Journal *of* Humanistic *and* Social Studies

J⬚SS

Journal *of* Humanistic *and* Social Studies

———————————⊙———————————

J⊞SS

This issue contains papers presented at the International Symposium
"RESEARCH AND EDUCATION IN INNOVATION ERA"
"Aurel Vlaicu" University of Arad, 8-9th of November 2012

CONTENTS

THEORY, HISTORY AND LITERARY CRITICISM

Stances of the Narratee

Diana Achim[*]

Abstract:
The issue of the narratee has not been thoroughly studied by literary theorists. More exactly, it is approached tangentially, due to the necessity of keeping the symmetry of the instances considered important – author, narrator, character, reader. The study of the narratee is an interesting exercise of reading a literary work "upside down". In the context of the literary discourse theory, the narratee bears resemblance to Cinderella. Overshadowed, it supports through its functions the complicated mechanism of conveying the message from the narrator to the concrete reader, it mediates, filters, connects the unseen threads of history and discourse, it is attentive, receptive, active because, metaphorically speaking, the pointed shoe of the story told by the narrator fits only the narratee.
Keywords: narratee, discourse, communication, author, narrator, character, reader

Argument

The issue of the narratee – fictitious stance of the literary narrative discourse – has been less studied by theorists of literature. More specifically, it is approached tangentially, due to the necessity of keeping the symmetry of the instances considered important – author, narrator, character, reader – with all their stances. The narratee benefits from a few interesting and scientifically proven studies, which have not succeeded in correcting and compensating for the neglect of this instance throughout the long history of literary theories, theory which approaches, in a subtle and polemic manner, all the other aspects of the literary discourse.

Firstly, the study of the narratee is an interesting exercise of reading a literary work "upside down". The privileged position of the narrator, who owns the word and writes the discourse, draws the attention of any concrete reader. Both the characters that do the action and the author, the creator of the work, arouse the reader's interest. Moreover, the new reception theories have also revealed the importance of the reader in

[*] PhD Candidate, "Aurel Vlaicu" University of Arad, Specialist Inspector, Arad County School Inspectorate, dianoceea@yahoo.com

constructing the meaning of the literary work. In the context of the literary discourse theory, the narratee bears resemblance to Cinderella. Overshadowed, it supports through its functions the complicated mechanism of conveying the message from the narrator to the concrete reader, it mediates, filters, connects the unseen threads of history and discourse, it is attentive, receptive, active because, metaphorically speaking, the glass slipper of the story told by the narrator fits only the narratee. As an act of communication, the literary narrative discourse is inconceivable in the absence of the narratee, because the narrator always addresses someone, either discreetly or directly.

A very important aspect related to the study of all the instances of the literary narrative discourse and, implicitly, those of the narratee, is the correct understanding of the discourse construction of literary works, and hence their proper interpretation. An expert interpretation can not ignore the mechanism underlying the production of the literary text, the specificity of artistic communication, which is more complex than any other form of communication.

Acceptations of the narratee

The theory around the notion of **narrato**r, as an instance of the narrative discourse, was developed particularly by Gérard Genette and his successors, but few literary theorists have addressed the issue of the **narratee**, a narrative discourse instance that seems more difficult to fix in theory.

Gerald Prince has the merit of having shown the importance of the study of the narratee in his article *Introduction à l`étude du narrataire* (Prince, 1973) where he lays the necessary theoretical foundations for the systematic analysis of the narratee in fiction texts. This article remains to this day an essential point of reference. Although it is only an "introduction", Prince's article provides valuable analytical tools that I will use in this paper.

The author suggests means of analysing the narratee type specific for every fictional narrative discourse by studying to what extent it is different from the *zero-degree narratee* that has limited competence. The zero-degree narratee knows the narrator's language and the construction rules specific for a certain history *(le récit)*. To this aim, Prince proposes as markers which enable the identification of the narratee's presence in a text the following: direct address (use of the pronoun "you", apostrophizing), first person pronouns or indefinite pronouns *("on")* involving the narratee, interrogations or false interrogations, negations, extratextual references *(hors-texte),*

10

comparisons and analogies, and over-justifications. Moreover, Prince develops a classification system of the narratees according to their narrative situation and their position in relation to the narrator and the other characters, and then examines the problem of the narratee's functions.

The zero-degree narrate

I find the notion of zero-degree narratee developed by Prince very important because it acts as a theoretical guidemark, which enables the capturing of the specificity of the narratee present in a literary narrative discourse. Establishing the features of the neutral narratee, which has only the competence given by its status as a recipient of the message, facilitates the analysis of a different specific narratee. The zero-degree narratee facilitates the description of each narratee according to the same criteria and using the same methods.

Prince identifies two fundamental competences of the zero-degree narratee. The first is the knowledge of the language in which the history is told. This competence involves knowledge of the denotations of all the symbols that constitute the history, perfect mastery of grammar, and identification of semantic and/or syntactic ambiguities. Such a description of the zero-degree narratee's language skills is questioned by some theorists. Prince himself admits that it may pose problems. The main objection to this wording of the zero-degree narratee's language competence was raise by Mary Ann Piwowarczyk (Piwowarczyk, 1976: 161) stating that the zero-degree narratee can not know the referents which imply some familiarity with specialized areas, such as religious, professional, etc.

The ability to reason is the second competence attributed to the zero-degree narratee. This recipient is able to understand the logic of a fictional story, because it knows the rules that govern the development of any history. It knows, for example, that a minimal plot means moving from one situation to the opposite, that history has a temporal dimension or that causal relationships are necessary. This knowledge and faculty of reasoning enable the zero-degree narratee to capture the general sense of history. In addition, the zero-degree narratee is equipped with a memory that allows it to retain all of the facts and events which are recounted to it.

We will therefore have to take into account as deviations from the zero-degree narratee all the discourse repetitions and redundancies which either correct something forgotten by the narratee or mark the narrator's insistence.

As we have seen so far, the zero-degree narratee is characterized by its positive features, but Prince also adds a characterization through negative elements. Firstly, the zero-degree narratee is totally devoid of personality, of any social characteristic. Ignoring any convention that regulates the fictional world of history or the real world, it is, therefore, incapable of moral judgement, it has no value system, no feeling or emotion towards what is being narrated to it. Although acquainted with all language denotations, the zero-degree narratee is not capable of perceiving any connotation. Furthermore, it does not realise what a situation can evoke and can not decide on the truthfulness of history, because it knows no extratextual reality. Last but not least, the zero-degree narratee can follow the story only in a well-defined sense, i.e. it becomes aware of facts and events in the exact order in which they are narrated.

Despite its importance in developing a theory about the narratee, the zero degree should not be regarded as something more than it is: a simple reference concept, which has no real existence. It is impossible to conceive a text whose narratee would correspond perfectly to the zero degree, as defined above, because any narrative act is, above all, an act of communication. An addresser creates an addressee who has certain competences necessary for understanding the universe being described to it by the former; consequently, any narratee inevitably deviates from the zero-degree narratee.

Markers of the narratee

The construction of the "portrait" of a specific narratee means analysing the elements that distinguish it from the zero-degree narratee. Prince enumerates in his article a number of markers that signal the presence of the narratee in a text and describes them. The most obvious sign of the narratee's presence is direct address by using the second person pronoun. Passages in which the narrator directly addresses his/her narratee, and in which the role of interlocutor is emphasized, bring valuable information about the identity of the recipient.

If using the second person pronoun explicitly refers to the narratee, the presence of the plural pronominal forms "we", of impersonal pronominal forms or impersonal phrases, also involves the recipient.

When the narrator of *Craii de Curtea Veche* (*The Old Court Philanderers*) (M. Caragiale, 1994: 37) says: "There are beings who by something, something you are not aware of sometimes, awake in us a lively curiosity, enticing our imagination to forge short novels about them", he takes the recipient as associate in developing the story. By

saying: "Besides, it is known, that great actresses have always had a kind of undefined beauty, 'on the edge' so to speak (as, in fact, there still are a few of the most renowned performers of the screen, like Elisabeth Bergner and Joan Crawford, for instance)" (Petrescu, 1996: 7) the narrator involves the narratee in the discourse and reveals some of his/her knowledge.

The recipient's presence appears in certain parts of a narrative under the form of interrogations and negations, according to Prince. In the first case, the narrator can repeat a question for the narratee or the former can address the latter a false question to try to persuade it or justify a situation: "Was it because he was so charmingly sad?" (M. Caragiale, 1994: 38). This attitude of the narrator reveals certain characteristics of the narratee, highlights its concerns, prejudices or knowledge.

Regarding negation, the narrator can correct a false impression of the narratee: "Actually, we hadn't even met at the theatre, but at 'Capşa'[...]" (Petrescu, 1996: 90).

Prince also considers comparisons and analogies as markers of the presence of the narratee. The second term of a comparison is always considered to be better known by the recipient than the first term, since the former helps in understanding the message. So, the amount of knowledge and experience belonging to the narratee can be partially reconstructed by the analysis of the universe to which the terms used by the narrator belong: "... the effort which you force me to make is similar to that which is imposed on a convoy made to deviate in order to pick up a single passer-by" (*Ibidem*: 19).

The last indicative of the narratee's presence, indicated by Prince, is the presence of "over-justifications", i.e. the abundance of explanations and justifications in respect of the acts or thoughts belonging to the characters or to the narrator him/herself. When the narrator apologises for one sentence he/she deems unsuccessful, for having to interrupt the story, when he/she confesses that he/she is unable to capture a certain feeling, we are dealing with "over-justifications". They reveal, as Prince claims, the narratee's reluctance, prejudice and ability to understand, but they can also highlight the intentions, feelings and reactions that the narrator expects from the recipient: "I started to like writing, you know?... I may sin against grammar somehow, I probably keep using some words, as I am told I also do when I speak, but otherwise it's not hard" (*Ibidem*: 73).

For Prince, the abundance of explanations is an indication of the presence of the narratee. Mary Ann Piwowarczyk claims that the lack of comments or explanations may also be considered as a marker of its

presence. The zero-degree narratee's knowledge is limited to language and the rules that govern the construction of a history. The absence of any explanations about the social customs and conventions that a recipient should know in order to understand the actions of the characters or the significance of certain events reveals specific knowledge that the narratee possesses. In fact, any term that is not defined by the narrator, the introduction of proper unidentified nouns, the use of words or phrases in foreign languages without translation, reference to other texts – in the broad sense (literature, cinema, music, theatre, etc.) are elements that help reconstruct the narratee's universe of knowledge.

In addition to the features identified by Prince, Mary Ann Piwowarczyk signals the markers referring to the spatial-temporal situation of the recipient in relation to the narrator. These are some deictic words containing information about the narratee's situation, specifically the "here" and "now" type, which include or exclude the narratee from the spatial or temporal situation of the enunciation.

In his article, Prince enumerates several criteria that may enable a classification of the narrattees, based on narrative situation and their position relative to the narrator and the characters of the story. He proposes different categories of narratees taking into account the following factors: the more or less marked presence of the narratee in the text, whether or not the narratee is a character in the history, if it is part of a group or it appears as an individual, if it is a lecturer or an auditor, whether or not it knows certain characters or events, if it is the recipient of the entire story or of only a part of it. Prince also identifies six functions of the narratees: they act as facilitator between narrator and the concrete reader; they help characterize the narrator; they highlight some themes; they define the framework of the narrative; they make the plot advance; they act as the spokesperson of the moral of the work.

Finally, Prince notes that the relationship established by the narrator with the narratee is essential for the identification of the narrator's character. An argument that can support Prince's statement is the way Benveniste (Benveniste, 1966: 260) defines the relation "I" – "you": La conscience de soi n'est possible que si elle s'éprouve par contraste. Je n'emploie *je* qu'en m'adressant à quelqu'un, qui sera dans mon allocution un *tu*. C`est cette condition de dialogue qui est constitutive de la *personne*.

Analysing the status of the narratee in the work of Marcel Proust, Gérard Genette (Genette, 1972) stresses the role of the recipient in the discourse. He notes that the narratee is not passive, it is not limited to

receiving a message in order to "consume" it with more or less interest. Then he makes some general considerations on this "character" that he calls narratee and on its functions in the discourse.

Just like the narrator, the narratee is an element of the narrative situation and it necessarily places itself at the same diegetic level; i.e. the narratee is not to be mistaken for the reader (or the virtual reader), as the narrator is not to be mistaken for the author.

An intradiegetic narrator has a corresponding intradiegetic narratee present in the text through markers, such as the second person, which are nonetheless optional. Genette stresses in particular on the distinction narratee/concrete reader. The reason for this distinction is that we, the readers, can not identify ourselves with these fictional narratees; intradiegetic narrators can not address us, being unaware of our existence. In a note, the author (*Ibidem*: 265) refers to the particular case of the meta-diegetic literary work, which might target a reader, basically also fictional.

The extradiegetic narrator can target only an extradiegetic narratee that can be perceived as virtual reader and with which each reader can identify him/herself. This virtual reader is basically undefined. Genette gives as examples the works of Balzac, where the narratee sometimes seems to resemble the countryside reader, sometimes the Parisian reader, whom the narrator addresses by "Mrs." or "Mr." Critic.

The extradiegetic narrator can also give the impression that his/her discourse does not address anyone. However, this attitude which is pretty widespread in contemporary fiction can not be an argument against the fact that history, like any discourse, is necessarily addressed to someone and implicitly contains the appeal to the recipient.

The existence of an intradiegetic narratee has the effect of keeping us at a distance, always interposing itself between the narrator and us, the readers. The more transparent the reception stance, the more quiet its evocation in the discourse, thus facilitating, or rather, making irresistible the act of identification of any concrete reader with this fictitious instance.

After illustrating the narratee's status in the work of Proust, Genette concludes: „le véritable auteur du récit n`est pas seulement celui qui le raconte, mais aussi, et parfois bien davantage, celui qui l`écoute. Et qui n`est pas nécessairement celui à qui l`on adresse: il y a toujours du monde *à côté*"(*Ibidem*: 267).

This sentence captures, on the one hand, the importance of the narratee's instance both in discourse and in history. On the other hand, it

15

suggests that there may be narratees other than those targeted by the narrator, which contribute to the dialogue implied by any discourse.

In his work *Attempt to Narrative Typology. Point of view – theory and analysis* Jaap Lintvelt (1994) gathers several theories on the instances of the literary narrative text, comparing the "points of view" of various theorists. The author tackles all the instances of the literary narrative text. To disambiguate the narrator – narratee couple, he critically examines the theories of Füger, Stanzel, Schmid, Genette, Prince, Rousset, Kayser, Barthes, Dolezel, Booth, Tillotson, Rubin, Lubbock, Friedman, Benveniste, Bakhtin, Greimas, Todorov and Warning. Relying on the theories of the above authors, whose strengths and weaknesses he notices, he demonstrates the need to analyse instances of the literary narrative text for a thorough reading of the literary work. Thus, Lintvelt organises his analysis under the form of instance couples that he poses for discussion either to distinguish between them or to highlight the fact that they share a common level. The first couple to share the same level is concrete author – concrete reader, and then abstract author – abstract reader. Lintvelt keeps the distinction abstract author – concrete author, subsequently examining the couple narrator – narratee (*Ibidem*: 24–44).

The narrator – narratee relationship is analysed starting from Füger, who notes that in a literary narrative text the narrator acts as a mediating instance between the author and the novelistic history (*Ibidem*: 31).

Lintvelt notes that both Füger and Stanzel have forgotten that "at a higher level mediation through the abstract author is an equally distinctive feature of the story. The abstract author is the one who has created the novelistic universe to which the *fictional narrator* and *fictional reader* belong and, in its turn, the fictional narrator is the one who communicates the *fictional world* to the fictional reader. To further highlight the correlation between addresser and addressee, the notion of narratee will be preferred to that of fictional reader" (*Ibidem*: 32).

Lintvelt feels that between the narrator and the narratee there is a dialectical relationship, the narratee's image being constructed in an indirect way through the appeals the narrator addresses to it.

