich hatten”. Ein Argument der Redakteure war, dass „die Verdienstorden nicht an der Brust hängen sollten“, weil „ihr Platz das Bewusstsein

war." Ein anderes Argument war, dass „die Auszeichnungen [im Allgemeinen] auf Vorschlag des Ministers neben Seiner Majestät" verliehen wurden. Diesen betrachteten die Redakteure als einen echten „Minister der menschlichen Eitelkeit". Folglich behaupteten die Journalisten, dass es sehr traurig war, festzustellen, dass die Rumänen sich, insbesondere in jenen schweren Zeiten für die Nation, verschiedene Titel und Orden wünschten („Federaţiunea", Nr. 46–378 vom 17./29. Mai 1870, S. 181).

Vielsagend ist auch eine Zeichnung, die im Frühling des Jahres 1867 unter dem Titel „Eine alte Geschichte", in der Zeitschrift „Gura Satului" publiziert wurde. Die graphische Darstellung suggerierte, dass es den ungarischen Behörden, nur mit Hilfe von Verrätern gelungen war, die Autonomie Siebenbürgens – versinnbildlicht durch einen Baum- zu vernichten („Gura Satului", Nr. 19 vom 11./23. Mai 1867, S. 108). Im Zusammenhang mit den Vertretern der Rumänen, die sich am anfälligsten gegen Verrat erwiesen, erwähnte die Redaktion in den ersten Reihen diejenigen, die saßen am Adel festhielten. („Gura Satului", Nr. 43 vom 5./17. Dez. 1868, S. 167).

Dennoch informierten die Redakteure nuanciert das Publikum über die Strategien der ungarischen Behörden, um politische Vertreter der Rumänen – insbesondere jene die Meinungen propagieren konnten – zu korrumpieren. Dies geschah durch die Verleihung einiger Adelstitel. So suggerierten die Journalisten die Tatsache, dass der vorherige Besitz oder die Annahme solcher Titel keine, zumindest keine sofortige, Magyarisierung ihrer Nutznießer[7] implizierte. Und das, weil die meisten Rumänen, die dem Adel angehörten, die einzige offizielle Sprache in Ungarn gar nicht beherrschten. Diese Situation war häufiger im Gebiet Maramuresch anzutreffen. Einschlägig in dieser Richtung war der Bericht eines Redakteurs über die Versammlung des ASTRA[8], die im Sommer 1869 in Şomcuta Mare („Großhorn" – im Kreis Maramuresch – Rumänien) stattfand. An dieser Veranstaltung nahmen auch rumänische Adlige aus Chioar[9] teil. In Anbetracht der Tatsache, dass die Ballgäste abends, nach der Versammlung, Ungarisch sprachen, kommentierte ein

[7] Die rumänischen Adligen wurden in der Zeitschrift als „nemeşi" bezeichnet. Die Redakteure benutzten auch ironische Spitznamen wie: „cavalerissimi", „excelentissimi", „ilustrissimi" und Besitzer eines Adelsdiploms, das auf „Hundehaut" gedruckt wurde – eine Andeutung auf das Verfassen der Adelsdiplome auf Pergament u.a..

[8] ASTRA steht für den „Siebenbürgischen Verein für Rumänische Literatur und Kultur des Rumänischen Volkes", der 1861 in Sibiu (Hermannstadt – Rumänien) gegründet wurde. Der Verein war sehr wichtig für die spirituelle und politische Emanzipation der Rumänen die westlich der Karpaten wohnten.

[9] Ein historisches Gebiet Rumäniens, das sich in den heutigen Kreisen Cluj (Klausenburg) und Maramureş (Maramuresch) befindet.

Journalist, ironisch, dass „die armen Ritter viel Arbeit hatten, wenn sie die Sprache des ehrlichen Árpád nicht kannten" („Gura Satului", Nr. 28 vom 10./22. Aug. 1869, S. 111).

Gleichzeitig veröffentlichte die Redaktion der Zeitschrift „Gura Satului" 1868 auf einer April-Titelseite das Geständnis eines rumänischen Adel-Mannes in Form eines Pamphlets. Dieser scheute sich nicht zu gestehen, dass er bereit zur Verleugnung seiner nationalen Zugehörigkeit und zur Verbrüderung mit den fremden Vertretern war, wenn ihm die ungarischen Behörden ein gutes Amt anboten. Anderseits manifestierte derselbe rumänische Adlige heuchlerisch seinen Nationalismus. Er unterstrich auch, dass er die Politik der Regierung, im Gegenzug einer „herrschaftlichen Stelle", aktiv propagierte („Gura Satului", Nr. 13 vom 12./24. Apr. 1868, Titelseite).

Die Journalisten erwiesen sich nicht toleranter gegen rumänische Rechtsanwälte, die als Abgeordneten die ungarischen Entwürfe für einige gesetzlichen Regelungen, gegen die Interessen ihrer Nation, akzeptierten. Und das, weil sie im Gegenzug dafür Adelstitel von der Regierung anstrebten. In diesem Sinne verspotteten die Redakteure der Zeitschrift „Gura Satului" den Banater Juristen und Abgeordneten Vichentie Bogdan[10] (Popovici, Iudean, 2011: S. 138–139). Laut den Journalisten sagte der Abgeordnete einem guten Freund, dass er bei der Abstimmung über die gerichtliche Veranstaltung[11] „eine Freiherrkrone durch die Luft schweben sah, die genau auf seinem klugen Kopf landete". („Gura Satului", Nr. 23 vom 1./13. Juli 1869, S. 91).

In derselben Zeitschrift, drückte sich die Figur „Gura Satului" – die manchmal mit dem Chef-Redakteur Iosif Vulcan identifiziert wurde, wie folgt sarkastisch aus: er erkannte dass er Angst davor hatte, bei der Versammlung des ASTRA Vereins von „den Brüdern aus Şomcuta" geadelt zu werden. Doch tröstete sich die Figur, denn sie erinnerte sich an die Tatsache, dass sie nie für die Interessen der Magyaren gekämpft

[10] Man findet seinen Vornamen auch in der Form von „Vincenţiu". Der rumänische Rechtsanwalt stammte aus Comloşu Mare (Grosskomlosch oder Großhopfendorf im Kreis Timiş). Er war Abgeordneter zwischen 1869–1872 und 1872–1875.

[11] Laut Gesetzesartikel IV/1869, über die gerichtliche Veranstaltung, wurde die Bestimmung der Richter eine Aufgabe der ungarischen Regierung. Folglich entwickelten sich die Voraussetzungen dafür, dass Magyaren diese Ämter, auch in den Verwaltungseinheiten, die mehrheitlich von Rumänen bewohnt wurden, besetzten. Die unglückseligen Auswirkungen für die Rumänen einiger den Angaben des Gesetzartikels wurden von den Redakteuren der Zeitschriften „Federaţiunea" und „Gura Satului" prompt dem Publikum enthüllt sowohl in der Periode der Verhandlungen des Gesetzentwurfes als auch nach seiner Annahme im ungarischen Parlament („Federaţiunea", Nr. 67 vom 15./27. Juni 1869, Titelseite; „Federaţiunea", Nr. 99 vom 29. Sept./11. Okt. 1871, Titelseite).

hatte und folglich kein Mitglied des Adels werden konnte. Ironisch behauptete „Gura Satului", dass den Organisatoren der Versammlung des ASTRA Vereins ein Fehler unterlaufen wäre, weil sie vergessen hatten, früh anzukünden, dass man dort Adelstitel verteilen würde, andernfalls hätten sicher „viele Rumänen aus den nahe gelegenen Komitaten" an dem Ereignis teilgenommen. („Gura Satului", Nr. 29 vom 18./30. Aug. 1869, Titelseite).

Unter der Tarnkappe eines witzigen Dialogs unterstrichen die Redakteure der Zeitschrift „Gura Satului", dass die Verleihung einiger Adelstitel eine Belohnung seitens der ungarischen Behörden für die Propagierung eines treuen Verhaltens der fremden Staatsmacht gegenüber, darstellte. Ironisch drückte einer von den Journalisten seine Hoffnung aus, dass die Regierung ihn veredeltet wäre, wenn ihm den rumänischen politischen Anführer Ilie Măcelariu, durch „einen väterlichen Rat", unterwürfig vor den ungarischen Behörden zu sein zu determinieren gelungen würde. Eine derartige Errungenschaft wurde in jener „demokratischen" Ära als sehr nützlich empfunden. Der Journalist präzisierte noch, dass er sich bezüglich eines Wappens mit dem Banater Rechtsanwalt und Abgeordneten Aloisiu Vlad von Sălişte[12] beraten würde. Der Redakteur argumentierte sarkastisch, dass dieser rumänische Parlamentarier ein Experte in Sachen der Heraldik war („Gura Satului", Nr. 22 vom 23. Juni/5 Juli 1869, S. 87).

Die Verachtung der Redakteure der Zeitschrift „Gura Satului" gegen die Landsleute, die meinten, dass ein solcher Adelstitel einen Vorteil im Umgang mit den ungarischen Behörden darstellte, lässt sich auch aus einer Nachricht herauslesen, derzufolge sich ein Einwohner aus Chioar um eine Stelle im Finanzministerium beworben hätte. Er präzisierte in seiner Bewerbung, dass er Mitglied des Adels war. Die Journalisten schrieben sardonisch, dass der Bewerber nach Pest reiste, weil das Ministerium „wünschte, auch seine Hundehaut[13] zu sehen" („Gura Satului", Nr. 23 vom 4./16. Juni 1870, Titelseite).

Die nahezu vollständige Inkompatibilität zwischen dem Wunsch einiger Rumänen, Adelstitel zu erzielen und ihrer Kapazität, nationale Gefühle zu entwickeln, wurde in derselben Zeitschrift ausgedrückt. In

[12] Aloisiu Vlad wurde von den Journalisten der Zeitschrift „Gura Satului" mit groben Worten angefahren, weil er beanspruchte, dass sein Adelstitel ein Ruhmtitel war. Darum gaben ihm die Journalisten spottisch die folgenden Spitznamen: „der Adel der Nation", „Herr Nobiliolad von Nemesfalvy", „Nobiliolatu" oder „Aloisiu WWWlad, Adel von – weiß man nicht woher".

[13] Andeutung auf die Papiere die einen Adelstitel bestätigten – in der Regel wurden diese auf Pergament geschrieben. Die Redakteure behaupteten spöttisch, dass dieses Material „Hundehaut" gewesen wäre.

diesem Sinn wurde eine Beurteilung publiziert derzufolge die Nationalgefühle im Haţegului Gebiet („Wallenthal“) nicht so stark waren, weil dort einige Bewohner es vorzogen, Adel anstatt Rumänen zu sein („Gura Satului”, Nr. 39 vom 27 Sept./9 Okt. 1870, S. 156).

Die Analyse der obengenannten Stellungnahmen, die in den rumänischen Periodika „Federaţiunea“ und „Gura Satului“ propagiert wurden, hebt die Tatsache hervor, dass die von den Redakteuren promovierte antiaristokratische Orientierung, ausschlieβlich von der Konjunktur determiniert wurde. Diese Orientierung lässt sich durch den Zusammenhang zwischen den antiaristokratischen Stellungnahmen und den Risiken des Aufstiegs einiger Landsleute in den Reihen der Aristokratie mit Hilfe der ungarischen Behörden, erklären. Diese Risiken bedrohten die Bemühungen um Bewahrung und Entwicklung der rumänischen nationalen Spiritualität.

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# General Considerations on Matrimonial Regime under the Provisions of the New Romanian Civil Code. Mutual Implicit Mandate between Spouses*

Miron Gavril Popescu**

**Abstract:**
Without being provided with a legal commitment in formal terms of *mutual implicit mandate between spouses*, the new Romanian Civil Code establishes, under the provisions of art. 345–347, included in Book II (Second Book) – *About Family*, Title II (Second Title) – *Marriage*, Chapter VI – *Patrimonial rights and obligations of the spouses*, second section – *Legal Matrimonial Regime.*

Though, related to the mass of common goods, *lato sensu*, spouses are enabled with the same patrimonial rights and obligations, the legislator operates a distinction, according to the type of legal act concluded by one of them. Thus, each spouse may freely use, preserve, administer common goods, under the law requirements, but the spouse cannot conclude papers of disposition, with reference to the family goods, without the consent of the other spouse. The present article analyses equally, the elements that form the common law incident to mutual implicit mandate between spouses, including legal sanctions suitable to states of inobservance and the particular rules, waiving from the general civil principles.

**Keywords:** matrimonial regime, matrimonial property regime, mutual implicit mandate between spouses, juridical act, nullity

In the field of the institution of marriage, the New Civil Code makes a number of changes and completions designed to clarify some aspects which, in the regulation of the Family Code, could only be inferred by way of interpretation.

The regime of legal community is governed by articles 339–359 NCC and is applicable when the spouses or future spouses do not choose another regime by matrimonial agreement and also in the case of the matrimonial convention nullity.

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This regime has not changed radically as a result of the entry into force of the New Civil Code, the new elements introduced mainly referring to the regulation and exercise of disposition rights, of administration and use of the spouses' property.

Giving way to the exclusive mandatory legal matrimonial regime (under the provisions of Family Code recalled by the New Romanian Civil Code, there was only one legal, exclusive, mandatory matrimonial regime imposed by the legislator as marriage effect, Vasilescu, 2003: 258), the Romanian legislator furnishes the spouses with the freedom of choosing the appropriate rules of governing their patrimonial reports.

To the fore of the New Romanian Civil Law dedicated to the effects of marriage, one may notice an increased concern of the legislator materialized in widely and elaborately enacting the patrimonial rights and obligations of the spouses (there are 61 articles from 312 to 372 included in The New Civil Code, unlike only 8 articles of Family Code). It also may be noticed, the elements of absolute novelty as *conventional and judicial mandate* (art. 314–315 NCC), *patrimonial independence of spose*s (art. 317 NCC), *income got from the job*(art. 327 NCC), *the preciput clause* (art. 333 NCC), *list of mobile goods* (art. 361 NCC) etc.

Concurrently, the legislator focuses on the preventive way of enacting some civil institutions that have generated various and multiple lawsuits.

Giving, thus an answer to the questions raised by doctrine and the needs prompted by case law, the New Civil Code ensures juridical solutions to fundamental issues derived from *the acts of disposal that are seriously threatening family interests* (art. 316 NCC), *right to information* (art. 318 NCC), *family residence*(art. 321–324 NCC), *each spouse's work done in the house-hold and for bringing up the children* (art. 326 NCC), *juridical character of work incomes and those asimilated* (art. 341), *nullity of disposal and entailed acts of common assets without both spouse consent* (art. 346–347 NCC) and *company intake of common assets* (on company, association establishing art. 348 NCC).

Without being provided with a legal commitment in formal terms of *mutual implicit mandate between spouses*, the new Romanian Civil Code establishes, under the provisions of art. 345–347, included in Book II (Second Book)- *About Family*, Title II (Second Title) – *Marriage*, Chapter VI – *Patrimonial rights and obligations of the spouses*, second section – *Legal Matrimonial Regime*.

Though, related to the mass of common goods, *lato sensu*, spouses are enabled with the same patrimonial rights and obligations, the legislator operates a distinction, according to the type of the legal act

concluded by one of them (Bacaci; Dumitrache; Hageanu, 2012). Thus each spouse may freely use, administer common goods, under the law requirements, but the spouse cannot conclude papers of disposition with reference to the family goods without the consent of the other spouse.

In order to supplement the Civil Code's provisions, the doctrine has defined the mutual implicit mandate of spouses as a relative assumption (*iuris tantum*) which entails every spouse to use, administrate or alienate common assets, being presumed that he/she has the consent of the other spouse. In this context, strictly juridical, the mutual implicit mandate represents *an exception to the Equality Principle of Spouses* stipulated by art. 308 NCC *spouses decide on mutual agreement about all aspects of marriage.* The main juridical effect originates by this exception is to facilitate and to protect civil circuit. Concurrently, this provision protects the third parties acting in good faith.

Thus, as an exception to the above-mentioned principle, on the strength of the mutual implicit mandate, every spouse can decide himself/herself, the other spouse's consent not being required. He/she may freely use and administer common goods.

By comparison with art. 35 Family Code, one may notice while the provisions of Family Code generally mentioned the juridical acts (use, administer, disposal), that can be concluded by one spouse consent, the new Civil Code focuses on limitative and *expresis verbis* acts that may be the object of mutual implicit mandate. Essentially, as we already underlined, mutual implicit mandate represents an exception to The Principle of Juridical Equality of Spouses; the exceptions for being of strict interpretation and application, must have a limitative character. For this reason, the new legislative technique adopted by the Romanian law giver, proves to be judicious and appropriate.

The doctrine (Hageanu, 2012) interpreted that, according to New Romanian Civil Code, in the context of legal matrimonial regime, the mutual implicit mandate finds it legitimation related to the following juridical acts concluded only by one of the spouses, that concern common assets: *acts of use* [art. 345 par. (1) teza I]; *acts of conserving, administration and acquisition* [art. 345 par. (2)]; *alienation on onerous purpose*, of *common movable property when it is not subject to any publicity-related formalities* [art. 346 par. (2) 1st thesis]; *usual gifts* [art. 346 par. (3)].

Actually, even when considering the above-mentioned circumstances, if one of the spouses proves express opposition on concluding the act, that act cannot be validly concluded by only one consent.

This aspect ensues from the relative character of the presumption of mutual implicit mandate (*iuris tantum*).

For being a relative presumption, it can be overturned, by disposing the opposite proof, i.e. by averring the fact that the other spouse went expressly against concluding the act related to joint property assets.

Instead, the same doctrine pointed out that express agreement of spouses is required for concluding the following acts: of *changing the destination of common goods* art. 345 par. (1) 2nd thesis]; of *disposal related to rights on the matrimonial home, of removing or alienating the goods that furnish or decorate it*, [art. 345 par. (3) in conjunction with art. 322 par. (1) şi (2)], of *alienation or entailing with real-estate rights the common goods* [art. 346 par. (1)], *of non-onerous disposal acts of common movable and immovable assets when they are subject of publicity-related formalities* [art. 346 par. (2) *per a contrario* interpreted], *of disposal on common assets as company intake or for getting shares, or stocks* [art. 349 par. (1)]. Sinthetizing, according to legal provisions, we may operate a distinction on the common or individual way the spouses can act depending on the sort of act that will be concluded: preservation, administration or disposal act.

Hence, it rallies to the principle *every spouse is allowed to use the common good without the express consent of the other spouse* ( art. 345 par. 1 NCC), indifferently of the nature of good, *movable or immovable*, and the sort of act, i.e of *preservation, administration or acquiring.*

*The acts of preservation and administration of common goods*, (being acts that profit both spouses for having as the fundamental goal maintenance and common benefit obtaining resulted from appropriate use, according to their destination) may furthermore be concluded without the express consent of the other spouse (art. 345 par. 2 NCC).

On the same judgement, considering the act of acquiring assets as an act of common patrimony administration, the provisions of art. 345 line. 2 NCC, allows spouses to procure common goods, regardless of their nature: movable or immovable.

The spouse who did not participate to act a legal concluding, his/her interests being harmed by that legal act, can only claim damages from the other spouse, *without affecting the rights of third parties in good faith* (art. 345 par. 4 of the New Civil Code). Article 345, par. 4 provisions are set to equally facilitate civil circuit and to protect both spouses and third parties interests.

On the other hand, *changing destination of a common goods is assimilated to disposal acts*, the law being imperative on stressing as mandatory the mutual agreement of spouses (art. 345 parag. 1 NCC).

When it comes *to disposal acts*, the mutual agreement of spouses is expressly requested.