After defining the term of narratee, Lintvelt makes the distinction narrator – concrete author, narrator – abstract author, interpretative function narrator – abstract author, narrator with no interpretative function – abstract author, and narrator – abstract author – concrete author, respectively.

In the subchapter *The distinction narratee – concrete reader* (*Ibidem*: 37) Lintvelt argues for the necessity of this discrimination,

considering it as important as that between fictional narrator and concrete author. The narratee acts as auditor or fictional reader in the novelistic world and it must be distinguished from the concrete reader who leads an independent life in the real world. In support of his claims, the author quotes Kayser who states that it is not about "us as different individuals endowed with a marital status", but about a "fictional creature", "the reader and the narrator are, both, inextricably correlative elements of the poetic universe" (Kayser, 1958: 88 *apud* Lintvelt, 1994: 37).

In conclusion, Lintvelt quotes Prince: "the prose or verse fiction reader and the narratee of the same piece of fiction should not be mistaken one for the other. One is real, the other fictional, and if the former happens to surprisingly resemble the latter, it is an exception and not a rule" (Prince, 1973 *apud* Lintvelt, 1994: 37).

Working definitions

In order to make a classification of narratees, we have taken into consideration both the tools offered by Prince and Genette's system, developed for the classification of narrators, or in the analysis of the narratee in Marcel Proust's works, as well as Lintvelt's observations.

I will first consider two broad categories of narratees determined by their relationship with the diegesis: the extradiegetic narratee and the intradiegetic narratee. Each of these narratees is situated at the same level of the narrative as their corresponding narrator. The extradiegetic narratee is located outside history, having an external perception; the intradiegetic narratee is located within history, whose recipient it is.

Both the extradiegetic and the intradiegetic narratees can have two stances: the explicit narratee and the implicit narratee.

The explicit narratee is the stance of the narratee benefiting from clear discourse markers. We consider clear discursive markers the second-person pronouns or verbs, over-justifications, interrogations and rhetorical exclamations, negations, impersonal pronouns and expressions, the vocative, interjections, interrogations or false interrogations. In general, clear discursive markers reveal the dialogue of the narrator with "the other" or him/herself.

Here are some examples:

"I owe you an explanation, my friend. I do not know how you felt about the fact that so far I have not said who I am, but please, forgive me; it was not on purpose" (M. Caragiale, 1994: 80),

"The question was what more should Gogu Pirgu have done to pass for a bad boy?" (*Ibidem*: 24),

"What if everyone is wrong? Isn't every woman told the same thing? Or if only I am told this, can't it be a general *malentendu*?" (Petrescu, 1996: 21),

"But look, here begins a real drama for me" (*Ibidem*: 30).

The explicit narratee can have two more stances: the declared narratee and the undeclared narratee.

I considered as declared narratee the stance of the narratee targeted by the discourse narrator, the one the latter declares and envisages as recipient of his/her global message. As a stance of the explicit narratee, the declared narratee benefits from clear discursive markers, but it can be identified not only on the level of discourse analysis, but also on the level of history analysis.

Examples:

(Mrs. T to the author-character)

"But I'm tired today; another time I'll write you more" (*Ibidem*: 19),

"I would find it difficult to write you more about D., because I confess that he is far from the centre of my attention now […]" (*Ibidem*: 19),

(The author-character to explicitly declared extradiegetic narratee)

"We will write it down below, in the footnote, for the readers who want to know it" (*Ibidem*: 71),

(Fred Vasilescu to the author-character)

"Now I want you to know everything" (*Ibidem*: 73).

The declared narratee may be confirmed by the discourse of a narrator other than the one it is directly related to, a different narrator who knows, from inside the history, about the communication relationship between the narrator and his/her targeted declared narratee.

The undeclared narratee, as a category of the explicit narratee is granted discursive markers, but it is targeted in the narrator's discourse which addresses the declared narratee. In this case, the context of the discourse is analysed, the declared narratee is identified, and then distinction is made between discourse markers targeting a narratee other than the declared one. Identifying the undeclared narratee also involves correlating discourse analysis with history analysis.

Examples:

"But I know one thing, that *** does not love me, that I suffered almost to destruction because of him. If I truly am exceptional, how can he prefer another?" (*Ibidem*: 21) – the declared narratee is the author-character; the undeclared narratee is Fred Vasilescu.

"So many things unfolding at this very moment, still we do not even imagine they exist in real life, so close to us ..." (*Ibidem*: 217) – the

declared narratee is the author-character, the undeclared narratee is impersonal, general, "people".

The implicit narratee is a stance of the narratee without clear discursive markers. It can be identified especially by correlating discourse analysis with history analysis. Thus, the implicit narratee appears rather as the narrator's intuition about the reception of his discourse by a narratee other than the targeted one. The intuition of this possible recipient has an impact on the narrator's discourse: it either censors or nuances it. For example, there are comparisons and detailed descriptions, figures of speech which betray a narrative aesthetic intent, which is not justified in relation to the targeted narratee and the narrated history.

Examples: (Mrs. T to the author-character)

"I told you, actually, that in the whitewashed gold-band decorated bedroom, there is only the low large white sofa, the Luchian painting, the longcase clock and at the head of the bed a table for the china shade lamp so I can read at night. Nothing else. No carpet on the floor polished like an oak mirror, no furniture along the empty walls, which leaves the oak slat measuring the floor length in full sight, no drapes at the window […]" (*Ibidem*: 22),

"He went to the small desk, the miniature gentleman desk you liked so much, and from a drawer he took one of my letters which was unfinished" (*Ibidem*: 14),

(Fred Vasilescu to the author-character)

"In fact, I think many people consider that Emilia has talent. Even more, many believe her beautiful. She has a completely round head, which is further rendered evident by her wearing her hair tightly combed and parted in two from the top of her head to the middle of the forehead. At the rear it is strongly twisted in a high bun, which means it's therefore a Greek hair-do" (*Ibidem*: 39).

Conclusions

Addressing the issue of the narratee as fictitious stance of the literary narrative discourse is important because, theoretically, the narratee is interesting as an instance which mediates between the narrator and the concrete reader, it helps characterize the narrator, it highlights certain themes, it defines the framework of the narrative, it makes the plot advance, in some cases, it is the spokesperson of the moral of the work. In the narrative discourse there is always an addressee. The two voices of the written narrative text - the author and the narrator – have as correspondent, to accomplish the act of

communication, two instances of reception – the reader and the narratee. If the existence of the reader is the author's justification for the act of writing, the presence of the narratee stirs the narrator to produce the story. Therefore, a correct understanding and proper interpretation of how communication takes place in the narrative literary discourse can not ignore the existence of the narratee.

The role of the narratee in the literary narrative discourse is to act as a catalyst for the story. Any narrator resorts to strategies involving the narratee it targets, either discreetly or directly. The narrator shapes his/her discourse, censors or nuances it, depending on the recipient. The way the narratee targeted by a narrator is constructed determines the transmission of the message to the concrete reader.

In the broader framework of the narrative discourse, which also involves the non-literary, the presence of the recipient has the same role – modelling the discourse. Any emitter of a narrative discourse must take into account the addressee for the effectiveness and success of communication.

BIBLIOGRAPHY:

Adam, Jean Michel, *Le récit*, Paris, Presses Universitaires de France, 1987.
Benveniste, Émile, *Problèmes de linguistique générale*, Paris, Gallimard, 1966.
Caragiale, Matei, *Craii de Curtea Veche şi Sub pecetea tainei*, Bucureşti, Editura Prietenii Cărţii, 1994.
Genette, Gérard, *Figures III*, Edition du Seuil, 1972.
Genette, Gérard, *Nouveau discours du récit*, Paris, Seuil, 1983.
Genette, Gérard, *Ficţiune şi dicţiune*, Bucureşti, Univers, 1994.
Lintvelt, Jaap, *Încercare de tipologie narativă. Punctul de vedere – teorie şi analiză*, Bucureşti, Univers, 1994.
Petrescu, Camil, *Patul lui Procust*, Bucureşti, „100+1 Gramar", 1996.
Piwowarczyk, Mary Ann, *The narratee and the situation of enunciation: A reconstitution of Prince's theory*, "Genre", 9, 1976.
Prince, Gerald, *Introduction à l`étude du narrataire*, "Poétique", nr. 14, 1973.

Word – Image Paradigm Shifts in Literature

Diana Brade[*]

Abstract:
This paper investigates the relationship between image and word in the context of visual poetry that is perceived as a borderline artistic territory. It offers a short classification of arts and of the verbal expression – visual expression rapport in the literature and sub-literature genres (blank space in poetry, comics, graphic novel, fixed-form poetry).

Keywords: visual poetry, blank space, book illustration, comics, graphic novel, fixed form poetry

Perspectives in classifying arts

The starting point for this theoretical excursion is based around a short classification of arts, according to literature specific accepted views on the matter, classification meant to describe visual poetry as a borderline artistic territory.

Nelson Goodman distinguishes between two separate types of art forms in *Languages of Art*: *An Approach to a Theory of Symbols*. These two types are autographic and allographic arts. The value of the first category is determined according to their "history of production" meaning that there is only one art piece but several copies. All art forms, such as sculpture or painting, are derived from their creator without being mediated; therefore, they are autographic in nature. Compared to autographic art forms that find their object in the material world, allographic ones (literature, music, dance, theatre) operate with ideal, abstract objects. For this type of art, the "history of production" is not essential and, as a consequence, it cannot be reproduced.

Based around these coordinates, visual poetry holds a special status being closer to literature than painting: though its unique-object quality cannot be contested considering the fact that as product it can be part of exhibitions, visual poetry can be reproduced (even as image) without it losing its identity. Its value is not dependent on the support-object as it is primarily idea centric.

---

[*] PhD Candidate, "Aurel Vlaicu" University of Arad, diana_brade@yahoo.com

Lessing identified two types of arts in his 1765 *Laocoon,* namely arts of succession and arts of simultaneousness. Based on a comparison between the statues of the *Laocoon* group and the passage from Vergilius' *Aeneid* describing the same subject, Lessing concludes that the message induced by the statue is revealed in a simultaneous way through visual impact opposed to the writing where the message is transmitted successively, as the reading advances.

As far as visual arts are regarded (painting, sculpture, architecture) the reception process is simultaneous in contrast to music, theatre, literature, choreography where the process is successive. There are hybrid situations like grouping several successive art forms (in cinema) or combining successive and simultaneous art forms (literature and painting in visual poetry, literature and music in romances).

In his *O cercetare critică asupra poeziei române de la 1867* (*Critical essays on the Romanian poetry from 1867*), Titu Maiorescu notes that poetry is the only art form that does not find its place in the physical realm, therefore distinguishing itself from the other arts: "sculpture carves its idea into wood or stone, painting expresses hers in colors, music through sounds" [my translation][1] (Maiorescu, 1984: 11). Poetry is a mediated art, because language, the word itself, becomes instrumental in forming mental representations of "sensitive images" aroused in the receptor's mind. Visual poetry, using methods particular to painting and therefore removing the abstract from language, contributes to a better receiving of the expressed idea.

If classifying arts according to their way of conducting communication, visual poetry lies, alongside theatre and cinema, at the border between verbal and non-verbal. According to the way they are received, arts can be divided in visual, audio and audio-visual. Spatial poetry belongs to visual arts by being regarded as simultaneous (through the instantaneous reception of the image) and successive (through the gradual reception of words) whereas video-poetry belongs to the sphere of successive audio-visual arts. According to the image type, visual poetry has a static component compared to the dynamic one of video-poetry.

The conclusion of this classification is that visual poetry is a product of literature and visual arts, a mobile element of an immediate relevance, moving alongside an imaginary axis traced between image

---

[1] „sculptura îşi taie ideea în lemn sau în piatră, pictura şi-o exprimă prin culori, muzica prin sonuri"

and word, autograph and allograph, simultaneous and successive, real and ideal.

Given bellow are two "extreme" examples of visual poetry:

Señor,   by   Joan   Brossa
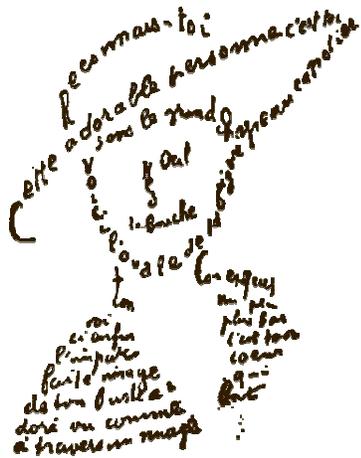
Calligram, by Giullaume Apollinaire

The visual poetry piece on left is better known as an *object-poem* (*poemes objecte*) and is created by one of the most well known international visual poet, Joan Brossa, prolific art creator of Spanish descent. As shown, Brossa`s poem belongs to modern visual poetry and Apollinaire`s is an example of a classic visual poem, a caligram. The first one is closer to visual arts (image) and the second to literature (word).

Verbal expression – visual expression relationship in literature and sub-literature

a) **The role of white space in poetry**

The often ignored page placement of the poetic text is an important element in the perception of the text`s meaning and signification. G. I. Tohăneanu in his *Punerea în pagină a textului poetic* (*Page placement of the poetic text*) argues for the importance of textual tectonics in order to achieve a better grasp on significance which is derived from words with the aid of visual lecture. The latter is to compensate for the "shortcomings" of written language.

The lack of domestic critical attention devoted to visual poetry is highlighted from the beginning of the study, with only Liviu Rusu and Tudor Vianu being mentioned to have paid (scant) attention to the subject. In poetry, the use of white space acts as a verse segregator and also as an enabler of visual text perception. The author elaborates on the graphic aspect of distiches for which the white space not only divides two lines but also completes the meaning of words, compresses their inner message, being "a consumption and burning space for the string of questions that *break silences*" [my translation][2], a "graphic expression of certain feelings"[my translation][3] (Tohăneanu, 1976: 77). These assertions are exemplified through Radu Stanca's *Finister* and by Arghezi's *Oseminte pierdute* and *Pribegie.* In Eminescu's *Despărţire,* the white space (or *white field* in Tohăneanu's phrasing) is used to highlight contrast; the opposition between the poets's tragic nearing towards his own death and his happy youth. Exemplifying for the importance of text placing is Ion Pillat's *Poemele într-un singur vers* which in the 1936 edition were given a separate page per each poem. However, in the 1965 edition an uninspired editor placed seven poems on the same page thus diminishing their value. This graphic presentation disrupted the rich metaphoric content of the poems, found to „need more «air»" [my translation][4] (Tohăneanu, 1976: 81).

A poem from this volume synthetically illustrates, according to the author, the very idea mentioned afore:

Not words, but silence, voice up the song.

Visually, silence is represented by... white space!

From 1976 onwards, the year Tohăneanu's article was published in *Dincolo de cuvânt*, not much critical research has been conducted on the

---

[2] „spaţiu de ardere şi consumare pentru şiragul întrebărilor care «rup tăceri»"
[3] „exprimare grafică a unor simţiri"
[4] „au nevoie de mult, «aer»"

subject. Literary theory studies only shortly mention text "tectonics" and generally refer to foreign authors, especially in the case of visual poetry. Dumitru Tiutiuca in his *Teoria literară* (*Literary Theory*) names a few Romanian authors who have combined word with image in their work, refering to Cezar Petrescu as an example. At the end of Petrescu's novel *Carlton*, in order to suggest the inevitability of the homonym hotel`s destruction, the author opts for spelling the word *tomorrow* vertically, horizontally, in an oblique way with suspension points placed such as to suggest the falling of wall bricks.

b) Book illustration

Even before print, image-word fusion was not an unusual practice, elements that used to adorn manuscripts (ornaments or images) have appeared in Egyptian papyruses, in Arabic decorative writing or in medieval monk's manuscripts which used to bind together text with meticulously crafted images.

After print came about, from the XV up to the XVII century, book illustration was done using engraving or stamping techniques, process replaced later on, during the XVIII century, by lithography.

Today, in addition to classic techniques, computer made illustrations are becoming increasingly popular along ones made using other modern technologies. The illustration itself has evolved from an ornament of the literary text, an adjuvant of it, to an independent art form offering interpretation possibilities to the text it accompanies. From this perspective it is not compulsory for an illustration to be true to the text, it is in and of its self an interpretation of an art form through another art form, of literature through painting.