The provisions of art 346, par. (1) NCC embodies the common law, emphasizing the rule: *the acts of alienation or entailing with real rights whose object are common goods can be concluded only with express consent of both spouses. Thus,* every spouse may participate to act concluding in person or by means of legal or conventional mandate.

As any important rule, this too, has some must – know exceptions:

*The first exception* stipulated on art. 346 par. (2) NCC applies to *onerous disposal acts of common movable assets when they are not subject of publicity-related formalities.*

The act may be concluded with the consent of only one spouse, under the presumption of mutual implicit mandate. This provision underlines both the exceptional and the limited character of the exception related to two aspects: the nature of the goods (only the assets that are not subject of publicity-related formalities) and the type of the act to be concluded (only acts of disposal of onerous title, the non-onerous acts biding under the provisions of general juridical regime).

*The second exception*, provided by art. 317, par. (2) and (3) NCC, concerning mutual agreement of spouses in case of disposal acts whose object is represented by common assets, emphasizes the faculty of each contracting part of concluding and freely ruling *the amounts relative to personal bank accounts*, opened during legal matrimonial regime span, without the other spouses consent.

The provisions of art. 346 par. (3) set up the *third exception*, related to *ordinary gifts*.

I strongly believe that the notion of ordinary gifts will engender case law distinct solutions, as long as the legislator did not established the nature and the content of this term.

Hence, the significance of *ordinary* will be treated according to social-economical context, the unwritten law, the statute of the spouses, the receiver of the gifts etc. for each particularly case etc.

*The fourth exception* is situated on the field of *company intake of common assets* (art. 348 NCC). Placing intake regime on disposal act category, Romanian Civil Code establishes the principle of mutual consent related to it, too. The legislator operate no distinction between diferent category of goods, movable or imovable. Under the same rules, the legislator places the money intake, aspect that places this institution under common law regime.

Thus, the party who brings such an asset as a contribution to the capital of a company, or uses that asset for the acquisition of shares,

must obtain the prior written consent of the other party. If the other party has not given consent then the contribution is invalid.

Accordingly, when it comes to immovable goods we shall apply the rule of mandatory written consent, drawn up in front of the public notary and written in The Land Registry Book.

When it comes to movable assets, we will distinguish between two categories: those who are subject of publicity-related formalities – in such case mutual express consent being compulsory – and those who are not subject of publicity-related formalities – in the last case the mutual implicit mandate being presumed (art. 346 NCC).

The final item of art. 349 NCC, par. (1) which sets up the principle related to the spouse who gave not his written consent on company common goods disposal acts, stresses the written form imperative, equally *ad probationem* and *ad validitatem*, suitable to all circumstances when mutual express consent is required).

When comes to *mortis-causa juridical acts*, though the legislator declares that they belong to disposal acts category, each spouse has his own, individual the rights, incompatible with any form of censorship carried ou by the other spouse. This is *the fifth and last exception* set up by Romanian Civil Code legislator.

When the rules of the present section are infringed, *the sanction* imposed by the legislator is *relative nullity* ( provisions of art. 347 NCC). The act may be confirmed according to the provisions of art. 1262–1263 NCC. For reasons related to civil circuit security, the law protects *bona fide* third parties, from the negative effects of annulling the act.

The spouse who did not participate to act a legal concluding, his/her interests being harmed by that legal act, can only claim damages from the other spouse, *without affecting the rights of third parties in good faith* (art. 345 par. 4 of the New Civil Code).

As a general rule, the relative nullity applies to all circumstances of this kind, *excepting* the context *commercial company transactions developed on a organised market*. Thus, the spouse who did not express his/her consent to participate in legal act concluding, his/her interests being harmed, can only *claim damages from the other spouse, without affecting the rights of third parties in good faith*.

The doctrine (Filipescu, 2007) underlines that the sanction of relative nullity comes against the non-observance of diligence obligation and bad faith proven by the spouse who even if he/she intended to carry out a legal obligation did not use all the necessary diligences for obtaining the other spouse consent. E.g. In this case may be the spouse

who sold a common asset for carrying out a contractual statement in benefit of third parties.

As the doctrine (*Ibidem*) has already emphasized, the solution seems to be inappropriate. Hence, the spouse who did not express his consent, being considered third parties beside the concluded act, he/she is not allowed to act against the third by promoting a legal action.

The provisions of art. 347, par (1), interpreted *per a contrario* and *a fortiori,* entails the conclusion that the unnecessary act, according to the law, stays under absolute nullity. E.g. when one of the spouse, without the other consent, alienates a common asset, and wastes the money. Another interpretation is not acceptable for a just juridical point of view.

Nevertheless, the specialized literature makes reference to the existing disaccord between the provisions of art. 347 par. (1) the provisions of other article. The difference between *the express consent of the other spouse* and *spouses agreement* comes from the sematic field and shall imply different juridical meanings.

Obviously, in strictly juridical terms, one cannot put the sign of equality between *consent* and *juridical will.* Hereby, it is universally acknowledged that the *juridical will* represents the sum of *consent and intention.* Hence, the juridical will means the general, while the consent means the particular.

For optimizing the accuracy of the legal notion, as a *law ferenda* supply, the legislator may rewrite art. 347 par. (1), therefore, alluding to juridical acts concluded by one spouse without the other agreement.

*In conclusion*, the novelty of the new Romanian Civil Code which reformed the regulation of the Family Code of patrimonial relations between spouses in Romania, rests in the possibility of future spouses to choose between several matrimonial regimes, responding thus to the continuous need for adaptation of existing legislation to socio-economic needs and to the trends manifested in this field at European level.

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# CULTURAL STUDIES. THE 230TH ANNIVERSARY OF MOISE NICOARĂ

1784–1861

# Vasile Mangra and the Personality of Moise Nicoară*

Ioan Bolovan**, Marius Eppel***

**Abstract:**
Besides his political activity and ecclesiastical career, Vasile Mangra remains known as an outstanding scholar, thanks to his manifold scientific concerns, illustrated through his studies on history, theology, etc. Vasile Mangra manifested a special interest in the personality of Moise Nicoară. Thus, among Mangra's priorities in the field of historical research was also the restitution of the manuscripts left by the "great representative of the Romanian nation". It was a pioneering work because, to that date, historiographical references concerning Moise Nicoară had been, if not entirely absent, then at least rather sparse. Thus, Mangra's great merit resided in his endeavor to convey to posterity pages from the life of Moise Nicoară. The manner in which he carried out that project complied with the prerequisites of positivism, for Mangra placed special emphasis on as accurate as possible a retrieval of Nicoară's documents, which largely consisted in his correspondence. In any case, he relaunched the historiographical debate about Moise Nicoară and this is, perhaps, Vasile Mangra's undeniable merit from the period preceding the first global conflagration.
**Keywords:** Vasile Mangra, Moise Nicoară, historiographical references

Vasile Mangra was, undoubtedly, a fascinating, complex and, at the same time, complicated personality in the context of the Transylvanian Romanians' modern history. Besides his political activity and ecclesiastical career, he remains known as an outstanding scholar, thanks to his manifold scientific concerns, illustrated through his studies on history, theology, etc. (see Eppel, 2006; Eppel, 2012). Vasile Mangra manifested a special interest in the personality of Moise Nicoară. Thus, among Mangra's priorities in the field of historical research was also the restitution of the manuscripts left by the "great representative of the Romanian nation". It was a pioneering work because, to that date,

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historiographical references concerning Moise Nicoară had been, if not entirely absent, then at least rather sparse. Thus, Mangra's great merit resided in his endeavor to convey to posterity pages from the life of Moise Nicoară. The manner in which he carried out that project complied with the prerequisites of positivism, for Mangra placed special emphasis on as accurate as possible a retrieval of Nicoară's documents, which largely consisted in his correspondence. The study, simply entitled "Moise Nicoară", which Mangra published in the pages of *Tribuna* from Arad, was not intended as a complete, comprehensive presentation of the life and activity of the man of culture but, rather, as a brief "overview" thereof. Mangra felt compelled to emphasize a few aspects: that Nicoară was "the first Romanian teacher this side [of the mountains] and the precursor of George Lazăr in Wallachia", that he had written a comprehensive treatise on *Rural Economy* (1836) and provided a translation of the text of the Transylvanian Romanians' political memorandum of 1791, "Suplex Libellus Valachorum Transilvaniae" (in "Tribuna", XII, No. 1 of 1/14 January 1908: 2).

In his approach, Mangra highlighted the relations of friendship and cooperation that existed between Moise Nicoară and Petru Maior, the two leaders of the Romanian national revival. This is worth noting because although Moise Nicoară was Orthodox and Petru Maior belonged to the Greek-Catholic Church United with Rome, the two militants had a relationship of friendship and respect, as well as of mutual support in the service of the nation. When he reconstructed this beautiful connection between the two scholars and "soldiers" devoted to the Romanian national cause, Mangra relied on a corpus of about 22 letters Petru Maior had addressed to Moise Nicoară between August 1815 and January 1818[1]. Of these, he focused on the letter Maior had sent Nicoară from Buda, on 6 February 1816, referring to the investigation that the printing house in Buda had carried out, in January of the same year, on the books of Dimitrie Tichindeal and Dositei Obradovici. Maior manifested an increased interest in Kopitar's "Anticritica" to "Reflections", requesting Nicoară to send him a copy as soon as possible, even in duplicate, but asked him to translate it "into Latin, so that I may understand it and, thus, will you send both to me, for I wish to see displayed there what has afflicted his heart". Based on information taken from the work *Barth Kopitars Kleinere Schriften von Fr. Miklosich* (Vienna, 1857), Mangra detailed the above. Thus, we find

[1] The letters are presented extensively by Nicolae Bocşan in the study *Petru Maior şi Moise Nicoară*, in *Slujitor al Bisericii şi al Neamului. Părintele prof. univ. dr. Mircea Păcurariu, membru corespondent al Academiei Române, la împlinirea vârstei de 70 ani*, Cluj-Napoca, 2002, p. 454–465.

that Bartolomeu Kopitar, the custodian of the imperial library in Vienna, had published, in 1813, a review on Maior's *Istoria pentru începuturile românilor* (*The History of the Romanians' Beginnings*), to which the latter had responded with *Animadversiones in recensionem*, etc., in 1814. Kopitar gave then a counter response, followed by Maior's "Reflections", *Reflecsiones in responsum Domini recensentis etc.* in 1815, in response to which Kopitar wrote an article entitled "Eine walachische Antikritik", in the journal *Wiener algemeine Literaturzeitung*, in 1816. Therefore, this was that *Anticrisin* that P. Maior asked M. Nicoară to have it translated into Latin (Mangra, in "Tribuna", XII, No. 1 of 1/14 January 1908: 4, note 19).

Vasile Mangra also made a brief description of the manuscripts from the Romanian Academy that were included in the same collection with those of Moise Nicoară. Thus, he informed researchers that in addition to Maior's correspondence with Nicoară, there were also found writings authored by Bishop Samuil Vulcan, as well as the correspondences of the professors Constantin Diaconovici Loga, Ioan Mihuţ, Dimitrie Ţichindeal, Iosif Iorgovici, Ioan Tomici, of George Chirilovici, the Archpriest of Caransebeş, of Teodor Serb, the Archpriest of Şiria and other such documents (*Ibidem*: 4). Mangra also brought into question, for clarification purposes, the exact date of Moise Nicoară's death. Based on research conducted in this regard, he stated that Nicoară's last note, present in manuscripts from the Romanian Academy, dated from 6 September 1851, insisting that all the letters published by Sever Secula were from the year 1850. According to the data published in Iosif Vulcan's "Panteonul Român" ("The Romanian Pantheon"), Moise Nicoară died on 1 October 1861, while "Enciclopedia Română" ("The Romanian Encyclopedia") stated that his demise had occurred in 1862. Mangra attempted to clarify this information discrepancy and, to that end, he again made reference to Nicoară's manuscripts. Among them, Mangra found a Berlin-based bookseller's account, *A. Asher et comp.*, from January 1860, with a note referring to several books: "Polemica", "Russica", "Slavica" et Turcica at the price of 1,936 thalers. However, according to his opinion, "we could hardly admit that Nicoară, still living, and poor and ageing, being 76 years old at the time, ordered so many books, but this may have been an older account of his, from the previous years, or some order that someone else may have placed" (Mangra, in "Tribuna", XII, No. 2 of 3/16 January 1908: 2).

Given the fact that the date of 3 November 1912 marked the one hundredth anniversary since the establishment of the Romanian Preparandia of Arad, "the first great Romanian school for the Romanians in the Banat and the parts of Hungary", Mangra came up

with a few proposals. Among them, mention should be made only of that which concerned the preparation of a monograph of the Romanian schools in Arad, the Preparandia and the Theological Institute, as well as of a monograph dedicated to Moise Nicoară, which he regarded as a priority (*Ibidem*). A receipt from 7 June 1909, signed by Ioan Slavici, reveals the fact that Mangra deposited into his account the amount of 1,000 lei for the completion of the research conducted at the Romanian Academy Library and for writing the monograph of Moise Nicoară[2]. Prior to that moment, however, Mangra had printed Nicoară's autobiography of 1836 in "Biserica şi Şcoala" ("Church and School"); in this autobiography, Nicoară gave a brief presentation of his life course, from his birth, on 29 November (old style) 1784, until his departure from the "Latin schools" in Oradea. The conclusion Mangra reached after perusing the highlights of Nicoară's life was that the latter "was an epochal man, through his achievements and his spirit, superior to all his contemporaries"[3].

Thanks to Vasile Mangra's intervention, the Diocesan Synod of Arad proposed, in its meeting of 23 April/16 May 1908, the establishment of a committee that would oversee the gathering of the necessary material for the two monographs and the drafting of these texts. Eventually, the decision was reached that these should no longer be two separate volumes, but that Moise Nicoară's activity should be presented in an extension to the monograph dedicated to the Preparandia and the Theological Institute. Unfortunately, however, only Nicolae Mihulin (1878–1941) expressed his desire to be part of the committee, even though his training was not that of a historian but of a geographer. In these circumstances, the Consistory of Arad had to launch a new contest for writing the monograph, setting the deadline for 30 June 1911. The only applicant for the competition was the priest Sever Septimiu Secula (1869–1912), who had collected, during the period in which he had functioned at the Romanian Academy Library, the documentary material about Moise Nicoară. Secula's passing away in 1912 transferred debt of compiling the monograph of the Preparandia and the Institute to Teodor Botiş (1873–1940), whereas the part on

[2] The letter is reproduced by Nicolae Bocşan, in *stud. cit*., p. 454, note 2.

[3] Vasile Mangra, *Biografia lui Moise Nicoară*, written by him, MS No. 2437 at the Romanian Academy, in BS, XXXI, No. 52 of 23 December 1907/5 January 1908, p. 3–7. For the entire issue, see Cornelia Bodea, *Moise Nicoară (1784–1861) şi rolul său în lupta pentru emanciparea naţional-religioasă a românilor din Banat şi Crişana*, Arad, 1943; Idem, *Moise Nicoară*, Bucureşti, 2001.

Nicoară Moise remained in abeyance (Vesa, 2006: 18–19; Suciu, Constantinescu, 1980: 546).

The precipitation of the political developments in Hungary and the impending outbreak of World War I left the issue of the monograph on Moise Nicoară unresolved. During those years, Vasile Mangra was involved in activities and responsibilities that made it impossible for him to continue historical research, an area in which he had registered many scientific achievements. In any case, he relaunched the historiographical debate about Moise Nicoară and this is, perhaps, Vasile Mangra's undeniable merit from the period preceding the first global conflagration.

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# Moise Nicoară and the Movement for a Romanian Bishop in Arad*

Nicolae Bocşan**

**Abstract:**
This study presents an episode in the movement for the organization of the Romanian national church, a major objective of the Banatian Romanians' movement for the affirmation of national identity through the church, for hierarchical separation from the Metropolitan See of Karlowitz, and for the appointment of bishops of Romanian origin. After the Paul Iorgovici moment (1795–1807), the emancipation of the Banatian Romanians was led by Dimitrie Ţichindeal (1812–1814) and Moise Nicoară (1814–1819). The movement for the appointment of a Romanian to the episcopal seat in Arad rallied the efforts of the Romanian elites in the Banat, Arad, Bihor and Transylvania, and was the expression of unprecedented collaboration between them, prompting the assertion of an ideology that foreshadowed the spread of early liberalism among the Romanians in the Habsburg Empire.
**Keywords:** Romanian national church, identity, emancipation

The movement for a Romanian bishop in Arad was an integral part of the Romanian national movement, which had asserted itself in the Banat ever since the late 18th century, though the action Paul Iorgovici had undertaken for the appointment of a Romanian school principal in the province, between 1795 and 1807 (Bocşan, 1978: p. 173–188). During this period, under the aegis of Enlightenment ideas, the Romanian national movement advocated the creation of its own national institutions, primarily cultural and ecclesiastical, which were the only possible institutions during the period of reaction instituted by Emperor Francis I.

The action led by Paul Iorgovici introduced a problem on the agenda of the Romanian movement that remained unresolved up until around the 1848 Revolution. It received the attention of the Viennese political

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circles of Count Stadion's regime, interested in supporting the national individualities on the ecclesiastical and cultural level, in the new context, marked by the influence of the French Revolution in the region. On the other hand, Vienna's interest in the Romanian question may also be explained through the trends of consolidating Catholicism on the Eastern border of the monarchy, as a reaction to the Russian expansion in Southeastern Europe.

The attention with which the Romanian problem was regarded in the Viennese circles after Horea's uprising is illustrated by the measures undertaken for the reform of Orthodox education. The years 1811–1812 were marked by the government's efforts in this regard, as attested by the plan for the organization of the Orthodox schools drawn up by Uroş Nestorovici, by the proposals submitted by Bishops Moga, Bob and Vulcan and by several Romanian scholars, such as Petru Maior (Bocşan, 1986: 329). In the aftermath of this period, there took place a reconsideration of the Romanian problem at the level of the central policy, manifested especially through the concern for improving the education system. In this context, the *Preparandia* (pedagogical institute) was established in Arad in 1812, as the first higher education institution for the Romanians in these territories. This was also a turning point for the national movement, because around it there coagulated a vibrant hub of the movement, active ever since the early years of the *Preparandia*.

After 1812, closely related to the school problem, the Romanian movement advocated the hierarchical separation from the Serbian Church and the formation of a national church. The Romanians' movement was supported by the Greek-Catholic Bishop Samuil Vulcan and was tacitly encouraged by the official authorities, political or ecclesiastical, which saw the Romanian action as an opportunity to weaken the resistance of Orthodoxy and facilitate Catholic proselytism. Only thus may be explained the Romanian requests for an audience in Vienna, almost all of them being mediated by Samuil Vulcan. This is confirmed by the letter the emperor addressed to Vulcan, requesting him to propose a candidate for the episcopal seat in Arad who was favourable to the Union (Botiş, 1929: 169). The Romanian undertaking was supported by the Catholic Archbishop Hohenwart, the Palatine of Hungary, the ministers and the officials of county, which justify the assumption that the authorities were driven by political and religious interests in supporting the Romanian cause. Moise Nicoară confessed to this in 1847, in his memoirs, writing in Constantinople that "A political-civil-religionary affair starts with only a few, under the influence and secret direction of the government or, in other words, of the Catholic

and United Party" (Bodea, 1943: 405). It should be noted that while the authorities supported the Romanian efforts, their involvement contributed to the split of the movement for a Romanian bishop in Arad.