Contrary to the classic interpretations of the *ekphrasis,* defined as verbal representation of a visual representation (Grigorescu, 2001: 12), a book illustration is a visual doubling of the written text. In this context doubling protects the text's expressive value or, in special situations, replaces the descriptions within the text.   Both occurrences are to be found in Exupery's *The Little Prince*. The majority of illustrations double the text and highlight its meaning through visual complementation. In other situations, eight in total, the illustration is accompanied by a double explanation (title or assertion) present both within the text and as an image attachment. In rare cases, object description is replaced through drawings; the situation occurs at the beginning of the story when instead of describing through words the image that was the basis of his first drawing (the elephant swallowed by a boa snake), the author offers it up as an image. The same method is

25

employed in the other drawings, the one with the "closed" boa snake confused by "grownups" with a hat and the one with the "open" boa which has an elephant down his guts.

The illustrations mentioned are introduced through various formulas: "Here is the copy of that drawing", "Drawing number 1. It was like this:" or "My second drawing went like this:". The description of the strange "little man" from the Sahara desert is replaced by a drawing ("Look, this is the best portrait I later managed to make him, My drawing is, of course, much less charming than the model"). It employs the same technique with the sheep the desert creature requests to be drawn, namely instead of describing them, they are graphically represented in the text ("So I have drawn:", "... I hastily drew this up:") [5] [my translation].

c) Graphic novels and comics

Comics and graphic novels belong to the same category, graphic novels being amplified versions of comics: more complex, longer, capable of offering the reader the whole story instead of a snippet (they have a beginning, middle and an end).

Comics, a hybrid species, began to crystallize as a genre in the XVII century along with the appearance of printed press. By compiling words with images, comics became really popular (especially in the USA) because of their high level of accessibility. Generally comics are defined as visual narrative sequences (fictional or not) that offer time and space indicators as well as dialog bubbles. There are also examples of comics in which pantomime images predominate as for example Otto Soglow`s *The Little King* (Note 1). Comics are addressed to both children and adults in accordance to their interests (there are even comics targeted at PhD students!) In Japan comics are known under the name *manga,* and according to their targeted reader group there are several clearly delimitated categories: *shōnen manga* (for boys), *shōjo manga* (for girls), *redisu*, *redikomi* and *josei* (for women), *seinen* (for men) and *hentai* (adults only, explicit content). The difference between manga and its European and American counterparts resides in the way characters are drawn (especially the face), color use (the majority of manga is

---

[5] „Iată copia acelui desen.", „Desenul meu numărul 1. Era aşa:", „Desenul meu numărul 2 era aşa:", „Iată cel mai bun portret pe care, mai târziu, am izbutit să i-l fac. Desenul meu e însă, bineînţeles, mult mai puţin fermecător decât modelul.", „Aşa încât am desenat:", „...i-am făcut la repezeală desenul următor".

black and white) or reading manner (manga are "read" from right to left).

Manga is extremely popular in Japan; there are even dedicated manga coffee shops where one can read such comics. A different genre is made up of *animes*, animated movies that borrow several visual elements from manga, rather difficult to digest by Europeans, however extremely popular.

In 2010 Dodo Niţă and Alexandru Ciubotariu have published a *History of Romanian comics* that covers more than a century of domestic *comics* activity (1891–2010).

The beginning of the graphic novel is marked by the publishing of Blake's *The Marriage of Heaven and Hell*, (1790–1793) which combined poetry, prose and illustrations (see Note 2). Subsequently, mainly because of the success achieved by comics, a favorable environment has been created for the receiving of the graphic novel. This type of novel is defined as a narrative text, which transmits its message through images, usually in classic comics' style.

The Hunting Party (*Partie de chasse* in french), a well-known graphic novel from 1983, presents a communist bloc lieder group (one of the characters is Ion Nicolescu, important agent of the intelligence agency and member of the Romanian communist party's central committee!) that meet up for a bear hunting party organized by Vasili Aleksandrovič Čevčenko, ex Russian leader which held onto his power and influence. The 98 page novel is organized around a classic comic book structure, has at least 4 images per page and is to be read from left to right. Almost all images contain dialogue bubbles, with two exceptions: the image is suggestive enough to replace words (for example on page 16, the train's arrival in Krolowka station is suggested through a drawing) or the image is symbolic enough not to claim more than a title (two characters in military uniforms, a man in front of a church, a character surrounded by people listening to his speech).

Visual novels have emerged fairly recently alongside classic graphic novel variants. These are interactive video games that contain filmed images or *manga/anime* style static and dynamic images. The majority of visual novels have several narrative strings and endings that change according to the decisions taken by the reader during the reading process. Characters usually converse in first person, their voices are overdubbed by actors and scenes are accompanied by adequate sounds or music. For a long time the most important American visual novel was considered to be *Snatcher* (1988), a mind game featuring an amnesic character. The novel was praised for its dialogues, graphics and

soundtrack. *Snatcher* is a starting point for these mixed type productions. Considering the previously mentioned ideas is worth to mention the highly popular *Choose Your Own Adventure* type books (especially in the 80s and 90s) in which the reader is the main character and has to choose between several possibilities and thus determines the ending. Today there are several online variants of these game-books. Visual novels and game-books are both alternatives that rapidly depart from classic understandings of literature.

The first Romanian graphic novel is Mihai Grajdeanu's 2010 *Ciutanul,* written in collaboration with L.C. Toderaşcu and illustrated by Mihai Grăjdeanu. It presents episodes from Mihai Dumitrescu's life, a youngster studying at a sports college, son to a famous footballer deceased under suspect circumstances.

Universal literature records the beginnings of the graphic novel to be far away from its relatively recent apparition on our domestic market. This type of literature, it seems, was adopted much later in Romania, probably due to lack of promotion or conservativeness.

2010 was also the year the first foreign graphic novel was published in Romania. Marjane Satrapi's *Persepolis*, a black and white autobiographic novel, depicts the author's childhood and adolescence spent in Teheran. It also presents the dramatic moments of the 1979 Islamic revolution and the much to long war between Iran and Iraq (1980–1988). The book tells, in its almost 400 pages, the story of Marjane Satrapi's childhood in a politically engaged socialist family, involved in political movements even before the Iranian revolution; the conflict between Iraq and Iran; the years spent in a Viennese high school, the return to Iran and the permanent move to France, all episodes connected making up a bildungsroman. The veil that usually covers sensitive political, religious and historic issues is lifted in Satrapi's book in order to make way for lots of grey shades camouflaged in exclusively black and white images (Note 3). The naive, minimalist graphic formula, perfectly matches the child's perspective and the social context it depicts. Images and text permanently complete each other.

The book won numerous awards and enjoyed tremendous success, was translated in several languages and eventually became a reference graphic novel. Seven years after its publishing it was turned into an animation movie which enjoyed its substantial share of success (for example it was awarded the Cannes Festival jury prize and was nominated for an Oscar). The movie's visual representation is similar to the one used in the book: black and white and minimalist, but with a resounding effect on the spectator's sensibilities, proving thus that a

simple technique is enough for reaching the desired results. In this case, it was the emphasis on the message rather than the graphic quality of the images.

Comics and graphic novels are a special type of art, in the same vain as visual poetry, because they are both successive and simultaneous art forms. Images can be perceived instantaneously as well as in their successiveness thus the narrative string is readable in a double register: graphic and verbal.

d) Fix formed poetry

Visual representation in poetry is meant to deepen significations thru the graphic underlining of sentiments and ideas present in the text. From antiquity to the Middle Ages, poetry was associated with oral reception, because the perpetuation and delivery method employed was singing. Up until the XIX century poetry was integrated into the idea of aural reception, because the main elements contouring the poetic text were phonic in nature (rhythm, rhyme, measure). XV century printed press slowly decreased the importance of aural reception making way for a different type of reception process: visual reception.

Fixed form poetry has a special kind of quality in that it appears as a standard, formal structure that needs to be embellished conceptually by the poet. A sonnet or roundel are instantly recognized by simply glancing at the page due to their line structure. The same applies for short species like the Japanese haiku, the British limerick or Persian rubaiyat. Supplementary standardizing of this genre refers to the number of stanzas and lines, the number of syllables or the relation between verse and the whole poem.

It is certain that fixed form poetry pays its dues to visual–through a pre-made structure – and aural extravagancies – through the repeating of rhymes or the presence of a chorus – so that its "ideal state" is maximally constrained by the material one, as Maiorescu would probably say.

Parnassian poets, partisans of pure art, considered that poetry is a beautiful form that indirectly reflects on the idea. When remarkable results are achieved in the realm of the poetic idea, poems are true pieces of artistic virtuosity.

Conclusions

A hybrid art form, allographic and autographic, of succession and simultaneousness, visual poetry stands for a compelling marriage of words and images. A radical experience inside poetry's sphere, visual

29

poetry "although dynamitates the structure of the verse, allows poetry its most specific feature: its special form" (Bodiştean, 2008: 207).

A neighboring domain consisting of book illustrations, comics and, more recently graphic novels, takes up its place in the hybrid arts ranks. We can talk about the verbal and visual expression relationship in the context of some personalized means of communication: pictograms and ideograms – defining stages in the history of writing; it has to be said that certain countries still use ideograms or logograms –, *graffiti*, considered to be a form of vandalism as well as an urban art, or e*moticons* – images that compress frequently used messages.

Notes:
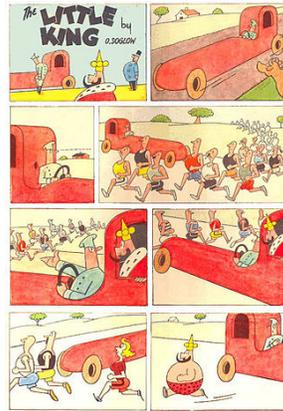
1. Page from *The Little King* (Otto Soglow)
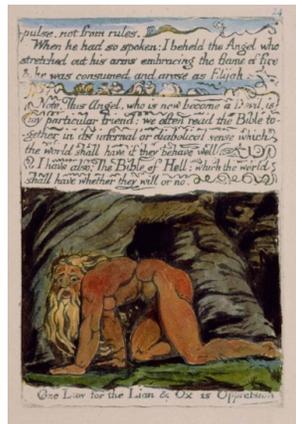
2. *The Marriage of Heaven and Hell* (William Blake)

3. Page from *Persepolis* (Marjane Satrapi)

BIBLIOGRAPHY:

Bilal, Enki, Christin, Pierre, *The Hunting Party*, tradusă de Justin Kelly, Belgia, Editura Humanoids Publishing, 2000.
Bodiştean, Florica, *O teorie a literaturii*, ed. a II-a revăzută şi adăugită, Iaşi, Institutul European, 2008.

Bodiştean, Florica, *Poetica genurilor literare*, ed. a II-a revăzută şi adăugită Iaşi, Institutul European, 2009.

Bohn, Willard, *Modern Visual Poetry*, London, University of Delaware Press, 2001.

Bornstein, Marc H., *The Influence of Visual Perception on Culture*, in "American Anthropologist", New Series, vol. 77, no. 4, 1975, p. 774–798.

Brossa, Joan, *Poemes objecte*, Barcelona, Editura Coleccio Gart, 1978.

Ciubotariu, Alexandru, NIŢĂ, Dodo, *Istoria benzii desenate româneşti* (1891–2010), Editura Vellant, 2010.

De Saint-Exupéry, Antoine, *Micul Prinţ*, cu desenele autorului trad. de Benedict Corlaciu, Cluj-Napoca, Editura Sfynx, [s.a.].

Fleming, William, *Arte şi Idei*, Bucureşti, Editura Meridiane, 1983.

Grigorescu, Dan, *Povestea artelor surori*, Bucureşti, Editura Atos, 2001.

Maiorescu, Titu, *Critice*, Bucureşti, Editura Minerva, 1984.

Manolescu, Nicolae, *Despre poezie*, Editura Cartea Românească, 1987..

Satrapi, Marjane, *Persepolis*, traducere de Mihaela Dobrescu, Bucureşti, Editura Art, 2010.

Tiutiuca, Dumitru, *Teoria literară*, Iaşi, Institutul European, 2002.

Tohăneanu, G. I., *Dincolo de cuvânt. Studii de stilistică şi versificaţie*, Bucureşti, Editura Ştiinţifică şi Enciclopedică, 1976.

Images:
http://lallavedelestudio.blogspot.com/2009/09/la-poesia-visual-de-joan-brossa.html 23/1/2012
http://wordsandeggs.wordpress.com/2008/10/27/apollinaires-calligrammes/ 23/1/2012
http://en.wikipedia.org/wiki/File:Nebuchadnezzar_in_MoHaH.jpg 23/1/2012
http://en.wikipedia.org/wiki/File:LittleKing1.jpg 23/1/2012
http://www.zf.ro/ziarul-de-duminica/persepolis-si-romanul-grafic-7256056 23/1/2012

Le jeune Cioran et la maladie comme révélateur identitaire

Emanuela Ilie[*]

The Young Cioran and the Disease as an Identity Catalyst

Abstract:
In the last few years, the patient Cioran began to interest several literary critics and historians from Romania, especially after the publication of a surprising essay on his diseases, written by Marta Petreu. But for most of them, the young, sick Cioran still remains quite a mystery. Using a sociological point of view, this study is focused on the diarist's complicated relations with his various (real or imagined) diseases, in order to reveal the significant impact of the sick figure – felt as one of the most significant forms of otherness – on Cioran's life and work. Evidently, for the *Notebooks'* or *Pe culmile disperării*'s author, the anxious perception of the biological identity functions as an essential catalyst, which facilitates the revealing of his spiritual identity.

Keywords: disease, biological identity, spiritual identity, otherness, diary

Pendant les dernières années, le malade Cioran a réussit à attirer l'attention des spécialistes en critique et histoire littéraire roumaine. Particulièrement, grâce au livre provocateur dans lequel Marta Petreu s'est intéressée aux maladies du philosophe Cioran (Petreu, 2010). Mais pour la plupart des chercheurs, le jeune malade Cioran reste, encore, un mystère. En usant un point de vue sociologique, notre étude se concentrera sur le rapport compliqué du jeune diariste avec ses diverses maladies, soient-elles réelles ou imaginées, pour révéler l'impacte remarquable de la figure du malade, ressentie comme une des plus significatives formes d'altérité, sur la vie et l'œuvre de Cioran.

On a établi, déjà, le fait que pendant toute sa vie Cioran s'est gardé une énorme conscience du soi biologique. Revoyons, par exemple, la liste approximative des symptômes et des maladies témoignées par le philosophe, liste que Marta Petreu fait dès le début de son texte : « fièvre, fièvre continuelle, faiblesse extrême, fourmillement dans les

---

[*] Lecturer PhD, "Alexandru Ioan Cuza" University of Iaşi, iliemma@yahoo.com

nerfs, fourmillement dans les pieds, douleurs de tête, douleurs de gorge, des oreilles, des oreilles bouchées, du nez bouché, sensation d'idiotie, météo- dépendance, brouillard du cerveau, inattention, fatigue, appuyant sur le cerveau, éclipse de mémoire, prostration, nervosité, douleurs partout, perte de poids, intolérance au froid, rhumatisme, névrite, froid, grippe, catar tubar, sinusite, rhinite, rhinite chronique, guttural, amygdalite, trachéite, dépression, neurasthénie, angoisse, nervosité, émotivité, insomnie, gastrite, hypertension artérielle, de l'acide urique dans le sang, myopie […] Sans boulot (je n'oublie pas l'exception de 1936–1937, le lycée Andrei Şaguna de Braşov), sans un métier définitif, sans un revenu[1] sûr, sans propriété, sans citoyenneté et sans patrie, donc définissable surtout par des dénis, Cioran a eu en échange une riche récolte de symptômes maladives et de maladies » (Petreu, 2010: 7–8). Quels faits soutiendraient cette vraiment forte impression de l'essayiste, convaincue que se trouve devant un philosophe défini par « Une carrière de souffrant, autrement dit, et une identité de malade, par laquelle il a excusé pas une seule fois son humiliante inactivité » (*Ibidem*: 8)?