The movement for the appointment of a Romanian bishop on the diocesan seat in Arad began in 1813, under the patronage of Bishop Vulcan and of the Viennese circles[1]. It was led, above all, by the teachers from the *Preparandia* in Arad, triggering the reaction of the Serbian hierarchy and of the school authorities. The ecclesiastical hierarchy denounced the action undertaken by Ţichindeal and Diaconovici Loga in 1813, accusing that it had secretly spread unrest among the priests from the eparchies of Vârşeţ, Timişoara and Arad. The teachers were accused of having instigated in the name of the "Romanian people", that they had agitated spirits and propagated Romanian nationalism, and that they "would like to make a petition on behalf of the Romanian people... so that in the future, they may have Romanians, not Serbs, at the helm of that nation, as the latter cannot speak Romanian and perform the service as the Romanians can, nor can they work for the good of the church and of the nation... a petition they dared to carry around the eparchies of Arad, Timişoara and Vârşeţ, urging the priests to sign it..." (Suciu; Constantinescu, 1980: 539).

The most active was Dimitrie Ţichindeal, characterized as a restless spirit in the official documents. He was at the forefront of the movement for a Romanian bishop in Arad from 1813 until 1815 (Bocşan, 1976: 127–147). In 1813, he protested against the ban on the use of the Romanian language in the church from Arad (Flora, 1967: 81) and completed the memorandum of the clergy in the diocese to the emperor for the appointment of a Romanian bishop. The Instance of the clergy, as it was called at the time, was written with the direct collaboration of Vulcan, who revised it and gave indications concerning the high officials to whom it should be submitted.

The "Instance" was already drawn up in December 1813, when several copies thereof were made. Its signing by the representatives of the clergy was completed in May 1814. Meanwhile, Ţichindeal had been

[1] For details on the movement for a Romanian bishop in Arad, see Iosif Vulcan, *Viaţa şi activitatea lui Dimitrie Cichindeal*, in "Analele Academiei Române. Memoriile Secţiunii literare", 1893, series II, tome XIV; Cornelia Bodea, *op.cit.*, passim; Avram Sădean, *Apostolatul primilor profesori ai Preparandiei noastre*, Arad, 1912; Idem, *Documente privitoare la istoria diecezei Aradului*, in "Anuarul Institutului teologic din Arad", 1916–1917; Ştefan Pop, *Frământări româneşti în jurul scaunului episcopesc de la Arad*, Arad, 1929; Damaschin Ioanovici, *Câteva momente din lupta pentru episcop românesc la Arad*, in "Revista teologică", 1916, X, No. 9–12, p. 160–191, No. 13–20, p. 239–275; R.S. Molin, *Afurisirea lui Moise Nicoară*, Oraviţa, 1925.

subjected to persecution by the school, religious and political authorities, being dismissed from his post as catechist of the *Preparandia*. In addition to this, the *Fables* published in Buda were banned and confiscated from him (Bocşan, 1976: 136).

Along with the desire for hierarchical separation, which represented the central objective of the Romanian movement, the problem of education continued to occupy an important place in the national program. In January 1814, the teachers championed the defence of the autonomy of the teachers' conference and militated against the abuses of the school principal (Vulcan, 1893: 342). In February the same year, the teachers claimed the positions of school principal in Lugoj for Constantin Diaconovici Loga and in Timişoara for Ioan Mihuţ (Radu, 1930: 101). In a letter of March 1814, Bishop Vulcan answered them that the Romanian requests had been forwarded to the high places, upholding the appointment of Romanians at the head of the two principalships (*Ibidem*: 102). The same answer was also forwarded to Ţichindeal (Vulcan, 1893: 289).

The Romanian movement for the appointment of a Romanian bishop entered another phase with the submission of the petition to the emperor. "The Instance of the Romanian clergy and people from the eparchy of Arad"[2], as it is known in the Romanian historical literature, demanded that a bishop from the ranks of the majority population should be appointed to the diocesan seat in Arad. Significantly, the petition was signed by "all the Romanian clergy and nation", numerous copies having circulated in the Banat, Arad and Bihor (Suciu; Constantinescu, 1980: 546). Although the petition was focused on occupying the episcopal seat in Arad by a Romanian bishop, this was an opportunity to present to Vienna the Romanian problem in all its complexity and the arguments in favour of the establishment of a national hierarchy. This was the most representative memorandum of the Romanians from the western areas, which was comparable with the Transylvanian *Supplex* in terms of its effects in society and the movement that developed around it, representing the head of a long series of memoranda that clamoured hierarchical separation and the formation of a national church.

The "Instance" was the collective work of a generation, with contributions from the Transylvanians as well. It was clearly inspired by *Supplex Libellus Valachorum* and the ideas of the time. The historical demonstration valorized the scientific contributions of the Transylvanian

[2] See the text of the memorandum in *Biserica şi şcoala*, 1878, No. 27–28; Ilarion Puşcariu, *Metropolia românilor ortodocşi din Ungaria şi Transilvania*, Tipografia Arhidiecezană, Sibiu, 1900, p. 3–9.

School, the Roman origins, primacy and continuity of the Romanians in these territories, the existence of a Romanian hierarchy before the arrival of the Serbs, and the religious union, due to which – the memorandum wrote – the Transylvanian Romanians had had "bishops belonging to their own nation". Added to this was the argument concerning the number of Romanians who represented the majority in the eparchies of Arad, Timişoara and Vârşeţ, but had been prevented from occupying the highest ecclesiastical offices. The memorandum used a modern political language, inspired by the Enlightenment, which heralded the spreading of early liberalism among the Romanians (Bocşan, 1982: 290–300).

The political circles and the Catholic ecclesiastical milieus supported the Romanian action for the reasons mentioned above. A significant letter is that which the emperor addressed to Count Kohary on 2 August 1814. It read: "On the content of this petition, the chancellery should give me, but without communicating anything to the Metropolitan, its well thought-out opinion. I should be informed, above all, of the manner in which I may convince myself whether there are, among the Romanian clergy, men who are worthy of the episcopal dignity and prepare, if they do exist, the appointment of a bishop from the bosom of this nation" (Bodea, 1943: 62). This path towards the appointment of a bishop through the Romanians' conversion to the Union was supported by Ţichindeal and the group of teachers revolving around him. Following the complaints filed by the political and the school authorities against him, he was compromised, and his access to the political circles in Vienna was practically shut down. The last petition Ţichindeal submitted in Vienna in 1815, for personal reasons, offered him the opportunity to once again bring to the attention of the official circles the appointment of a Romanian bishop and of Romanian school principals (Bocşan, 1976: 137–143).

Under these circumstances, Moise Nicoară imposed himself, in 1815, at the forefront of the Romanian movement for a Romanian bishop in Arad. This provided the movement with a different orientation, a different line of argumentation, and a different conception of the nation, as Nicoară refused the path of the union supported by Bishop Vulcan. He steered the Romanian fight in a direction that was independent of the interests manifested by various political and religious circles. He was a well-known figure among the Romanian intellectuals, with connections in the official circles of Vienna.

Moise Nicoară strengthened the collaboration with the teachers of the *Preparandia*, adopting a secular frame for his action, which widened the scope of its manifestation, both in terms of the participating forces

and in those of its programmatic objectives. The appointment of a Romanian bishop in the vacant seat from Arad remained a central goal, but it also became a pretext for depicting, to Vienna, the Romanian problem in Hungary in all its complexity. The social basis of the movement broadened significantly by rallying the participation of the Romanian professors, teachers, officials and landowners. The unrest among the primary teachers worried the local school authorities, which informed Uroş Nestorovici that there had been convulsions among the teachers. In a report submitted to the Locum Tenency Council, Nestorovici denounced the primary teachers Gheorghe Velea and Matei Cherciu from the Banat, claiming that they had been influenced by Ţichindeal "to carry out their seditious plan against the schools and attempt to break the Romanian nation from the Serbian one". He accused the two primary teachers of having convened, in September 1814, 30 other teachers to sign a petition, stating that "their audaciousness has got so far as to liken themselves to Horea and Cloşca" (Suciu; Constantinescu, 1980: 552–554). The spectre of the uprising was still present among the authorities, and Sava Thököly mentioned it when referring to the action of the teachers from the *Preparandia* (Popeangă, 1974: 63–64).

As the movement spread in all the dioceses with a Romanian majority population, it came to be supported by the Romanian circles in Buda, Pest and Vienna, enlisting, in one form or another, the efforts of Romanian leaders such as Petru Maior, Aron Budai, etc. Petru Maior carried out a permanent correspondence with Moise Nicoară. In one of the letters, Petru Maior wrote to Moise Nicoară: "Brother! The Romanians there, as far as I can see, are well invited for the Diocese of Arad... and whether they are United or not, they are Romanians, brothers together" (Bodea, 1943: 66).

The delegation sent to Vienna to support the Romanians' memorandum was invested with plenipotence signed by a large number of archpriests, priests, nobles and officials. It also enjoyed the adherence of the nobles and numerous adhesions of the communities in Arad and Bihor, mobilized by Archpriest Teodor Popovici, the priests Nicolae Suciu, Ioan Şerban, the teachers from the *Preparandia* and, especially, Ţichindeal, who was very active among the primary teachers and the priests (*Ibidem*: 161–166).

In addition to the desideratum of having a Romanian bishop appointed in Arad, in 1815 the movement supported the appointment of I. Mihuţ as principal in the school district of Caransebeş, Mihuţ being appointed to this post in 1816.

In the petitions submitted to the emperor in 1815, the school issue played an important role. On 27 November, the Romanian delegation in Vienna presented the emperor with a third memorandum for the defence of the national character of the *Preparandia*, proposing, among other things, that the Romanian clergy should be selected from among the graduates of this institute (*Ibidem*: 73). In the resolution to the emperor, the Hungarian Aulic Chancellery informing him that the memorandum did not provide sufficient arguments in favour of the complainants and suggested the convening of the metropolitan synod, which was to elect the Bishop of Arad (*Ibidem*: 75).

Faced with the objections of the Aulic Chancellery, Moise Nicoară asked all the Romanian scholars, including Maior, Mihuţ and Ţichindeal, for new evidence in support of the Romanians' requests. To the aforementioned were added Grigore Obradovici, Meletie Stancovici (the parish priest of Oradea), Ioan Şerban, Nicoară's colleague in the deputation from Vienna. In February 1816, I. Mihuţ wrote to Nicoară about a petition that had been sent, lost somewhere in Pest, and enumerated the requests it had included: the introduction of the Latin instead of the Cyrillic alphabet, the appointment of a Romanian bishop in Arad, of a Romanian principal at the Preparandia and to other school principalships (*Ibidem*: 197–190). Although he had been suspended and blamed for the "dangerous" ideas expressed in the *Fables*, which had also been distributed among the students from the *Preparandia*, Ţichindeal remained the most active in mobilizing the Romanians. In support of the delegation headed by Nicoară to Vienna, from January to August 1816, the former catechist travelled through the villages of the Banat, Arad and Bihor to gather new adherents, money and arguments. Like the actions of the teachers from the *Preparandia*, his activity was denounced as disruptive by the Metropolitan to the emperor (Bocşan, 1976: 144).

From January 1816 on, there appeared the first differences within the movement, due to differing views on the proposed objective: a group headed by Ţichindeal and Archpriest Teodor Şerban supported the Union, whereas another, to which Moise Nicoară and Ioan Mihuţ had adhered, upheld an action independent of the Greek-Catholic hierarchy and the maintenance of Orthodoxy. The decision reached by the Locum Tenency Council in October 1815 provided for the introduction of Serbian as the language of instruction in the *Preparandia*. Communicated to the teachers in February 1816, this decision triggered a vast resistance movement that rallied all the forces around it. Moise Nicoară was informed of these measures so that he could use them as arguments in his efforts from Vienna. The letter of the priests and the

archpriests from the Diocese of Arad from 4/16 April 1816 denounced the recent measures taken against the Romanians: the ban on the use of Romanian in the Orthodox churches in Arad, the measures against the Romanian *Preparandia* students who had sung in Romanian in the church dedicated to St. John, the prohibition of the Romanian language in the *Preparandia*, the dismissal of Ţichindeal etc. (Bocşan; Gyémánt; Faur, 1980: 193).

The electoral synod's approval for the filling of the vacant episcopal seats (Botiş, 1929: 175) transferred the centre weight of the struggle into the synod. The efforts made by the Romanian delegation there failed despite the fact that the instructions sent from Vienna were favourable to the Romanian case (Bodea,1943: 82 sq.). To the requests of the Romanians in the electoral synod was added the interventions of Professor Iosif Iorgovici with the representatives of the hierarchy and with the military command.

The teachers of the *Preparandia* were accused that together with some of the archpriests they had been sowing "some sinister ideas of separation" and that they had been instigating both the clergy and the Romanian people (Botiş, 1922: 40).

On 5 July 1816, a new petition was submitted to the Emperor on behalf of the clergy and the Romanian people, which, in addition to the older demands regarding the education system, requested that Moise Nicoară should be elected to the episcopal seat in Arad or, if that was not possible, that he should be appointed to the head of the Orthodox schools in Hungary, instead of Uroş Nestorovici (Bodea, 1943: 220–222).

A comprehensive 57-point petition entitled "The Reasons Determining the Romanian Clergy and People in the Diocese of Arad to Implore His Majesty to Deign Appointing to Them a Bishop Who Is Romanian by Nation and by Soul" was submitted by Moise Nicoară to the emperor in July 1816, requesting the appointment of a commission that would examine the Romanians' claims. The petition resumed the entire Romanian problem, mentioning the abuses and injustices done unto the Romanians and summarizing the information provided from all areas (*Ibidem*: 224–240). Professors Mihuţ, Iorgovici and Diaconovici Loga contributed with information. These reported abuses led the emperor to order the establishment of the required investigation commission (*Ibidem*: 89).

A strong effervescence seized the Romanian public opinion before the announced commission. The Romanian leaders conducted a major campaign to mobilize the population. I. Mihuţ carried a rich correspondence with the teachers in the Banat and the Arad area, indicating what attitude they should adopt, and the students or the

graduates of the Preparandia testified to that effect. In the autumn and winter of 1816, Nicoară travelled through the villages in the Banat and Arad area, partially also in Bihor, collecting signatures from the clergy and the people (*Ibidem*: 88). To this end, he was assisted by local teachers such as Luca Filip, accused of always seeking to instigate the clerics and the people, or Lazăr Roşu from Lipova, in whose house Moise Nicoară held a meeting with his adherents (Popeangă, 1974: 66). In the fall of 1816, Bishop Vulcan also intervened in Vienna in defence of the Preparandia and Ţichindeal (Lupşa, 1938: 806–807).

On 22 February/6 March 1817, during the audience with the emperor, Moise Nicoară submitted a 17-point memorandum, claiming that the commission's investigations should be expanded to the situation of the Romanian schools (Bodea, 1943: 93). In March 1817, the teachers tensed up again, especially about the loss of the autonomy of the teachers' conference, but in September they surrendered and accepted the Serbian language in the *Preparandia* as well as the limitation of the autonomy grated to the teachers' conference in favour of the local school principal (Bocşan; Gyémánt; Faur, 1980: 193–194).

In the summer and autumn of 1817, there is an obvious setback for the Romanian movement, caused by the intensified differences between the two groups or the surrender of leaders such as Archpriest Gh. Chirilovici and Professor Iosif Iorgovici. The danger that threatened the Romanians' movement was envisioned by Moise Nicoară. At the end of the year 1817, he addressed a pathetic warning, indicating the perils threatening the Romanian action, generated by the divisive policy carried out by the authorities: "And behold, the Diocese of Arad did many unknown things that came to light and unseen things that emerged in sight. Many foreigners rejoiced at this, many felt bad about this, for they did not want the Romanians to be enlightened at all, others, wishing to separate them from the Serbs, wanted to weaken them a little... Most of them thought this a better opportunity to bring this diocese to the Union... to turn into papists and, slowly converting into Germans and Hungarians, to obliterate the Romanian people. The Romanians are stirred and urged against the Serbs, the Serbs against the Romanians... and since both are weakening, they are offered as sacrifices to the enemies" (Bodea, 1943: 105).

The appointment of Iosif Putnic as administrator of the episcopal see in Arad confirmed the failure of the Romanian movement, which remained a precedent and an example for the Romanians in the other dioceses. The testimony of Ioan Tomici from Caransebeş is eloquent in this regard: "... we shall not budge or start anything; let's see what you

will accomplish there with the eparchy of Arad... then the Romanians' demands will spread more widely..." (*Ibidem*: 297).

The struggle for the appointment of a Romanian bishop in Arad was entwined with the action for defending the national character of the Romanian schools, for the national language and culture[3].

The political language of the memoranda drafter by Moise Nicoară anticipated the early liberalism among the Romanians in these areas, reflecting the progress of political ideology from Josephinism to liberalism. A text from 1819, *Consideraţiuni istorice asupra politicii de dezbinare religioasă întreprinsă de Habsburgi* (*Historical Considerations on the Divisive Religious Policy Undertaken by the Habsburgs*) (*Ibidem*: 354–372), reflected the transfer of ideology onto a political problem. The Habsburgs' religious policy was accounted for by Nicoară as an effect of the Russian victories in Southeastern Europe, which had led Vienna to proceed to the division of the Orthodox block in the monarchy, lest it should band together with the Russian expansion into the Balkans. In the arguments from this text, Nicoară raised a series of reasons pertaining to the arsenal of early liberalism in Austria.

However, the most well-articulated liberal conception, in a doctrinal sense, was that developed by Moise Nicoară in the memorandum of 15 August 1819 (*Ibidem*: 298–352). He addressed himself to the emperor as a citizen, as a deputy, as a representative of the Romanian people and clergy in the Banat and as a man who had "the right of being or of nature, which is given to and bestowed upon every man". In these positions, Nicoară refused to recognize the authority of the emperor, since he had deprived him of all justice and all the duties of the secular laws, "which I would invite to do me justice, as I also invite you, for you have robbed me of all intercessions that would have enabled me to demand my justice; you have blocked all the pathways opening before me and robbed me of all modes or powers of partaking of the good things and rights that belong to all citizens and that secular laws must ensure" (*Ibidem*: 299). This was the first text in the Romanian political literature in Hungary that had abandoned the tone of obedience to the emperor, accusing him of breach of contract, by invoking the natural rights, human rights and citizens' rights, which he specifically highlighted as: justice, resistance to oppression, the right to petition, the fundamental grounds of liberalism. Recourse to law was another frequently invoked reason. In a contractualist spirit, Nicoară defined

[3] In this sense, Moise Nicoară wrote that "The work of the Preparandia has been entwined with that of the diocese", *apud* Bodea, 1943: 341–342.

equality before the law, both for the emperor and for the citizen, drawing a distinction between the divine law, natural law and political laws. In a contractualist spirit, he argued that the rule of law justified the right of resistance of the people: "if we were not protected by the (law) emperor, then the people would be willing to compel and constrain him to that end".

Personal freedom was defined on the same legal grounds, another fundamental basis of liberalism, as a right "that any individual has on others and on the authorities, which should carry out their duties to him and defend the laws... that right... cannot be taken from anyone until it is proved that he has committed a criminal act or deed". In a similar sense, he wrote: "no harm and no greater injustice against all the secular and divine rights can be done... to someone except by judging and condemning him without listening to him and without his awareness of the reason underlying this" (*Ibidem*: 317). Another interpretation, based on the law, enlarged upon the theme of freedom in a more abstract sense: "liberty and full will without any hindrance against doing what the law entitles one, as well as full liberty, without any coercion, not to do that which the law prevents one from doing".

The memorandum of 1819 was an indictment against the emperor for having violated the terms of the social contract: "... let the path for requesting justice be erased, let all individuals be given back the natural law or the law of nature, which they had before the establishment of empires, so that they may be able to defend themselves as they can against oppression, persecution and injustice, if the empire cannot defend them, let them have the right to defend themselves to the best of their abilities..." (*Ibidem*: 306–307).