Eh bien, une quantité extrêmement riche de faits, la plupart d'entre eux rappelés directement, dans les livres philosophiques, dans les confessions de la somme desquelles se sont formés les *Cahiers*, ou, finalement, dans les plus impressionnantes des lettres écrites aux amis ou à la famille. Opérer une sélection exacte, même à l'intérieur d'un corpus de textes unitaires comme genre (dans notre cas, les *Cahiers*), s'est presque impossible. En essayant, quand-même, de trouver une solution, on s'est demandé s'il y a un critère viable pour catégoriser l'intensité de la souffrance ressentie par le malade Cioran tout le long de sa vie. Quels symptômes sont plus symboliques qu'autres, puisque dans le moment de leur perception ils semblent avoir la même intensité ? Comment choisir entre deux formes de souffrance du corps, une considérée plus digne que l'autre, si l'écrivain même se gêne de décrire avec exactitude ce que lui semble dégoutant ? Le plus efficace, à notre avis, serait le critère de la distance d'entre la réflexion sur la maladie physique ou la mort et l'âge auquel normalement on y réfléchit. Autrement dit, nous avons choisi les notations de jeunesse, puisque pendant la maturité et surtout pendant la vieillesse, cette sorte de réflexion semble plutôt normale/ habituelle qu'accidentelle. De ce point de vue, les journaux intimes des écrivains des plus différents espaces

---

[1] Le 17 Janvier 1958, Cioran note dans le Cahier: « L'argent n'adhère pas à ma peau. Je suis parvenu à quarante-sept ans, sans avoir jamais eu de revenu ! » (Cioran, 1997: 17). Les citations des *Cahiers* seront extraites de cette édition.

européens, d'André Gide à Livius Ciocârlie et de Thomas Mann à Julien Green, sont exemplaires. Bien que ces auteurs donnent des limites différentes pour la réalité du *penser la mort*[2]. Le cas de Cioran vieux n'en est pas différent : vers la fin des *Cahiers*, les notations sur la maladie, la faiblesse physique et la proximité inquiétante de la mort se multiplient avec une vitesse immédiatement visible, pour édifier le portrait d'un vieux presque terrorisé par l'attente de l'altérité radicale. Mais qui finira, quand même, par redevenir l'enfant d'antan, un « enfant malade », ayant en lui « quelque chose d'angélique », comme remarque Sanda Stolojan dans un portrait extrêmement sensible d'un Cioran troublé, accablé par la maladie Alzheimer (Stolojan, 1999: 149).

D'autre part, il ne faut pas oublier le fait que même les plus jeunes des diaristes tombent dans les griffes du désespoir à cause d'une maladie spirituelle. Eugen Simion a observé, par exemple, que « […] L'esprit diaristique est, vraiment, un esprit 'malade' et, comme disent des certains commentateurs du thème, l'écriture intime est l'expression d'une pathologie subtile qui, auprès tous les avantages, a le mérite d'obliger le diariste à travailler (à écrire). Soit seulement pour exprimer le vide d'existence, le laid, le mal obscur, l'ennui, l'accedia, dans un mot, *taedium vitae* » (Simion, 2005: 279). Sans aucun doute, ce profile particulier de l'auteur de confessions devient une réalité terrible si le diariste doit aussi se confronter avec une ou plusieurs maladies du corps, qui augmenteront la torture psychique/ spirituelle. Une conséquence naturelle c'est le fait que la maladie physique comme thème du journal intime est presque toujours accompagnée par celle de l'esprit. De cette perspective, les confessions de Kierkegaard, Nietzsche, Sartre ou Jaspers peuvent être lues comme documents de la souffrance ambivalente, qui transforme le corps dans un théâtre de combat avec un seul perdant : le malade lui-même. La vertu suprême (bien que reconnue assez rarement sous ce titre) de sa capitulation reste quand-même la fortification de l'identité du malade.

---

[2] Pour André Gide, par exemple, seulement après 35 ans on est tenté de rapporter tout signe de fatigue physique au temps, autrement dit, à la vieillesse (Gide, 1959: 149). Mais pour la jeune Jeni Acterian, les signes d'une possible maladie sont interprétables seulement comme avertissement sur la proximité de la mort : « Je suis vieille. Terrible constatation d'une fille de 18 ans, constatation peut être ridicule, mais qui n'est point de cette cause moins vraie » (Acterian, 2008: 78). Un fait significatif : pour cette fille extrêmement intelligente, cultivée et sensible, pour laquelle *pensée la mort* devient très vite une obsession d'une intensité presque atroce, Cioran est un sosie, un Doppelgänger inquiétant, mais cher (*Ibidem*: 252–253).

On sait que, pour la plupart des sociologues, le rapport du corps à l'esprit est évident, puisque l'identité se perçoit comme une triade: identité matérielle ou corporelle (caractéristiques physiques, morphologiques), identité sociale (la position sociale, le statut, le rôle social) et identité spirituelle[3] (cf. l'unicité morale, émotionnelle ou intellectuelle) (Pütz, 1995: 32). Entre ces catégories de référents identitaires existe, naturellement, une forte liaison. Ce que pouvait expliquer les conséquences de toute modification sérieuse d'une forme d'identité sur les autres. Autrement dit, si l'identité matérielle ou corporelle souffre un procès d'altération précoce, surtout l'identité spirituelle sera à son tour modifiée. Ce processus est particulièrement visible dans le cas des enfants et des adolescents, puisque à ces âges la construction identitaire est encore faible, donc sensible aux mutations. C'est exactement le cas de la formation identitaire du jeune Cioran. L'intuition précoce de cette interférence explique, partiellement, l'intérêt vraiment extraordinaire qu'il manifeste pour la maladie du corps. Il la ressent comme hypostase, paradoxalement sensible et puissante, d'un autre torturant, avec lequel le diariste enseigne à cohabiter. A coté des fragments des *Cahiers* on peut citer d'autres témoignages sur l'apparition précoce de cette hypostase et, de toute façon, sur le fait que le jeune prouve une terrible conscience de sa propre identité corporelle. Représentatives sont par exemple les lettres de jeunesse, surtout celles envoyées à Bucur Ţincu, qui contiennent plusieurs preuves de la conscience acute de la maladie : « A mon âge, très peux connaissent ce que la maladie et la souffrance signifient. … La souffrance te met éternellement devant la vie, te tire du spontané et de l'irrationnel, en te réduisant à un être contemplatif par excellence »[4]. De même, dans les *Cahiers* intervient très vite un témoignage impressionnant sur la malheureuse précocité de leur auteur à l'égard des maladies. De l'âge de 17 ans, se souviendra dans les *Cahiers* l'adulte, il s'est senti touché par une maladie obscure, insaisissable, mais détruisant : « un mal secret, indécelable, mais qui a ruiné mes idées et mes illusions : un fourmillement dans les nerfs, nuit et jour, et qui m'a permis, hormis les heures de sommeil, aucun moment d'oubli. Sentiment de subir un eternel traitement ou une éternelle torture » (*Ibidem*: 33). Sans nuancer les effets psychologiques ou spirituels de son état lamentable, l'adulte va reconnaître aussi à l'extériorité la durée

---

[3] Chez Alex Muchielli, par exemple, l'identité spirituelle est remplacée par l'identité propre (Muchielli, 1986).
[4] Cioran, Lettre à Bucur Ţincu, Sibiu, 22 décembre 1930 (in Cioran 1995 c: 33).

incroyable de sa souffrance. Un exemple éloquent est un fragment d'une lettre écrite le 17 février 1981 avec l'*amertume* habituel par un malade de rhinite chronique qui admet le fait que tire après lui ce poids depuis soixante-dix longues années (Cioran, 1995 b: 188). Evidemment, cette sorte de réflexion émotionnelle d'un adulte qui se sent malade et extrêmement vulnérable pourrait être susceptible d'exagération. Mais elle est soutenue, d'une manière surprenante, par plusieurs confessions jumelles situées à l'autre extrémité de sa vie. On sait que d'habitude la plupart des jeunes ignorent la présence d'une maladie et même la possibilité d'être gravement malade. Au contraire, le jeune Cioran parait être conscient de ces maladies et même aimer cette conscience[5]. Ainsi, il commence à avoir la conscience de soi-même comme un Autre et s'habitue à cette figure de Malade comme au compagnon invisible, mais eternel de son être. L'effet de cette conscience sur l'aspect littéraire[6] de ses *Cahiers* n'a ici trop d'importance. Pour l'instant, ce qui compte c'est premièrement son effet ontologique; l'empreinte esthétique de cette souffrance sera visible seulement plus tard, dans son œuvre proprement-dite.

Suivons par exemple les notations faites pendant une année emblématique, située au début des abondantes confessions. Plus exactement, l'année 1958, une des années plus courtes comme espace graphique accordé dans les *Cahiers* (moins que 16 pages), donc avares en informations. Quand même, les notices sur le corps malade n'y manquent pas. Au contraire : chaque jour consigné dans le journal contient au moins une, sinon quelques phrases sur les maladies desquelles Cioran continue à souffrir. A la fin du premier jour de 1958 retenu (le 17 janvier), il conclut, sans une apparente liaison avec les confessions précédentes : « La maladie est venue donner de la saveur à mon dénuement, *relever* ma pauvreté » (Cioran: 18). Le 24 février 1958, il note, laconiquement : « Cerveau malade, estomac malade – et tout à l'avenant. L'essentiel est compromis » (*Ibidem*: 20). Le 8 juin, la notation sur une douleur physique qui puisse paraître passagère insiste

---

[5] Mircea A. Diaconu, qui s'est intéressé aux formes d'altérité ressenties par l'écrivain des lettres et des *Cahiers*, affirme d'ailleurs, dans son essaie remarquable, que pour Cioran « avant autre chose, la maladie est conscience de la maladie » (Diaconu, 2008: 226).

[6] De ce point de vue, notons l'impression du critique littéraire (doublé par un excellent auteur de journal intime) Livius Ciocârlie, qui a observé une opposition révélatrice : dans son œuvre philosophique, Cioran nuance avec lucidité et humeur l'image d'un homme situé sur les cimes du désespoir ; dans ses *Cahiers*, le philosophe entre tout entier dans la peau de ce personnage, en devenant ainsi moins convaincant sous l' aspect du littéraire/ de la littérarité (cf. Ciocârlie, 2007).

sur le caractère chronique de cette affection: « Depuis trente ans je sens dans mes jambes *tous* les jours un milliard de fourmis qui veillent sans arrêt. Un milliard de piqûres quotidiennes, parfois à peine perceptibles, parfois douloureuses. Mélange de malaise et de désastre » (*Ibidem*: 23). Après quelques jours, le 27 juin, il se rappelle l'efficacité extraordinaire (et extrême!) de son insomnie : « Mes insomnies[7], je leur dois le meilleur et le pire de moi – même » (*Ibidem*: 26).

Le 29 octobre, après plusieurs notations sur les livres qu'il dévore, la solitude, les doutes sur la vérité et la tentation du suicide, se rappelle « avec les stoïciens, que toute sensation est une altération, et toute affection une maladie de l'âme » (*Ibidem*: 29). Un peu plus tard, le même jour, les mêmes obsessions (la dévoration livresque et la maladie) s'interfèrent, avec plus de violence : « Un traité de médecine de l'époque d'Hippocrate était intitule : *Des chairs*. Voilà un livre selon mon cœur, et que je pourrais écrire sur *le ton subjectif*» (*Ibidem*: 30). Le jour suivant qui est rappelé dans le journal est le 8 décembre. Naturellement, d'entre les notations à caractère divers ne manque pas la confession de la terrible souffrance physiologique : cette fois – ci, il s'agit de l'inconfort de respirer normalement : « Vivre en eternel quémandeur, mendier à la porte de chaque instant, m'humilier pour respirer. Un destitué du souffle! » (*Ibidem*: 31).

Bien sûr, cette sorte de témoignage sur la souffrance, y compris la faiblesse du corps, accompagne le parcours proprement-dit spirituel (« métaphysique », selon Cioran) de chaque jour. Le philosophe ne cesse jamais de tenir compte de cette altérité intérieure, quel que soit l'impacte de sa faiblesse biologique sur un potentiel lecteur. Au contraire, il la tire au clair, il l'accentue. Même pour y voir une funeste anticipation. Mircea A. Diaconu considère les maladies de l'écrivain « un baromètre de la fixation de Cioran dans le temps présent, dans la présence » (Diaconu: 230). Mais dans le même temps on pourrait les considérer une sinistre anticipation de l'avenir comme néant.

De toute façon, peu à peu, malade Cioran devient, d'un autre inconnu, hostile, donc terrible, le compagnon perpétuel, empathique, compris et en même temps compréhensible. A l'autre extrémité des *Cahiers*, on découvre une information précieuse sur l'avenir de cette

---

[7] L'insomnie est un motif eternel de souffrance pour l'écrivain, qui commence à le sentir depuis 17 ans comme l'un des pires ennemis: « Je me souviens du fait que mes insomnies ont débuté à Ocna Sibiului (environ 1930, si je ne me trompe pas) » – Cioran, lettre à Relu, Dieppe, le 29 juillet 1975 (in Cioran, 1995 b: 34).

existence intérieure étrange, métamorphosée en double[8]. Le plus proche de la mort se situe Cioran, le plus éloigné de son corps se sent-il. Le 9 novembre 1972 (la dernière année enregistrée dans ces sombres *Cahiers*), le *même* – et quand-même… l'autre Cioran que celui du début – observera presque sans aucun reste d'irritation : « L'avantage de vieillir est de pouvoir observer de près la lente et la méthodique dégradation des organes ; ils commencent tous à craquer, les uns d'une façon voyante, les autres, discrète. Ils se détachent du corps, comme le corps se détache de nous : il nous échappe, il nous fuit, il ne nous appartient plus. C'est un déserteur que nous ne pouvons pas dénoncer, puisqu'il ne s'arrête nulle part et ne se met au service de personne » (Cioran: 997).

Naturellement, on pourrait se poser la question comment Cioran a réussit à cohabiter avec cet étrange hypostase de l'Autre qui est le malade Cioran. (Sans doute, pour lui-même, cette cohabitation sera une réalité inextricable ; dans une lettre envoyée de Paris, le 28 novembre 1938, à son amie, Jeni Acterian, il admettra « l'inutilité de la santé », qui « puisse me diriger vers un désastre plus grand » – Acterian, 2008: 523). De même, l'écrivain a été tout le temps conscient de la finalité de la maladie, prévue avec une nervosité ardente, reconnue même dans les volumes proprement dits philosophiques. « Tout ce qui este profond dans ce monde ne peut se lever que de la maladie », avait déjà admis le jeune Cioran dans *Pe culmile disperării/ Les cimes du désespoir*[9]. Le même temps que l'auteur des *cimes du désespoir* déclare sans détours inutiles qu'il aime la pensée qui garde une saveur de sang et de chair, l'écrivain des lettres admet à un autre ami le désir d'utiliser le sang propre comme instrument et aussi comme révélateur directe de l'intériorité : « Je voudrais écrire quelque chose en sang. Et ça, sans la pensée d'un effet poétique, mais concrètement, dans l'acception matérielle du mot […]. La souffrance m'a donné […] le courage de l'affirmation, la témérité de l'expression et la tendance vers le paradoxe » (Cioran, 1995 c: 52). Une affirmation comme « l'homme est un animal malade », faite

[8] Incidemment, la conscience du double comme forme latente de manifestation de sa complexité spirituelle se manifeste plusieurs fois – et avec une force également mémorable – au cours de la même période. Une seule fois, le 27 juin 1958, l'écrivain croit découvrir même l'explication juste de ce phénomène : « Ma mère et mon père, on n'imagine pas deux êtres plus divergents. Je n'ai pas réussi à neutraliser en moi leurs caractères irréductibles ; ainsi pèse-t-il sur mon esprit une double et irréconciliable hérédité » (p. 27).

[9] Emil Cioran, *Pe culmile disperării*, Bucureşti, Ed. Fundaţia pentru Literatură şi Artă Regele Carol II, 1934, p. 74. On a vu aussi la version française sous le titre *Les cimes du désespoir*, in *Œuvres*, Paris, Gallimard, 1995.

dans le même livre issu des *cimes du désespoir*, n'est qu'une autre forme de la même révélation, liée aux fortes liaisons d'entre le mal physique et le bien suprême, celui spirituel. L'exercice continuel de survivre avec une maladie mise à rude épreuve dans le corps de plus en plus vulnérable puisse avoir une seule conséquence positive. Celle qui dérive de sa transformation en exercice philosophique. Autrement dit, entre la maladie et la métaphysique existe un rapport indissoluble. Comme on a déjà observé, « chez Cioran, les maladies et les douleurs ont devenu un instrument de révélation, c'est-à-dire de révélation métaphysique ». Et encore : « [Cioran] a découvert la valeur philosophique de la souffrance, sa fonction de *principium individuationis* »[10] (Petreu, 2010: 12). Ainsi que l'auteur des lettres et des *Cahiers,* l'auteur des *Cimes du désespoir* se déclare sur du fait que dans ce monde les seules expériences vraiment authentiques sont celles issues de la maladie (Cioran, 1995 a: 31). Une leçon affreux et parfois digne, similaire à la paideutique terrible des ouvres d'un excellent représentant de la littérature de l'authenticité, Max Blecher : le jeune écrivain contemporain nous a offert, surtout dans le roman *La tanière éclairée*, une image extrême de l'alliance indestructible du soi avec l'altérité radicale qui est la maladie.

Je conclus par accentuer ce fait d'une extrême signifiance : grâce à une acute perception plutôt angoissante que rassurante de sa propre identité biologique, une identité en souffrance éternelle, l'auteur des *Cahiers* se rend plus facilement compte de son identité spirituelle. C'est ici le sens authentique de ce qu'il considère, depuis 1938, une sorte de *compétence en agonie* (Acterian, 2008: 523). Paradoxalement, réunies, les miettes d'une forme identitaire d'une fragilité insolite finiront par fortifier l'autre forme identitaire, celle responsable de la survie éternelle par l'œuvre. Autrement dit, l'esprit du jeune Cioran a pu assez vite convertir la faiblesse du corps en instrument thaumaturge.

BIBLIOGRAPHIE :

Cioran, *Cahiers 1957-1972*, avant-propos de Simone Boué, Editions Gallimard, 1997.
Cioran, *Les cimes du désespoir*, in *Œuvres*, Paris, Gallimard, 1995 a.

---

[10] Voir aussi Iulian Boldea, qui note, dans l'etude *Cioran şi boala*: « la maladie, la souffrance, la douleur constituent au fond pour Cioran le révélateur de la conscience, elles sont des éléments catalisateurs de son idéation philosophique » (Boldea, 2008: 130).

Cioran, *Scrisori către cei de-acasă*, stabilirea textelor de Gabriel Liiceanu şi Theodor Enescu, ediţie de Dan C. Mihăilescu, Bucureşti, Humanitas, 1995 b.

Cioran, *12 scrisori de pe culmile disperării*, ediţie de Ion Vartic, Cluj-Napoca, Biblioteca Apostrof, 1995 c.

Acterian, Jeni, *Jurnalul unei fete greu de mulţumit. 1932–1947*, Text ales şi note biografice de Arşavir Acterian, Ediţie îngrijită, traduceri din franceză Doina Uricariu, ediţia a doua, revăzută, Bucureşti, Humanitas, 2008.

Boldea, Iulian, *Cioran şi boala*, in « Vatra », Târgu-Mureş, no. 1, 2008.

Ciocârlie, Livius, *Caietele lui Cioran*, Ediţia a II-a, Bucureşti, Humanitas, 2007.

Diaconu, Mircea A., *Cui i-e frică de Emil Cioran ?*, Bucureşti, Cartea Românească, 2008.

Gide, André, *Journal 1889–1939*, Gallimard, Paris, Bibliothèque de la Pléiade, 1959.

Muchielli, Alex, *L'identité*, Presses Universitaires de France, 1986.

Petreu, Marta, *Bolile filosofilor. Cioran*, Ediţia a II-a, revăzută, Cluj-Napoca, Biblioteca Apostrof, 2010.

Pütz, Manfred, *Fabula identităţii. Romanul american din anii şaizeci*, Iaşi, Institutul European, 1995.

Simion, Eugen, *Ficţiunea jurnalului intim,* I, Bucureşti, Univers Enciclopedic, 2005.

Stolojan, Sanda, *Ceruri nomade. Jurnal din exilul parizian (1990–1996),* traducere de Michaela Slăvescu, Bucureşti, Humanitas, 1999.

Translators of the British Novel

Călina Paliciuc[*]

Abstract:
Although in lesser measure than the French novel, the English novel in the original was also being circulated at the time in Romania. An indicator for this may be the promptness of commentaries on the novels in the year of their London publication.

The press offers the researcher a panoramic view of the way in which the contemporaries of inter-war period perceived the English novel.

The most translated authors in Romania in the inter-war period were: Dickens, Wells, Oscar Wilde, Cronin and the most popular novel was Jane Eyre by Charlotte Brontë, translated by Paul B. Marian.

Keywords: English novel, press, improper title, lucrative business

Over a long period of time the Romanian reader came upon the British novel at a second remove, particularly via the French. As the number of translations into Romanian increased, so did the interest for the act of translating.

Until the third and fourth decades of the twentieth century, if there was a magazine somewhere, there was also a feature called "The French Book" or "News from the French Book Shops". If, on the banks of the Sena an English novel was not transplanted, valuable or not, then it might not pervade into the culture of Bucharest. Ibraileanu himself tells us that when he writes about Thomas Hardy in 1925: "The greatest writer of England and the greatest European novelist is less read and almost unknown". The cause: only the French literature can enter our space together with what the French people adopt and spread from other foreign literatures. We know a hundred of little French writers and we know details of their private and literary lives, we talk about them, they are like national writers to us, and it happens (in the case of Th. Hardy) to live a whole life without finding out about significant authors, if they are not French or adopted by the French.

Andrei Branişte observes expresses a similar opinion: "We are hanging on the French literature because of out bilingualism – at least

the one of the upper class. We cannot write in French and in Romanian". (Andrei Branişte, *O colonie culturală a Franţei*, in "Gândirea", an I, 1992, no 21, 1 March, p. 399)

N. Carandino has the same opinion on our cultural reality and he wrote in his memorial *White nights and black days*: "The whole country was living under the spell of France. We were born – in a certain society – bilingual. The houses, the gardens, the parties, the menus of this world – when they were perfect, they could only be a la francaise".

Marcu Breza talks about his encounter with Bernard Show and he remembers that the playwright admonishes the Romanian for having translated Sf. Ioana…from French ("România literară", 1939, no. 29, 15 October, p. 2).

On the contrary, Zarifopol ironically finds thet "Frenchness is superficial": It is known that Romanians feel a familiarity without boundaries towards whatever is beautiful. This familiarity is almost venerable now which lasts from the beginning of the Romanian modern culture. A great deal of our culture, public or private, is a translation fron French. The Frenchness is for Romanians a self-evident what. For instance, it is self evident that the Romanians can be "perfectly fluent in French" since an early age as if it was a happy performance. Agains, they know that French is made for the Romanians, that the French sounds perfectly match the Romanian ones. For fifteen years, the collection of Romanian – French comical translations has been scientifically increasing, and it is an old source of jokes.

In two articles published in *Sânzana,* a "traditionalist" publication, Mircea Eliade pointed to some shifts in the literary life of the time. In "The Agony and the Renewal of Literature" he speaks about the "disaster of Romanian bookstores" in 1936–1937. They were packed with translations, particularly of writings easily accessible to the readers. He states that the Romanian reader stands closer to S. Maugham and St. Zweig, writing about Metanesia and the 18th century France, than to Hortensia Papadat Bengescu or Camil Petrescu, writing about their contemporary Romania. His opinion is that the situation has its positive aspects, too, in that it ensures the "autonomy of the true artists", the "solidarization of creators to the elites that praise them". The creator becomes free from the reader's spell and fortifies her/his freedom of creation, with no concession made to the public. His consoling conclusion is that "Dante would write for 20 theologists and artists and now he is admired by 5 continents" (Eliade, 1937 a: 4). In "The Failure of the Book in Romania", Eliade deplores the general diminution of the thirst for reading, due to the boosting of the film industry. In Romania,

the "syncope of the book" was strengthened by the "pre-literate" structure of the Romanians. He considers that the great appetite of the Romanian reading public since 1928 has been grafted on such a structure. In parallel with the creation of a reading public 10,000 copies, he says, owing to L. Rebreanu, Cezar Petrescu and Ionel Teodoreanu, and (partly) as a consequence of this fact, the number of translations increased spectacularly (Eliade, 1937 b: 4).

Chaotic and "commercial' translations suggested the establishment of a "common taste censorship", of a "guided culture", "an editorial schedule" as Perpessicius suggested in "Prose Poems by Wilde", published in *The Word,* after praising Al. T. Stamatiad's translation from O. Wilde.

Cezar Petrescu was of the opinion that translations should be done by true writers, not by "improvised translators" (1925: 1).

Many culture critics have highlighted the responsibility of the translators. Octav Şuluţiu, for example, considers a bad translation to be "criminal". He considers that the job of a translator requires a consciousness and a talent "which equal the creator's" ("The Universe", 10 June, 1940). He also states that translation is, before everything, "a chapter of literary history because it is a unique moment of confrontation of a language with the thought and language of other peoples… Translation is … a creative work.". ("The Universe", no. 22, 3 June, 1940).

Mihail Sebastian has offered us the widest picture of the translations done during the period under study. He states first the dangers that they represented for the public taste with their total lack of respect for art values and their commercial spirit. No axiological criterion was used for the selection of books to be translated; no mention of the translator or her/his qualifications was made. To translate, he states, "is not only an art, it is, concurrently, an intellectual act of morality…Few intellectual occupations require so much devotion, such a serious sense of responsibility and greater spirit of objectivity" (1940: 432–433).

Petre Manoliu believes that part of the blame for bad translations should go to the critics, who ignored this activity as being a kind of peripheral literature, degraded and degrading. Criticism, by concerning itself with translation, would avoid shamelessness, facetiousness, frivolity, vulgarization and torturing of the language.

In some cases, an obvious lack of "general culture" has been incriminated. In "The Small Scale Chronicle" of the newspaper "Life", 26 October 1943, the arrow is pointed at a widely known nanme: George Sbârcea. In his translations of Virginia Wolf novel, *Night and*

Day,(Din beznă spre soare), 1942, Socec Editorial House, we come, in two different places, upon the phrase "sculptures of marble by Elgin" – "sculpturile de marmura de Elgin", giving the impression that it refers to the statues carved by a sculptor called Elgin. Elgin was not a sculptor but an English lord, the famous Lord Elgin who had plundered the Temples on the Acropolis, stealing 94 base-reliefs, statues and busts.

Felix Aderca was criticised for the endless, useless, non-Romanian, non-literary sentences in his translation of the novel *Powder* by Rosamond Lehman ("Reporter", 10 January, 1935).

Al. Byck in "The Babel of a Translation into Romanian", chides Zaharia Stancu for his awkward phrasing in a translation of the novel *Women in Love (Femei în dragoste)*, by D. H. Lawrence, saying that what can be overlooked in an ordinary translator's work cannot in that of poet Zaharia Stancu (1934: 5).

A real polemic started around this issue. Young Geo Dumitrescu found no problem related to translations, so no need was there, in his view, for erecting a "Chinese Wall" around Romanian literature ("The Time", 1947). "The Life" newspaper, issued under the patronage of Liviu Rebreanu, held, under the anonymous rubric "NO", an opposite opinion, attacking "the last-minute criticaster of *The Time",* denying any request for a "Chinese Wall" or glass-container for Romanian literature, and pleading for a severe choice of the foreign literary material, frequently offered to the Romanian reader in bad and mutilated translations: "This is not a 'Chinese Wall', but good common use" ("Life"*,* 9 May 1942, p. 1).

In 1942, Emil Isac was rejoicing at the Romanians' interest for English literature. In the same year, however, an anonymous voice called for an end to translations from English, incriminating translations from Florence Barclay, S. Maugham, Cronin ("Life", 7 September 1942), while another anonymous voice was exclaiming, in the same place, that "We are fed up with Cronin, Maugham, translate Wilde, Sterne, Thomas Hardy!".

A real plot of some occult forces was considered to exist, encouraging translation from the English to smother Romanian literature, as Gh. Noveanu said in "Literary Bucovina" (28 March, 1943).

Although he had accused the editorial house of offering too much space to translations, Mircea Eliade saw a number of benefits, too, in this mass of translations from English literature. "It is great luck that we are rid of Dekobra and Pittigrilli and that Baring and Sinclair Lewis are being read today"… that the Romanian readers will learn, through their

readings, things they couldn't have learned by the exclusive reading of Romanian books, such as that "the author can put any kind of things into a good novel": social criticism, philosophy, mysticism and many other things. Seeing that intelligence and culture are trendy with some European or American novelists, the readers will praise them in a Romanian novel. They will not require that the novel should be "novel", that it should tell what happened to some particular character, and never what that character felt, thought or dreamed of" (1940).

The Romanian translator was rarely praised. Petru Comarnescu's attitude, probably because he was a translator himself, was an exception. He praised the "Energy" library, among others, for having found some good translators for English books, mentioning M. Eliade, Mary Polihroniade, Radu Cioculescu, Wendy Muston, Al Hodos, C. Noica, Profira Sadoveanu, Radu Boureanu and Lucia Demetrius (P. Comarnescu, "The Interest and Topicality of the *Energia* Library" (1940).

Translation was dangerous once it had become a lucrative business. Translators such as Jul. Giurgea were incriminated. Al. Duţu speaks of J. Giurgea's "scriptorium", where one and the same novel would be translated by 4–5 translators, a fragment each, after which the version would be stringed together and quickly published" (1979: 127). The "Giurgea case" was prolonged into our days when, after 1990, ephemeral and dubious editorial houses produced hilarious translations.

A real war was going on around Giurgea's name. He was praised by some and blamed by others. The legend went that he was using an army of "niggers" who would toil for him and he would just sign their work. He was not blamed for lack of knowledge of English, but for his Romanian, abounding with stereotyped sentences as if "all the books translated by him from Maugham, Galsworthy, Pearl Buck, had been written by one single author" ("Life", 14 Oct 1943).

In a commentary on the Romanian translation of J. Galsworthy's novel *In Tenebris,* P. Gr (should that be Petre Grimm?) speaks of the "improper title", the "badly–knit sentences", the "wrongly-translated words". The author compares the translation with the original and concludes that "the whole style is puerile, clumsy and inexact" ("Iassy Notes", 1 November, 1939).

Yet, Jul. Giurgea had his admirers, too, for example, Dan Petraşincu, Silviu Cernea. He was present in Octavian Păduraru' *Anglo-Roumanian and Roumanian-English Bibliography,* 1946, with almost 50 translations from British and American literature. He had translated from Frank Adams, Sheridan, Knut Hamsun, R.Kipling. G.B.Shaw, Chesterton,

47

Galsworthy, Sinclair, Huxley, Conrad, Hardy, Maugham, Cronin. A memorable statement of his asserts that he chose English literature because "this seems to me to be the only creative literature in the post-war age". Giurgea's merit was, nevertheless, that of edifying a large readership for English literature.

It is known that the means of information bloom like never before and the access to the great literature is possible: books and newspapers published in Paris or London can also be found in the bookshops of Bucharest and translating them becomes a lucrative occupation. Moreover, a lot of books are translated. At the beginning mostly French books, but systematically the translations from the English literature increase, rarely after the original, especially mediated by French. Moreover, the press, spectacularly developed, not only by number but also by value, opens its pages for translations and comments, contributing decisively to the enlargement of the literary horizon in the Romanian space.

This idea is focusing on the genre that dominates the literary landscape – the novel, which is spectacularly transformed during the interwar period. Therefore, we will pursuit the perception of the English novel in the interwar Romanian press, being convinced that we are dealing with an interesting phenomenon that had important consequences in the cultural life.