The movement for a Romanian bishop in Arad was the beginning of the action for hierarchical separation from the Serbian Church, a movement that had developed continuously in the Banat and in the Arad area, culminating in 1848, when revolutionary steps were made for the implementation, for the first time, of the separation and when the conception concerning the national metropolitan see, separated from Carloviţ, reached completion in the Romanian Orthodox Church from Transylvania and Hungary.

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# Moise Nicoară in Historiography*

Corneliu Pădurean**

**Abstract:**

Moise Nicoara was one of the most important fighters for the rights of Romanian Orthodox inhabitants of Transylvania and Banat during Austrian domination.

After the Treaty of Carlovitz, 1699 and the Treaty of Passarovitz, 1718, the Romanian Orthodox Church from Transylvania and Banat was placed under the jurisdiction of Serbian Orthodox Mitropoly with the residence in Carlovitz. It is not considered a random decision, though.

Moise Nicoara was born in Gyula, today in Hungary, in 1784. He has claimed from the Austrian authorities a Romanian Orthodox Bishop in Arad instead of the Serbian one since 1815. His efforts were successful only in 1829 when the first Romanian bishop was elected, but unfortunately Moise Nicoara had already sought asylum in Wallachia at that time.

His personality has been under the attention of historians and men of culture. The article is a brief overview of how his life and activity were presented by the Romanian historiography.

**Keywords:** rights, foreign domination, Orthodoxy, bishop, identity, nationality

Moise Nicoara had been mentioned only randomly in writings until 1943 when Cornelia Bodea's work (aged 27 back then) entitled *Moise Nicoara (1784–1861) and his role in the struggle for national and religious emancipation of Romanians from Banat and Crisana.* was publish by the Diecezana Publishing House in Arad. These facts are mentioned by the author herself in the introduction of her book.

The first reference dates from 1839, namely from his lifetime and it belongs to Felix Colson, who appreciated his merits as "man and school inspector in Muntenia" in his work entitled „De l'ètat prèsent et de l'avenir des Principatès de Moldavie et de Valachie" published in Paris by Pougin Publishing House (Bodea, 1943: 3).

Only after five years from Moise Nicoară's death on October 1, 1961, *Familia* Review from Oradea published "the first lines, the very

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first biography, the first tribute" paid to Transylvanian fighter for the rights of his nation (*Ibidem*).

Moise Nicoara's memory in the pages of publications from those times is more visible in the 8th decade of the 19th century (*Ibidem*: 4). Among those who have dedicated their time to the memory of Moise Nicoara, we mention Iosif Vulcan in the volume *Potretele şi biografiile celebrităţilor române (Portraits and biographies of Romanian celebrities)* published in 1869, C. A. Rosetti in the newspaper *Românul*, Partenie Gruescu and Ioan Arcoşi in *Albina Review* from 1870, as well as Demetriu Popa in no 12 of 1879 of the publication *Biserica şi Şcoala*.

At the beginning of the 20th century, the personality of Moise Nicoară came to the attention of several scholars. Clerks, professors but also other intellectuals begin to show interest for his biography as well as his role in the struggle for religious emancipation of Romanians from Banat and Hungary. These were the times when researchers made investigations in archives and libraries in the country and abroad, when documents[1], letters from Moise Nicoara's correspondence with other personalities[2], articles and studies[3], as well as more complex writings were published[4].

Ascaniu Crisan, the principle of Moise Nicoara High School published an article entitled *Moise Nicoara in the Principality of*

[1] Vasile Mangra in the Library of Romanian Academy, who published the results of his enquiry in a few issues of *Tribuna newspaper* between 1907 and 1908; Avram Sădean ijn the State Archives of Vienna (see Cornelia Bodea, *Moise Nicoară (1784–1861) şi*..., p. 5, note 4); Damaschin Iovanovici, who researched in the Archives of Budapest, published in *Revista teologică* from Sibiu in 1916 and in *Biserica şi Şcoala* from 1918; in the brochure *Afurisirea lui Moisi Nicoară* in 1925, published by R. S. Molin.

[2] Sever Secula published in 1904 letters sent by Moise Nicoară to relatives from Arad area; Ioan Lupaş published a letter from the correspondence of Bishop Vasile Moga and Moise Nicoara in the monographic work dedicated to Andrei Şaguna in 1911; in Iacob Radu's study, *Samuil Vulcan, episcopul unit al Orăzii-Mari(1806–1839) şi biserica ortodoxă română* published in 1925 19 letter of Moise Nicoară and Samuil Vulcan were published in the appendix; Constantin Fierăscu published in *familia Review* No. 4 of 1934 the article *D. Ţichindeal, contribuţie documentară*, which uses information from D. Ţichindeal and M. Nicoară's correspondence.

[3] Panaitescu Perpessicus, published in "Salonul literar" of Arad, March 15 – May, 15, 1925, *Câteva cuvinte despre Moise Nicoară*; Ascaniu Crişan, *Moise Nicoară în Ţara Românească*, „Hotarul", 1937, No. 7, p. 196; Teodor Botiş mentions the role of Moise Nicoară in the struggle for a Romanian Bishop in Arad, in *Pagini din istoria dezrobirii* written at the celebration of 100 years from the instalment of a Romanian Bishop in Arad, namely Nestor Ioanovici in 1829; in "Omagiul lui Ioan Lupaş" pribted in 1943, Gheorghe Ciuhandu published the study *Un nobil român: Moise Nicoară (1784–1861)*.

[4] Ştefan Pop synthesized in 1929 all information available to that point about Moise Nicoară in the work *Frământări româneşti în jurul scaunului episcopesc ortodox de la Arad*.

*Wallachia*, in „Hotarul" Culture Review of Arad in 1937. As revealed by the title, the author focused on the period spent by Moise Nicoara in the Principality of Wallachia. The author's opinion of Moise Nicoara's presence in the Principality of Wallachia is worth being remembered: „If Moise Nicoara is placed behind Gheorghe Lazar in terms of spreading the national culture, he is an innovator in supporting the Romanian cause in front of the world. It is his belief that without the support and goodwill of the Great Powers, the fate of Romanian people would change with great difficulty" (Crişan, 1937: 195).

In this context, we mention also the work of Gheorghe Ciuhandu, priest from Arad, *Un „nobil" român – Moise Nicoară (A Romanian "nobleman" - Moise Nicoara)* published in the same year with Cornelia Bodea's monographic writing. Apart from other topics approached by the work and referring to Moise Nicoară's biography, the author analysis his expenses during his stay in Vienna because „in the times of Moise Nicoara's travels to Vienna and his residency there, he had engaged many financial debts" (Ciuhandu, 1943: 160–163).

In addition to these bookish concerns, Moise Nicoară's personality had been under the attention of some institutions, like the Orthodox Episcopacy of Arad.

The future bishop Vasile Mangra, religion teacher at that time (Bodea, 1943: 5) suggests the writing of a monographic work about the personality and role played by Moise Nicoară in the emancipation of Romanians from Banat and Hungary. His suggestion was presented during the Eparchial Synod of Arad.

In 1923, the Consistory of Arad offered a prize of 20.000 lei for research and processing of information from the manuscripts stored in the Library of Romanian Academy. A similar proposal was made by the management of „Moise Nicoară" High School of Arad.

Under these circumstances, the publication in 1943 of the work signed by Cornelia Bodea was an unfulfilled desire of Romanians up to that point.

The future academician published actually her PhD thesis which was presented two years before. Her scientific advisor was Nicolae Iorga and after his assassination Cornelia Bodea worked under the guidance of Gheorghe I. Brătianu with Constantin C. Giurescu, Ion I. Nistor, Nicolae Cartojan and Alexandru Marcu as scientific referees. The PhD thesis was revaluing the documentary and archivist stock stored by the Library of Romanian Academy for the first time. It was the beginning of a beautiful career of an exquisite personality of Romanian historiography with a clear discourse and carefully selected information.

The event did not remain unobserved; it has been written about it in *Biserica şi Şcoala,* the newspaper of the Orthodox Episcopacy of Arad in the issue of July 6, 1941.

As testified by the author in the introduction to her work but also later on other occasions like private conversations or public speeches, the study of Moise Nicoară's personality was suggested to her by her teacher, the scholar Nicolae Iorga. During a seminar with other students, he addressed the following impulse: "Because you are from Arad, you could study M. Nicoară's manuscripts stored by the Academy because it is a pity not to know his tumultuous but also varied and interesting life" (Bodea, 1943: 10). In gratitude for this advice, the author dedicated the book to her outstanding professor.

Another reason, personal in our opinion was her mother's relatedness to the Moise Nicoară's family.

Corneliei Bodea's interest for Moise Nicoară dates back to the year 1937, when she has published *Les réflexion d'un Roumain sur l'epoque du tanzimat en Turquie* in „Review historique de sud-est européen", no 4, 6, 10–12. In the same year and in the following one she published the articles *Crâmpeie de biografie* (*Brief biography*) and *Acum o sută de ani* (One Hundred Years Ago) which showed Moise Nicoară's ties to Alexandru Gavra (*Ibidem*: 7).

Being raised in the positivist school of Nicolae Iorga and Gheorghe I. Brătianu, Cornelia Bodea used the documents from the Library of Romanian Academy, remaking Moise Nicoară's activity and his activity for the national and religious emancipation of Romanians in the years 1815–1825 but she had also used information from papers published prior to her PhD thesis. The work finished with the events of 1825, when according to the author „a chapter of Moise Nicoară's life was coming to an end", and afterwards „the background, the horizons and people are completely changed" (*Ibidem*: 10).

The author concludes that Moise Nicoară contributed significantly to a „national and religious awakening and ascension of Romanians from Banat and Hungary... his deeds place him among *founders of Romanian history*".

Extremely valuable for those interested in Moise Nicoara's activity until he left Austria are those 155 documents published by Cornelia Bodea in their original language.