Obviously, it is hard to believe that such a complex reality can be truly mirrored in press, which is very ephemeral. However, press can contribute to the profile of the "portrait" of this historical period especially that time operated important changes. Browsing tens and tens of publications registered between the two world wars, we had the chance to understand better what the historians called "the rule of epilogue" and in prospect of the subsequent development of events, the reality of the time – both politically and literary – appears to us in a different way than to the ones that actually lived it. Walking on this endless territory of varied information, meant to catch the moment, proves to be an interesting adventure.

How do these aspects in the evolution of the novel appear in the publications in Romania between the two wars? The "capricious" dating of the chapters in the novel *Orb in Gaza* have as a consequence a turbid chronology which is important for defining the characters. Many texts that discuss this novel bring up the matter of these narrative techniques which is confusing for the readers nowadays. (In an article in one of the volumes called *Teme*, Nicolae Manolescu remembered the engineer

who, exasperated by the Huxley's skips in time, rearranged the chapters chronologically).

Silvian Iosifescu wonders too aboput this "temporal disorder" but he also refers to Virginia Woolf and Proust's new technique:

For Virginia Woolf, the matter of time and the order overturn is related to its impressionist vision. All the associations that the mechanical memory brings back in the memory of Proust's hero concerning the taste of a cake come in a varied temporal order objectively and arbitrary. The time overturn is psychological and it is related to the literary perspective of the two writers. We cannot talk about impressionism at Huxley The apparent disorientation of the dates contrasts with clearness of the narration. It is an intercession of the moments in construction. The reason is the searching of a superior expressivity and the wish to explain the role of certain events in the hero's life and transformation.

On the contrary, Dan Petraşincu considers the technique valueless and the novel is a failure. He talks about the way a writer in the middle of the 20th century regards literature.

Huxley's new novel was born under bad auspices: the writer's impetrfectiopns created it and here they were amplified to the maximum. *La paix des profoundeurs* wants to be erevolutionary through a new technique. Who might have thought about such a clever technique but Huxley who is a refined intellectual? In fact, this technique is so puerile. After you have seen all the pictures, after you have gone through the heros' lives, with comical skips forward and backwards, the novel is ready! New ways of expression-this is the greatest farce of our century.

The writer who sweeps away with a sentence all the new ways of expression forgets that when we think about our own life we fragmentary bottom it not chronologically.

Orlando is above the genre through the power of the symbol not through the perfection of the style or the grace of the humor, not even through the mystery that charms the reader. V. Woolf suppressed time not because she wanted to give a new shape to some ordinary events but because she wanted to reproduce better the image of the spirit that lives outside time and enlivens for a moment a doll that is left after the purpose was accomplished.

Some of the novel's commentators realized that in the new novel we do not deal any more with every little detail brought up by the narrator, buit with the emotional disorder of life. Thus, it is understood that the

novelist belonging to the new generation is an artist preoccupied with the technique of the novel.

When the critics wanted to   intercept the evolution from the "classical" realist novel to the modern one, they spotted the essay – novel that contains in its texture something of the writer's erudition, ideology and his concepcion in art. The comment put the novel in the neighborhood of the essay. This kind of writer is also present in the inter-war period and it is the expression of the modernization of literature, especially of the novel.

BIBLIOGRAPHY:

Byck, Ad., *Babel of a Translation into Romanian* (*Babilonia unei traduceri în româneşte*), in "The Literary and Artistic Truth" („Adevărul literar şi artistic"), XV, 1934, 20 May, p. 5.

Comarnescu, P., *The Interest and Topicality of the Energia Library* (*Interesul şi actualitatea bibliotecii Energia*), in "The Royal Foundations Review" („Revista Fundaţiilor Regale"), 2 February, 1940.

Duţu, Al., *Models. Images, Landscapes, Incursions into the Modern European Culture (Modele, imagini, privelişti – incursiuni în cultura europeaă modernă)* Cluj, Dacia, p. 127.

Eliade, M., *The Agony and Renewal of Literature (Agonia şi înoirea literaturii)*, in "Sânzana", I, 1937 a, no. 10 (11 Dec.), p. 49.

Idem, *The Failure of the Book in Romania* (*Sincopa cărţii în România*), in "Sânzana", I, 1937 b, no. 9 (4 Dec.), p. 4.

Idem, *The Failure of Romanian Literature* (*Sincopa literaturii române*), in "The Literary Universe" („Universul literar").

Giurgea, J., *On Translations* (*Despre traducere*), in "Today" („Azi"), 2 July 1939, p. 7.

Manoliu, P., *Translations, Translators and Editors* (*Traduceri, traducători şi editori*), in "The Romanian World" („Lumea românească"), I, 1938, no. 296 (27 March), p. 2.

Perpessicius, *Prose Poems by Wilde* (*Poeme în proză de Wilde*), in "The Word" („Cuvântul"), IV, 1938, no. 974 (3 January), p. 2.

Petrescu, C., *Translations* (*Traducerile*), in "The Literary and Artistic Word" („Cuvântul literar şi artistic"), II, 1925, third year, (18 Jan), p. 1.

Sebastian, M., *Note on Translation* (*Notă despre traducere*), in "The Royal Foundations Review" („Revista Fundaţiilor Regale"), VII, 1940, no. 2 (February), p. 432–433.

Orwell's Nineteen Eighty-Four.
Deconstructing Dystopia

Toma Sava[*]

Abstract:
The article discusses the broad range of critical responses to Orwell's 1984 in order to offer a framework of reference for the central themes present in the novel. Seen as socio-political commentary, a warning message and sometimes hinting towards the writing of a radical Swift, the book still remains relevant today.
Keywords: socialism, literary (re)construction of the past, administrative utopia, autobiography, bourgeois society

Perhaps no dystopian writing has been so polarizing (critically) and recognized (culturally) as Orwell's *Nineteen Eighty-Four*. Concepts such as *Big Brother, doublethink, newspeak,* have all found a way into popular culture and are here to stay for as long as they will remain contextually relevant. And there is no sign that they will be ousted in the foreseeable future.

One reason perhaps is the impact made by the novel's unequivocal ending: the totalitarian regime in reign that crushes all, a definitive and incontestable conquest over everyone and everything. The context the novel appeared in bared the sign of newly formed superpowers and new war (albeit a different one). Together, these two reasons prompted an extensive quest towards identifying the auctorial intention: was Orwell predicting or was it a warning message he issued?

Nineteen Eighty-Four stands as many things to many people; critical inquiries into the reasoning, scope and method employed in the novel have prompted extensive research. The conclusions covered a vast range: from a critique towards socialism all the way to a rewritten biography and everything in between; yet *Nineteen Eighty-Four* still provokes debates. I do not intend to offer (if even possible) an all-encompassing decryption of what *Nineteen Eighty-Four* stands for, however, in this article, I propose a clarification of one of the novel's

[*] PhD Candidate, "Aurel Vlaicu" University of Arad, toma_sava@yahoo.co.uk

main themes by following Orwell's own thoughts. Consequently I will present the auctorial view on socialism as perhaps the most prominent theme of *Nineteen Eighty-Four*.

All else aside, *Nineteen Eighty-Four* is a well-documented novel, or in the words of Bowker (2003: 385) "Orwell's novel was informed by his past reading as much as his political experiences". And indeed, it seems that most central themes in Orwell's novel are influenced by a literary work or another. References to Burnham's *The Managerial Revolution* are evident in the construction of the three super powers and the relationship between them; from Zamyatin's *We* it seems that he had borrowed the idea of total surveillance and that of the repressive state. In Orwell's essays on Koestler we find the source for psychological manipulation, Emanuel Goldstein from *Nineteen Eighty-Four* seems to be derived from Trotsky's *The Revolution Betrayed* and O'Brien's discourse on power bares strong resemblances to Jack London's *Iron Heel.*

Socialism and world view

No utopian writing escaped political categorization and justly so, since no utopia was constructed without the intent of criticizing or improving upon an actual social and political system. More to the point, they always developed according to the state of the actual society they were criticizing: Plato could not escape slaves in his *Republic*, More could not exclude magistrates; the solution for tyranny was an enlightened autocracy, the solution for monarchy, communism.

A plausible assertion would be that though all utopias share a certain ideal that is common regardless of the period they were written in, none of them can imagine a perfect future because of the influence exercised by the state of things they build upon. The introduction to *The Faber Book of Utopias* reads that: "books about utopias tend to stress how they reflect historical developments. The discovery of the New World, the Age of Enlightenment, the French Revolution, the rise of science – all those brought new fashions to utopianism" (Carey, 1999: XX).

Then what is the fashion of *Nineteen Eighty-Four*? The novel's connection to the politics of its time was recognized explicitly. It was argued that the novel is an "impassioned representation of totalitarianism as the historical destiny of middle-class individualism" (Resch, 1997: 142). The motivation behind writing the novel was seen to lie in the author's need to "oppose the dangerous elements of the fashion of the day. The fashion of his day was socialism" (Sims, 1974:

302) or to be "a warning against communist revolution and any relaxing of Cold-War suspicions" (Sinfield, 1993: 99).

Orwell's own position towards socialism is very well documented and overt. I intend to offer an illustrative depiction of how Orwell came about to create *Nineteen Eighty-Four* based on the trail of evidence offered by his own letters and articles. The aim here is not to provide a constant parallel between the narrative and the background, but to offer a disambiguation key to the informed reader. I will not present an exhaustive list of articles but will focus on a few that are unequivocally relevant for the topic in discussion.

In 1944, five years before the publication of *Nineteen Eighty-Four*, in a rasping essay on Arthur Koestler's works (and communist past), Orwell discusses the outcome of the Russian Revolution and the instauration of Stalinism. He offers a very critical analysis of Koestler's beliefs on the subject, considering his (resigned) position in front of the revolution's failure to be on the middle ground somewhere between total retreat from an active political life and the belief that, sometime in the distant future, Earth will become some kind of paradise. What transpires in this article, relevant to the subject of my analysis, is the fact that the very failure of the Russian Revolution makes Orwell conclude that "all revolutions are failures, but they are not the same failure" (S. Orwell, 1968: 244).

Two years later, in an essay from 1946, entitled *James Burnham and the Managerial Revolution*, Orwell discusses two books by Burnham: *The Managerial Revolution* and *The Machiavellians*, making some relevant observations along the way. According to Burnham the present state of political society is at an in-between point where the power vacuum left by the disappearing capitalism and the non-emerging socialism is filled by the so called managerial class that represents neither democratic nor capitalist societies. *The Managerial Revolution* predicts that these newly emerged societies will control the means of production and will organize themselves in super states, grouped around industrial centres in Europe, America and Asia, taking hold of these and fighting for the possession of the remaining uncontrolled land. The class structure will be composed of an aristocracy of talent at the top and a class of semi-slaves at the bottom.

In *The Machiavellians* the main focus point is on arguing that democratic societies have never existed and will never exist. Politics is solely a constant struggle for power and the only change brought about is the replacement of one ruling class with another. Both these books

53

argue that the world's tendency is to become a totalitarian system which must not be fought against but that may be guided to a certain extent.

Orwell finds all theories asserted by Burnham to be fundamentally reducible to two main points: "1. Politics is essentially the same in all ages" (S. Orwell, 1984: 210) and "2. Political behaviour is different from other kinds of behaviour" (*Ibidem*). The first point reflects on the way political power acts (domination of one minority over a majority) and its intrinsic nature (power struggle). The second point establishes the defining characteristic of power, namely immorality. For Burnham, power is conceptualized as a permanent struggle and an unrelentless pursuit of domination over the masses.

The question Orwell asks, one found to be lacking in Burnham's explanations, is "why does the lust for naked power become a major human motive exactly *now,* when dominion of man over man is ceasing to be necessary" (*Ibidem*: p. 211). The answer suggested is that Burnham's conceptualization of power is reflective "of the power worship now so prevalent among intellectuals" (*Ibidem*).

Ultimately Orwell dismisses both the inevitability of the managerial class and the success of the class structure imagined by Burnham. In other words: "the huge, invincible, everlasting slave empire of which Burnham appears to dream will not be established, or, if established, will not endure" (*Ibidem*: p. 214). The reason lies in the fallacy of the model Burnham constructed upon, *i.e.* "because slavery is no longer a stable basis for human society" (*Ibidem*).

One year after the Burnham articles, in his 1947 *Toward European Unity,* the author attempts to imagine the future by pointing towards the possibility of "two or three super-states, unable to conquer one another and unable to be overthrown by any internal rebellion" (*Ibidem*, p. 424). These newly created states would be divided in a two class society "a semi-divine caste at the top and outright slavery at the bottom" (*Ibidem).*

All three articles presented discuss a theme central to Orwell's political thoughts, namely socialism and its outcome. The historic destiny of revolutions (in the context of the Russian regime), the rejection of a power concept focused exclusively on domination and its derived class structure and finally the premonition of political and economic super powers are themes that crossed over into the novel. Moreover, it is evident that the very ideas Orwell dismissed or condemned found a way into the setup of *Nineteen Eighty-Four* in an inverted manner.

Why is it then that Orwell used the themes presented above as exact opposites to what he actually believed about them? A plausible answer

might be that Orwell wrote the novel as some kind of a historic account of the future. If this is the case then the outcome is tributary to the juxtapositions between the factual truth, the narrator's intention to exemplify and the nature of the material on which the story in super-imposed. In other words "if we approach history as literature we may even write better history, as we deploy an additional range of critical apparatuses to the established rules of contextualized evidence" (Munslow, 1997: 71).

The warning of the past

As I have mentioned at the beginning of the article one of the questions that prompted the most critical attention towards the novel was trying to determine if Orwell offered a premonition or issued a warning regarding the future. In a letter to Roger Senhouse from 26 Dec. 1948, the author writes that the novel was meant "to discuss the implications of dividing the world up into 'Zones of influences'(I thought of it in 1944 as a result of the Teheran Conference), & in addition to indicate by parodying them the intellectual implications of totalitarianism" (S. Orwell, 1984: 520). In another letter, dated 16 June 1949, to Francis Henson, Orwell states two important things: that the book is ultimately a satire and that it relates closely to the fact "that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences" (*Ibidem*, p. 564). More, in the same letter he explicitly states that "my recent novel is NOT intended as an attack on Socialism or on the British Labour Party (of which I am a supporter) but as a show-up of the perversions to which a centralized economy is liable and which have already been partly realized in Communism and Fascism" (*Ibidem*).

Perhaps then it is not a coincidence that the world of *Nineteen Eighty-Four* strongly resembles an administrative utopia, a social model developed by the communist regime in Russia.

This kind of utopia involves the organization of utopian features by those in hold of power, by the ruling class. In this particular case the primary objectives are not focused on securing or developing means that should procure happiness or satisfaction but rationalizing life in three main functional categories: productivity, warfare and confinement. However opposing to the romantic idea of utopia these may seem, these categories contain specific utopian features, for they express "a desired order, an extreme rationalism, an outlet for the constructive imagination

of organizers who wish to build environments and move or control people like men on a chessboard" (Stites, 1989: 19).

Finally one cannot omit that "My new book is a Utopia in the form of a novel. I ballsed it up rather, partly owning to being so ill while I was writing it" (S. Orwell, 1984: 536). It is a utopia because like all utopias it elaborates on social structure and class (Segal, 1985) and botched for it is a world where "a peace that was truly permanent would be the same as a permanent war" (Orwell, 2001: 208)

However, there is an inherent duality present in interpreting *Nineteen Eighty-Four*. When considering the auctorial position towards socialism one has two options: to see in Orwell an opponent of socialism if the decision is based on him constructing *Ingsoc* around English socialism and the "sinister capitalist in a top hat" (Orwell, 1987: 7) or to consider him a critic of the ideology from the inside and thus to identify him with socialism's concepts. Hopefully revisiting the novel in the reference key proposed by this article simplifies things and facilitates a clearer image of what *Nineteen Eighty-Four* was meant to be.

In the end it very well may be that "Orwell consciously decided to become Jonathan Swift, only a Swift whose vision of horror would energize men rather than enervate them, a radical rather than a reactionary Swift" (Kateb, 1996: 576).

BIBLIOGRAPHY:

Bowker, G., *George Orwell*, London, Little Brown, 2003.
Carey, J., ed., *The Faber book of Utopias*, London, Faber and Faber, 1999.
Irwine, W., *Apes, Angels and Victorians*, New York, McGraw-Hill Book Company. Inc., 1955.
Kateb, G., *The Road to 1984*, Political Science Quarterly, vol. 81, no. 4 (Dec., 1996), p. 564–580.
Morton, A.L., *The English utopia*, Berlin, Seven Seas Publisher, 1952.
Munslow, A., *Deconstructing history*, London, Routledge, 1997.
Orwell, G., *Nineteen Eighty-Four*, Penguin Books in association with Martin Secker and Warburg ltd., 2001.
Orwell, G., *The English People*, London, Collins, 1987.
Orwell, S. ed., *The Collected Essays, Journalism and Letters of George Orwell.* vol. 4. *In Front of Your Nose 1945–1950*, Penguin Books in association with Martin Secker and Warburg, 1984.
Orwell, S; Ian, Angus eds., *The Collected Essays, Journalism and Letters of George Orwell*. vol. 3. *As I Please* 1943–1945, New York, Harcourt Brace Jovanovich, Inc., 1968.

Patai, D., *The Orwell Mystique. A Study in Male Ideology*, Amherst, The University of Massachusetts Press, 1984.

Resch, R., *Utopia, Dystopia, and the Middle Class in George Orwell's Nineteen Eighty-Four*, Boundary 2, vol. 24, no.1, (Spring, 1997), p. 137–176.

Segal, H., *Technological Utopianism in American Culture*, Chicago, Chicago University Press, 1985.

Sims, V., *A Reconsideration of Orwell's 1984: The Moral Implications of Despair*, Ethics, vol. 84, no. 4, (Jul., 1974), p. 292–306.

Sinfield, A., *Literature, Politics and Culture in Postwar Britain*, Oxford, Blackwell Publishers, 1993.

Stites, R., *Revolutionary Dreams Utopian Visions and Experimental Life in the Russian Revolution*, New York, Oxford University Press, 1989.

Aesthetic Elements of the Absurd in
E. Ionesco and S. Beckett's Drama

Claudiu Margan[*]

Abstract:
Ionesco and Beckett's drama and, to a larger extent, the drama of the absurd, is often considered as a turning point in theatre history. Despite the significant differences pertaining to the aesthetic principles underlying the creation of the two dramatists, the convergences are quite abundant. More precisely, we are witnessing two different styles making use of common expressive means and reaching, each in its own way, the same results. This study will focus specifically on those means that would validate the existence of the style or the aesthetics of the absurd.

Keywords: aesthetics, absurd, drama, poetics, sensoriality, knowledge, comic tragic

Originating in "an uncertain society, more than ever before divided between the old and the new" (Abirached: 436), S. Beckett's and E. Ionesco's drama manages, in our opinion, to put forward a new dramatic aesthetics, in opposition to that of traditional drama.

The fight against the absurd – or derision – cannot be won. The critics, genuinely alarmed at the beginning of the 50s, found their peace two decades later: this was not, as they had anticipated, a "final form of aesthetics". But that does not stop the two playwrights, in retrospect, in the final days of their careers, to critically reconsider their creation, to acquiesce to the partial failure of their aesthetics and to ascertain that they were not able to say all there was to be said. Ionesco cannot hide his regret:

> I am truly under the impression that I do not know where I stand, that I've said it all, and by saying it all, it feels I haven't said a thing. I disagree and I'm still searching, and I don't know what that is, something that I've been missing for my entire life and I still miss it (*Breaking the Silence*: 78).

Beckett confesses to have reached a point where he felt he kept repeating the same thing, being unable to hide his disillusionment and

---

[*] Lecturer PhD, "Aurel Vlaicu" University of Arad, claudiu_margan@yahoo.com.

envy towards certain writers for whom "writing becomes easier and easier"; while, for himself, "the range of possibilities is ever more reduced" (Jacquart: 25). Ionesco wails his failure to "express what is most powerful and terrifying: life and death" (NCN: 329), pessimistically concluding his *Notes and Counter Notes*:

> It has been said that the sun and the moon could not look each other in the face. We can formulate what hasn't been formulated, but we cannot say what is unspeakable. If literature cannot say it, if death cannot be interpreted, if the unspeakable cannot be spoken, what use is literature, then? (NCN: 329).

Critics often mentioned the *nihilism* of the 50s drama: Beckett and Ionesco – particularly the latter – try to rid the stage of all conventions of the past. This desire, characteristic to literary avant-garde, cannot be fulfilled without compromising the dramatic representation. That is why, as E. Jacquart noticed, "the drama of the 50s obeys to the conventions deemed necessary for the dramatic art, but refuses those based only on tradition, ready-made solutions, stereotypical techniques" (1998: 64).

Revealing the nihilism of the theatre of the absurd became a major critical direction in the study of this phenomenon. One of the first critics, the Italian Gerardo Guerrieri, puts forward a sentence that will soon become famous: 'The theatre of the absurd is important because it reduces everything to nothing' (Deleanu: 126). Certainly, the amazement of the contemporaries towards a representation that vehemently opposed the traditional model can easily be excused. Similarly, the term of antitheatre can be accepted only as an intermediary stage of the theatre of the absurd in its great adventure, that of rediscovering and reinventing theatricality.

Style and aesthetic principles

Many considerations, more or less globalizing, have been made in relation to the aesthetics of the two authors. It has been said that Beckett tries "to materialise the impossible" (Calder: 38), that he favours "an art of the unnameable and of the possible" (Jacquart: 119), or that he makes the transition between "modernism, focused on pastiche and postmodernism, focused on pastiche, parody and fragmentation" (Pilling: 69). To Ionesco, critics attribute the "auctorial scepticism towards literature" (Pavel: 6), writing as a "hyperbole of the arbitrary and unbelievable" (Mocuţa: 43), the aesthetics of contradiction and non-sense (Lioure: 43) or that of "awaiting the illumination" (Balotă: 342).

Although there are various differences in terms of aesthetic principles underlying the creation of the two authors, the convergences

are quite numerous. More exactly, we dare say, we are dealing with two different styles that sometimes use common means of expression and reach, each in its own way, the same result.

From language to the poetics of the absurd

What particularizes Beckett most, J. Calder says, is the fact that he "achieved a genuine revolution in language" (1999: 37). Indeed, the Irish author cannot hide his pleasure of juggling with words, with phonemes, exhibiting an inventiveness that, probably, his predecessors, J. Swift and L. Carroll, would have envied. This is, in our opinion, a paradox of the theatre of the absurd: denouncing the dictatorship of language and text in theatre, both Beckett and Ionesco cannot escape the fascination of the Word. It has been argued (M. Esslin, 1969; E. Jacquart 1998; H. Deleanu, 1972; J. Pilling, 1996 etc.) that through language, Beckett and Ionesco accuse the infirmity and incommunicability of language itself. We only partially share this conclusion; even when the accumulation of clichés and the non-sense aggress the spectators, they find themselves part of a "celebration" of the Word. The inventiveness and pleasure of writing break through the lines, giving way to what we should call the genuine *poetics of the absurd*. Two examples would suffice to outline, on the one hand, Ionesco's inventiveness and jocular attitude and, on the other hand, Beckett's unmistakable lyricism:

MRS. SMITH: Mice have lice, lice haven't mice.
MRS. MARTIN: Don't ruche my brooch!
MR. MARTIN: Don't smooch the brooch!
MR. SMITH: Groom the goose, don't goose the groom. […]
MR. SMITH: Seducer seduced!
MRS. MARTIN: Scaramouche!
MRS. MARTIN: Sainte-Nitouche!
MR. MARTIN: Go take a douche. (*The Bald Soprano*: 46)

ESTRAGON: All the dead voices.
VLADIMIR: They make a noise like wings.
ESTRAGON: Like leaves.
VLADIMIR: Like sand.
ESTRAGON: Like leaves.
    Silence.
VLADIMIR: They speak at once.
ESTRAGON: Each one to itself.
    Silence.
VLADIMIR: Rather they whisper.
ESTRAGON: They rustle.
VLADIMIR: They murmur. (*Waiting for Godot*: 59–60)

In this fragment, the dual obsession *waiting-speaking*, *waiting-silence* is unexpectedly rendered in a poetical manner. It is interesting to notice that despite the author's intention, who chose the French language in order to avoid the temptation of style and poetry (Gasarian: 317), the critics acknowledged the poetry engendered by the beckettian images. G. Serreau puts down, for instance, that "Beckett's truth is that of a poet haunted by visions, by voices" (1966: 96).

In the same play, Vladimir's soliloquy on death, the absurd of human existence, abounds in poetic images: women give birth "astride of a grave", "the digger puts on the forceps" and "the air is full of our cries" (*Godot*: 88). Beckett himself eventually acknowledges this particularity of his dramatic work: "I don't want to instruct, nor to improve, nor to keep people from getting bored. I want to bring poetry to drama, a poetry that has gone through chaos […]" (Knowlson: 477).

The incarnation of ideas on stage

The aesthetics of "sensoriality" that E. Jacquart mentions (1998: 172) in relation to Beckett's and Ionesco's drama provides that the audience should feel what happens on stage. Therefore, perception is rather sensorial than rational, the same as Craig or Artaud required at the beginning of the century. Consequently, the new playwrights will pay close attention to the *incarnation of ideas on stage*. In *Happy Days*, the presence of a revolver in Winnie's bag ever since the beginning of the first act brings about the imminence of death. In *Not I*, the incommunicability and isolation are incarnated through a "Mouth, upstage audience right, about 8 feet above stage level, faintly lit from close-up and below, rest of the face in shadow" (*Ibidem*: 93). The entire play is a monologue or rather a *stream of consciousness* uttered by this Mouth in front of the audience and of the second character, the Auditor, "dead still throughout" (*Ibidem*: 93). As far as Ionesco is concerned, in *The Chairs*, for instance, absence is materialized through the accumulation of empty chairs, while in *Frenzy for Two*, the deterioration of the couple relationships is translated through the progressive destruction of the décor standing for the two protagonists' home.

Most often assimilated to the avantgardist movement by literary criticism, the new drama does not primarily focus on a thematic revolution, but on a formal reconfiguration, an adaptation of the theatrical representation to the coordinates of a changing world:

> […] it was about gaining on the immense backwardness of the dramatic art as compared to the modern world and to bring on stage a revolution of forms already applied in painting, sculpture or music. By attacking the traditional conceptions on

> language, the new theatre imposed a different conception, not less imperative, that of scenic writing […]. Anti-realist, it precisely described less attended regions of reality. Obeying to the imaginary dictation, it favoured a new type of rationality. Its radical critique against classic drama cannot be separated from a tremendous elation of theatricality: it only undermined the principles of representation in order to restore their vertiginous purity and glory, in its scholarly game of structures (Abirached: 437).

Knowledge and the relation to the audience

There is an obvious trend towards change in the entire theatre of the 50s. The theatre must cease to be only a form of entertainment and "to become the sacred space where fundamental questions on the human being and its existence are addressed" (Comloşan: 41).

With Brecht and Artaud the function of *knowledge* in drama is reinstated. For Artaud, knowledge through theatre is mainly one of the senses, as feelings reveal the essence of drama. For Brecht as well, knowledge is closely connected to perception, but an objective one, revolving around social realities. Ionesco goes a bit further, stating that the reality revealed by drama is to be found in itself and is accomplished by its own means:

> I am saying that a dramatic work, for instance, represents its own goal, it is an exploration in itself, as it must reach by its own means the discovery of some realities, some fundamental evidences which reveal themselves […] (NCN: 122).

As far as the relation to the audience is concerned, it is "necessary that the audience should effectively participate in the creation of the representation which becomes, thus, a unique, unrepeatable act, a result of collective *magic* […]" (Comloşan: 52). Therefore, the audience is called upon to take part in this knowledge act, revealing the meanings and even becoming involved in the creation act. From this perspective, M. D. Fox argues about beckettian drama:

> In an obvious contrast with our expectations validated by the traditional drama, Beckett's theatre creates and develops the empathic participation of the audience through a dramatic strategy that undermines the representation […] (2001: 355).

The audience becomes, thus, completely involved in the dramatic act; moreover, "the spectator must be shaken, aggressed, insulted but also… seduced: seduced through aggression!" (M. Călinescu: 140). The variations on the final scene of *The Bald Soprano* prove exactly how far one could go in order to shock the audience:

63

During the quarrel between the Smiths and the Martins, the Maid was supposed to make her entrance again and announce that dinner was ready: any movement had to stop, the two couples were to leave the stage. Once the stage empty, two or three fellows were supposed to whistle, make noise, protest, break onto the stage. This would bring on stage the theatre manager, followed by a police captain and some gendarmes; they were to shoot the angry spectators as a lesson; then the manager and the captain would congratulate each other on their success, while the gendarmes, guns in their hands, were to order the audience to evacuate the theatre hall (NCN: 235).

Comic, tragic, tragic comic

Perhaps one of the most systematic attacks on classic drama concerns the tragic. It would be useless to mention that there is a tradition of the tragicomedy, so that the mix of the two genres is not something new to drama. The difference is however obvious, since the classic tragicomedy most often describes a conflicting situation with a happy ending. As for the new theatre, it stages "a merger of the two antagonist elements" (Jacquart: 168), of comic and tragic, either by juxtaposition or by the progression of the comic up to a point where the audience starts feeling the discomfort that reveals the presence of the tragic.

The various labels attributed to Beckett's or Ionesco's drama emphasise this combination of comic and tragic and avoid the confusion with the classic tragicomedy. We mention, among others, those of metaphysical farce, black comedy, comic tragedy, modern tragicomedy or tragic farce. The coexistence of the tragic and comic, everywhere and any time is a permanent source of tension that reveals the absurd of the human condition. Ionesco tries to explain a world based on contradictory structures: "Nothing is comic. Everything is tragic. Nothing is tragic, everything is comic, everything's real, unreal, possible, impossible, conceivable, inconceivable. Everything's hard, everything's easy" (NCN: 266).

Family or social conformism is hidden in *Jack, Or the Submission* under the mask of absurd pretences that the protagonist must obey: Jacques must "love potatoes and bard" (*Ibidem*: 105), "believe in the regional aspirations" (*Ibidem*: 107), marry and procreate. The seriousness of the social and family pressures is however undermined by derision. Instead of escalating the conflict, threats become laughable:

FATHER-JACK: You are no longer my son. You are not worthy of your line. You're just like your mother and her stock of idiots and imbeciles. She doesn't matter, she's a woman, and what a woman she is! In short, no need to compliment her now. [… Assassin! Patricide! You should no longer envy me. When I think that

> I had the miserable idea to ask for a son and not a poppy! (*Jack, Or the Submission*: 100).

If in *Jack, Or the Submission* the tragic-comic counterpoint is performed through language, in *Waiting for Godot* the gravity of words is undermined by the clownish attitude of the characters, by their gestures, movements and mimicry. Even an attempted suicide can bring about a comic effect:

> ESTRAGON: Why don't we hang ourselves?
> VLADIMIR: With what?
> ESTRAGON: You haven't got a bit of rope?
> VLADIMIR: No.
> ESTRAGON: Then we can't.
>   *Silence*.
> VLADIMIR: Let's go.
> ESTRAGON: Wait, there's my belt.
> VLADIMIR: It's too short.
> ESTRAGON: You could hang onto my legs.
> VLADIMIR: And who'd hang onto mine?
> ESTRAGON: True.
> VLADIMIR: Show me all the same. (*Estragon loosens the cord that holds up his trousers which, much too big for him, fall about his ankles. They look at the cord.*)

Some considerations on the creation and the creator

In a manuscript of *The Myth of Sisyphus*, N. Balotă shows, the chapter concerning the absurd creation is called "The Great Mime", as the "artistic creation only tries to copy reality, under the mask of the absurd" (2000: 34). The perspicuity of the absurd writer, at the intersection of the desire to create and the impossibility of creation, makes the aesthetics of the absurd possible: "[…] this thesis, of the stand-off artist, of his hiding behind his work, as well as the attempt to mime reality instead of trying to sublimate it through thinking, represents, to some extent, a very brief aesthetics of the absurd" (Balotă: 35).