The years after 1825 were discussed by Cornelia Bodea in a few pages with the title *Anii cenuşii de după 1825* (*Dark Years after 1825*) in a book published in 2001 and entitled *Moise Nicoară. Gyula (Hungary) 1784 – Bucureşti 1861* (Bodea, 2001). It is actually an awakening of "Nicoara myth" (*Ibidem*: 24), as stated by the author

herself, and it was published at the celebration of 140 years from his death for "stone marking of his last resting place".

On the same occasion, 140 years from his death Maria Berényi published in "Lumina", Social, Cultural and Scientific Review of Romanians from Hunary, in Gyula, Hungary a memento entitled *140 years from Moise Nicoară's Death*.

A controversial issue throughout the years was Moise Nicoară's date of birth.

In her work from 1943, Cornelia Bodea stated that he was born on Nov 29/Dec 4, 1784 (Bodea, 1943: 13). The same date of birth is mentioned by Eduard Găvănescu in the volume „Evocări", published in Arad in 1971. We believe that the professor from Arad took over the information from Cornelia Bodea since both of them were collaborators of „Hotarul" Review.

ON the other hand, Vasile Mangra mentions the date of November 30, 1784 in "Tribuna" of Dec 23, 1907/Jan 8, 1908 and the following two issues. The same date was indicated also by P. Perpessicius in the above mentioned number of "Salonul literar". We believe that the author had used the date provided by Vasile Mangra since it was the only one available at that time.

There are also works which suggest 1785 as year of birth. Thus, *Dicţionarul enciclopedic român* (*Romanian Encyclopaedic Dictionary*) volume III published in 1965, lists near Moise Nicoara's name, the year 1785 with no date of birth and 1861 as the year of death. In "Orizont" Review from Timisoara in 1985, on March 8, Alexandru Roz published an article entitled *A fighter for national rights, 200 years since the birth of Moise Nicoară* (Roz, 1985). It is clear that 1785 was the year of Moise Nicoara's birth for him, too. In a few years, in 2002, the historian from Arad tries to prove in his article *Contributions to the biography of Moise Nicoară* (Roz, 2002: 3–7) that his date of birth was January 17, 1785. In his support, he used the Christening register of Romanian Orthodox Church from Gyula. The Christening and the "three days long" "feast" mentioned by Cornelia Bodea (1943: 13) are supposed to have taken place Sunday, January 19 (Roz, 2002: 4). In the article which reproduced the listing Nicoară Petru and Maria, the parents of the child whom it had been given the christening name of Moisi, the only date mentioned by the author is the year 1785, the rest being his own suppositions. Maybe new investigations would provide new data but until then the date of birth remains November 29, 1784. And in fact it's not the date of birth which assigns meaning and dimension to the struggle of Moise Nicoară for the rights of Romanians, the people amongst whom he had arisen.

After the publication of Cornelia Bodea's work, all other works, either monographic writings or studies and articles which approached the personality of Moise Nicoară or the struggle for national emancipation at the beginning of the 19th century, related more or less to her work. Lack of new documentary sources as well as the strange unfolding of his life were the reasons for which Cornelia Bodea's work remained the most important writing about Moise Nicoară until nowadays.

Moise Nicoara's personality was completely forgotten during the years of communist. Communists even tried to remove him from the collective memory and therefore the name of the Moise Nicoara high school was changed by the authorities into „Ioan Slavici". On the occasion of 200 years from his birth, besides the article published by Alexandru Roz in „Orizont" Review, Milente Nica published also an article entitled *Moise Nicoară (1784–1861)* in "Mitropolia Banatului" (1985). We can notice that the article considered 1784 as the year when the fighter for the rights of Romanians from everywhere was born.

After the fall of the Communist Regime, the personality of Moise Nicoara was again under the attention of researchers, especially from Arad area.

In 2000, the young researcher Cosmin – Lucian Seman, born in Pecica (Arad County) published an article entitled *Moise Nicoară în Basarabia – 1839* in "Revista Bistriţei", a publication of County Museum of Bistriţa Năsăud. The author was revaluing Moise Nicoara's travel diary to Basarabia in the year 1839, which had been preserved by the Library of Romanian Academy. According to the author's opinion "the rise of the Romanian nation at all levels so as to be honoured and not despised was the aim of all actions, meetings and discussions Moise Nicoara had with the people of Basarabia" (Seman, 2000: 256).

The most important writing about Moise Nicoara after the December revolution of 1989 belongs again to Cornelia Bodea. In the above mentioned work, published in 2001, *Moise Nicoară. Gyula (Hungary) 1784 – Bucureşti 1861*, the author has made a shortened biography and has presented the stahes of his struggle with brief references to his life after 1825. She described his life in that period as "gloomy". The novelty of this work about Moise Nicoară consists of the publication in its appendix of a diplomatic memorandum referring to the position of *Romanian Principalities towards the policy of neighbouring empires – Ottoman, Habsburg and Tsarist (Historical insight; Diplomatic Memoir)*, as well as the *Appeal to the Emperor Francisc I, on August 15, 1819*. The publication of these two documents was determined by the author's wish to "illustrate a fragment of the Romanian Moise Nicoara's

concerns, thoughts and beliefs in such a gloomy period of his life; those were times of darkness when the only sparkle of light projected in the future was the unitary state-like picture of his nation" (Bodea, 2001: 54).

Besides the work published by Alexandru Roz in 2002, which has already been mentioned in this study, we want to list here Liviu Marghitan's writing entitled *O viaţă, un ideal, o izbândă. Moise Nicoară (1784–1961)* (*A life, an ideal, a victory. Moise Nicoara (1784–1961)* published in 2007. The author's contribution, who is better known for his writings in the field of archaeology consists mainly of synthesis of what has already been published about Moise Nicoară.

The last piece of writing we want to mention although it is not dedicated to the unexhausted Romanian struggler, is the one signed by the late historian of Romanian Orthodox Church of Arad area, the priest Pavel Vesa. In his article *The movement for ecclesiastical emancipation in Arad Episcopacy in the first decades of the 19th century* (2009: 103–124), the author makes a parallel between Dimitrie Ţichindeal and Moise Nicoară, who had different views on the struggle for national emancipation of Romanians from Banat and Crişana.

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# REVIEW ARTICLES

# Afacerea clasicilor...

Emanuela Ilie*

**The Business of Classics...**

Monografia cu care debutează editorial Andreea Mironescu – *Afacerea clasicilor. Paul Zarifopol şi critica modernităţii* (Tracus Arte, Bucureşti, 2014) – umple cu siguranţă un gol în istoria receptării unei personalităţi culturale aproape ignorate în ultimele decenii. După monografiile lui Constantin Trandafir (*Paul Zarifopol,* 1981) şi Mircea Muthu (*Paul Zarifopol între fragment şi construcţie,* 1982), niciun studiu cu adevărat consistent dedicat eseistului interesat cu precădere de formele de cultură „moarte" (turnate, pe tiparele cunoscute, de maeştrii clasicismului şi post-clasicismului francez, între alţii...) nu mai văzuse în ultimele decenii lumina tiparului.

Autoarea nu urmăreşte însă doar cartografierea teritoriului, deopotrivă întins şi, din varii motive, accidentat, al operei „anticanonicului canonic". Şi nici exclusiv interpretarea biografiei „pe muchia timpului" a acestui hipersensibil marginalizat care a fost, *de facto,* Zarifopol – de altfel, primului capitol, *Pentru explicarea lui Paul Zarifopol*, în care se ocupă îndeosebi de aceste chestiuni, îi este rezervat spaţiul cel mai redus din carte. Analizând cu eleganţă eseurile culturale, dar şi textele care au trecut drept critică literară ale lui Paul Zarifopol, exegeta nu uită niciodată că aproape toate obsesiile operei lui Paul Zarifopol se hrănesc dintr-un „punct de criză […]: «anticlasicismul», conceptualizare simplificatoare, dar încetăţenită astfel", a unei crize cu adevărat profunde. Prin urmare, îşi propune (şi reuşeşte!) să explice felul complicat în care specialistul descins direct *Din registrul ideilor gingaşe* s-a raportat la modernitate şi feţele ei, mereu provocatoare. Indicii asupra acestui raport sunt descoperite atât în textele articulate pe teme identitare specifice modernităţii – de la *Feminism* (1922) la *Frivolitate pompoasă* (1925, 1926) şi *Gânduri pentru România nouă* (1929) – cât şi în textele interesate de evoluţia figurilor de gândire specifice retoricii clasice, precum *Clasicii* (1915), *Stil clasic* (1915) ori *Pentru explicarea lui La Rochefoucauld* (1920). La finele celorlalte două capitole (*Un gen*

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*fără însuşiri*, respectiv *Utopia vieţii moderne*), poate conchide, fără să greşească: „Aşezată în relaţie cu specia eseului – opţiune care presupune dintru început o lectură mai deschisă a operei sale –, eseistica lui Paul Zarifopol devine relevantă nu pentru valoarea ei intrinsecă de comentariu pe marginea literaturii: edificarea unui sistem critic din judecăţile ei ar semăna atunci cu un mic turn Babel. Citită însă ca operă a actualităţii (Zarifopol a fost, nu trebuie uitat, un scriitor al timpului său, pe care îl radiografiază cu regularitate în paginile cotidienelor de mare tiraj), aceasta devine o suprafaţă reflectoare, un document relevant pentru analiza formelor modernităţii româneşti, alături de alte genuri canonice, precum romanul, sau de genuri ale intimităţii, precum jurnalul ori autoficţiunea".

Ireproşabil scris, pe drept polemic (numeroase pagini punctează fără sfială deficienţele celor mai comune strategii de lectură aplicate eseurilor cuceritoare ale lui Zarifopol de majoritatea comentatorilor săi mai vechi), reparator şi exigent, excursul monografic semnat de Andreea Mironescu este de bună seamă unul dintre cele mai bune debuturi critice ale ultimilor ani.

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A R A D