For Beckett, we tend to agree with E. Jacquart, the "original creation never has a definitive solution" (1998: 119). The enigma, the enigmatic, the ambivalence of words, are there, or so it seems, in order to refuse the definitive reception of the work[1]. As a matter of fact, dissatisfied with the positive reception of his *Waiting for Godot*, Beckett blames himself

---

[1] In order to complicate the message, Beckett often makes up words, that he later turns in key concepts, such as the term 'Godot', or in *Ping*, a short story where the title also escapes definitive reception.

for having made to many concessions, and also accuses criticism of having tried too much to reveal the hidden meanings of the play.

There is a certain urge among the new dramatists to accomplish the impossible in the field of the representation, to take it to a level never attained before. On Beckett's work, J. Calder stated that it could be "related to the passage of chaos into the present, to the performance of the impossible, that is to say, the act of creation. The impossible not only exists, but is inevitable" (1999: 38).

Challenging the mimetic concept in theatre has immediate consequences, starting with Artaud's dramatic theories: on the one hand, "drama is a *pure act* of creation […] that generates its own meanings", on the other hand, the relation text-representation is modified so that the theatre should become a "spectacular creation free from any preexisting text" (Comloşan: 50). Beckett and Ionesco agree: "If we think that the theatre is only a theatre of the word, it is hard to believe that it can have an autonomous language. It can only be tributary to other forms of thought expressed through the word, tributary to philosophy, to morals" (NCN: 67).

BIBLIOGRAPHY:

Abirached, Robert, *La crise du personnage dans le théâtre moderne*, Paris, Gallimard, 1994.

Balotă, Nicolae, *Literatura absurdului*, Bucureşti, Editura Teora, 2000.

Deleanu, Horia, *Teatru – antiteatru – teatru*, Bucureşti, Editura Cartea Romanească, 1972.

Calder, John, *Beckett a accompli une véritable révolution de la langue*, in "Magazine Littéraire", no. 372, 1999, p. 37–39.

Călinescu, Matei, *Eugène Ionesco*: *Teme identitare şi existenţiale*, Iaşi, Junimea, 2006.

Comloşan, Doina, *Teatru şi antiteatru*, Timişoara, Editura Mirton, 2001.

Esslin, Martin, *Contemporary English Drama and the Mass Media*, in "English – Journal of the English Association", vol. 18, no. 100, Oxford, Oxford University Press, 1969, p. 5–11.

Fox, Michael D., *"There's our Catastrophe": Empathy, Sacrifice, and the Staging of Suffering in Beckett's Theatre*, in "New Theatre Quarterly", vol. 17, no. 4, Cambridge University Press, 2001, p. 357–372.

Gasarian, Gérard, *Poésie et poétique chez Beckett*, in "Poétique", Seuil, Septembre, 1999, p. 317–334.

Jacquart, Emmanuel, *Le théâtre de derision*, Paris, Gallimard, 1998.

Knowlson, James, *Damned to Fame. The Life of Samuel Beckett*, London, Bloomsbury, 1996.

Lioure, Michel, *Le goût de la contradiction* in „*Magazine Littéraire*", no. 335, 1996, p. 43–46.

Mocuţa, Gheorghe, *Întoarcerea lui Ulise – Receptarea teatrului lui Eugen Ionescu în critica românească*, Arad, Vasile Goldiş University Press, 2007.

Pavel, Laura, *Ionesco. Anti-lumea unui sceptic*, Bucureşti, Editura Paralela 45, 2002.

Pilling, John, *Beckett's Stendhal: "Nimrod of Novelists"*, in "French Studies", vol. 50, no. 3, Oxford, Oxford University Press, 1996, p. 311–317.

Serreau, Geneviève, *Histoire du "nouveau théâtre"*, Paris, Gallimard, 1966.

Source texts:

Beckett, Samuel, *Aşteptându-l pe Godot*, *Eleutheria*, *Sfârşit de partidă*, Bucureşti, Curtea Veche, 2007.

Beckett, Samuel, *Teatru*: *Ce zile frumoase, Joc, Nu eu, Atunci, Improvizaţie la Ohio, Catastrofă*, Bucureşti, Editura Cheiron, 2007.

Ionesco, Eugène, *A rupe tăcerea. Convorbiri cu André Coutin*, Bucureşti, Humanitas, 2008.

Ionesco, Eugène, *Note şi Contranote*, Bucureşti, Humanitas, 2002.

Ionesco, Eugène, *Teatru*. 2 vol., Vol. I: *Cântăreaţa cheală*, *Lecţia*, *Jacques sau Supunerea*, *Scaunele*, *Victimele datoriei*, *Amedeu sau cum să te descotoroseşti*, *Tabloul*, *Improvizaţie la Alma sau Cameleonul ciobanului*. Vol. II: *Ucigaş fără simbrie*, *Rinocerii*, *Delir în doi, în trei...*, *Regele moare*, *Setea şi foamea*, *Lacuna*, Bucureşti, Editura Minerva, 1970.

LINGUISTICS, STYLISTICS AND TRANSLATION STUDIES

The Predicate and Theories of Linguistic Communication. A Diachronic Approach

Lizica Mihuţ[*], Anca Stoenescu[**]

Abstract:
Theories regarding the predicate and predication are of interest not only as object of research, but also by their history. The present paper targets the latter aspect. The authors investigate the doctrines and schools that focused on the relationship between the predicate, as a grammatical category, and the notion of predication. A first significant survey of the issue appears in the *Port-Royal Grammar* (1600) where, among the linguistic universals postulated, the category of predicate also appears. John Locke is mentioned as opponent of the theory of linguistic universals and rationalist trends. Worth mentioning is also the work of the founders of linguistics as a science – Fr. Bopp, Rasmus Rask and Jakob Grimm –, as well as that of the so-called *neogrammarians*, with their immutable phonetic laws. An important section in the economy of the paper is dedicated to Ferdinand de Saussure and his Geneva school. A runner in the footsteps of de Saussure, Eugen Coşeriu's view regarding language, norm and linguistic communication is then surveyed. The contributions of the Prague linguistic circle, of the Copenhagen school and of the French sociological school (with Antoine Meillet as main representative) are also discussed. The paper concludes with the main trends in American linguistics, with emphasis on Noam Chomsky's generative-transformational grammar and on Ch. Fillmore's case theory.
Keywords: language, linguistic communication, comparative-historical linguistics, functional analysis, glossematics, distributionalism, generative-transformational grammar, case theory

The predicate – or rather, predicativity, and its lexical-semantic support, the verb – have set off heated debates in various fields. The present paper aims to survey the ideas that have been developed inside each area.

Prior to the linguistic trends of the 19th century, the main schools appeared in India and ancient China, then there were the Greek and

---

[*] Professor PhD, "Aurel Vlaicu" University of Arad, rectorat@uav.ro
[**] PhD Candidate, "Aurel Vlaicu" University of Arad, stoenescuanka@yahoo.com

Latin, the Arabian and Islamic schools, but these fall out of our sphere of interest.

An essential event in the history of linguistics was the publication of the *Port-Royal Grammar* (1600). Its emergence was prepared by the cultural Renaissance of the 14th and 15th centuries, with the rediscovery by the Italian humanists of the classical languages (Greek and Latin). Equally important for the development of linguistics is the fact that, after the discovery of remote territories (of America especially), Europeans acquired a perception of language diversity. Although Latin still preserved an important role as cultural language, several other languages (e.g. Provençal, French, Italian, German, English and Spanish) aspired for a similar status. As a result, grammarians turned their attention to their complexities.

European classicism, dominated by René Descartes, imposed a logical-rational perspective upon the study of languages; the so-called *rationalist grammars* were published, with the *Port-Royal Grammar* as "prototype".

John Locke (1632–1704) embraced a contrary view. In his work *An Essay Concerning Human Understanding* (1690) he rejected the idea of linguistic universals, emphasizing language diversity. Taking up an older idea, he argued that words, including verbal signs, represent signs for ideas within a larger framework of a general semiotics; in fact, the word itself "semiotics" was proposed by Locke. In modern American theories of semiotics (e.g. those of Ch. S. Pierce or Ch. W. Morris) we come across many of his ideas.

Pre-scientific ideas regarding human linguistic communication come to an end with Wilhelm Leibnitz (1646–1716). His greatest merit is that he affirmed the historical character of languages and established genealogical resemblances among them. Leibnitz also made reference to a *lingua Franca*, which he perceived as a possible universal idiom. Well-known is also his preoccupation for the building of a new universal language that should function as an ideal means of communication, a language supposed to have the precision of a logical-mathematical pattern, a language that, unlike natural languages, is likely to accomplish clear, precise communication.

A crucial moment in the history of linguistics is represented by the work of Wilhelm von Humboldt (1767–1835). His theory is based on the idea that language itself is not an act (*ergon*), but rather an activity (*enérgeia*), thus discarding its image of a static mechanism that functions according to logical rules. This puts a question mark to the

efficiency of a structural approach to languages, the way the grammar of Latin was investigated.

The beginning of the 19th century marked the establishment of linguistics as a science in itself, separated from philology, and especially from philosophy. This detachment was triggered by the emergence of the new comparative-historical method of research. It proposed an applied approach, based on the principle that all theoretical generalization must be supported by an extensive corpus of facts, not on isolated examples that do no belong to a system. The best approach to this kind of research proved to be the comparative description of languages, an undertaking stimulated by the Romantic ideology of the age, with its attraction for exotic places and out-of-the-ordinary periods in the history of mankind and of languages. As a result, in the second part of the 18th century dictionaries were published; with them, the need became obvious for establishing kinships and differences among languages. It was in this context that the works of the German Franz Bopp (1791–1867) and of the Danish Rasmus Kristian Rask (1787–1832) were published. They are considered to be the fathers of the comparative-historical method to the study of languages.

The findings of Bopp and Rask gave impetus to comparative-historical linguistics throughout the 19th century. The most important work published is Jacob Grimm's *Deutsche Grammatik* (the first four volumes were published in 1819, 1826, 1831 and 1837, but Grimm did not manage to complete the fifth volumes, on syntax). The book represents the birth of etymology as a science, providing explanations on word change along phonetic rules. In the field of Latinism, Friedrich Diez was the first to publish a compared grammar for Romance languages; his *Grammatik der Romanischen Sprachen* was published between 1836–1838.

It can be asserted that the climax for the comparative-historical study of languages comes with the works of the group of *neogrammarians*, the most important among them being Karl Brugmann, Hermann Osthoff, Berthold Delbrück and Hermann Paul. Influenced by the psychologist trend of the age, they argue that the individuals speaking a language represent the main source for its change, because language only exists as spoken by the people who use it. Neogrammarians uphold two basic principles: 1) the evolution of a language is governed by phonetic laws, which function with high regularity and in an absolute way, i.e. without exceptions; 2) in the cases where an explanation based on phonetic laws is unsatisfactory, the principle of analogy must be employed.

For Romanian linguistics, a name of great importance is that of Hermann Paul: his *Prinzipien der Sprachgeschichte* (Halle, 1880) had a great influence on Alexandru Philippide, whose *Principii de istoria limbii* (*Principles of Language History*) takes over many of the German linguist's ideas.

A crucial moment for the history of linguistics is the publication in 1916 of Ferdinand de Saussure's *Course de linguistique générale*, based on his series of lectures on general linguistics delivered at the University of Geneva (1907, 1908/1909 and 1910/1911). De Saussure's great contribution is the distinction proposed between language and linguistic communication (*language* vs. *parole*). Later linguists questioned the validity of this distinction, proposing other delimitations. The most popular among them are those proposed by Roman Jakobson (*code* vs. *message*), and that suggested by Noam Chomsky (*competence* vs. *performance*). Some linguists even tried to extend this distinction into a trichotomy; the most important supporters of this view were Hjelmslev and Eugen Coşeriu, who developed a full-fledged theory.

Although Coşeriu lived and worked much later than de Saussure, his work relies extensively on the latter's linguistic doctrine. Firstly, in his *Sistema, norma y habla* (1952), Coşeriu introduces the notion of *norm*, as mediator between de Saussure's *langue* and *parole*. *Norm* represents a first degree abstraction; it includes linguistic communication, but makes abstraction of the speaker and of the random variations that languages keep developing. *Language* is the *system*, i.e. a second degree abstraction, involving only its functional manifestations, therefore, its essential norms. *Language*, as a system, represents a network of functions which come into being on the social scale. The active element is the *norm*, which is imposed on the individual – thus limiting his freedom of expression – in the form of social and cultural constraints, which vary from one community to another. Ultimately, we can distinguish between *individual norm facts* and *social norm facts*. The idea of *norm*, Coşeriu argues, cancels out the somewhat conventional character of de Saussure's distinction *langue-parole*, highlighting the linguistic activity, i.e. the actual functioning of the language in communication.

In later works – e.g. *Sincronia, discronia e historia* (1958) and *Sincronia, Diacronia Y typologia* (1965) – Coşeriu developed his theory, proposing the trichotomy *norm – system – linguistic type*, defining *linguistic type* as a higher level of abstraction and formalization than the *system* (*langue*), which in turn is an even higher level of abstraction than the *norm*.

Ferdinand de Saussure's followers, especially Ch. Bally (1865–1947) and Albert Sechehaye (1870–1946), developed their master's ideas focusing on the mechanism by which language functions. As a result, their group – including their followers H. Frei and W. von Wartburg – is known under the name of Geneva functional school. In accordance with their master's principles, the members of the group survey the language synchronically, highlighting on its internal workings. They also produced works of methodology, e.g. books of teaching foreign languages (Ch. Bally), of teaching grammatical categories (A. Sechehaye).

De Saussure's line of thought was also developed by the French sociological school, whose main representative, Antoine Meillet (1866–1936), had been the former's student. Meillet argues that language is a social phenomenon, therefore linguistic change is mainly induced by social changes.

The grammar books that appeared in this period, especially the comparative ones, focused on a morphological description of the respective languages. But with the emergence of the structuralist trends, and especially, with that of the generative-transformational ones, the linguists' target shifted towards syntax.

Functional analysis emerged in the context of these methodological trends. Its goal was to reduce the countless concrete linguistic phenomena manifested within the act of speaking to a restricted number of *invariants*, basic for carrying out the communicative-referential function of the language (which structuralists view as the main function of language).

Functional analysis is based on the distinction between *form* and *content*, its basic concepts being *variant* vs. *invariant*, *distinctive function*, *commutation* and *substitution*.

The *Prague school*, or the *Prague linguistic circle*, was established in 1926, but its theoretical foundations were laid in 1911, with the work of V. Mathesius (1882–1945), who researched language from a synchronical perspective and focused on its functional potential. In true Saussurian spirit, the outstanding representatives of this school – N. S. Trubetzkoy (1890–1938), the father of phonology; Roman Jakobson, André Martinet – viewed language as a functional system.

Among the schools laid on Saussurian bases we must also mention the *Copenhagen school*, or the *Linguistic circle of Copenhagen*, founded in 1431 by V. Brondal, L. Hjelmslev and H. Uldall. Brondal, Hjelmslev and Uldall based their research upon the Saussurean thesis according to which *language is form, not substance* and in *Principes de grammaire*

générale (published in Paris, in 1928), they outlined their path towards an intrinsic and abstract synchronical linguistics. They also developed a new theory of phonology, different from that proposed by the Prague school. By 1935, Louis Hjelmslev, P. Lier and H. Uldall developed the so called *glossematic theory*, hence the name given *glossematic school* give to their group.

The theory of *glossemantics* is exposed by the most important representative of the Copenhagen school, Louis Hjelmslev (1899–1965), in his work *Prologomena to a Theory of Language* (published in Danish in 1943, then in English, in 1953). The basic ideas of the new trend, however, are already presented in a previous work, *Principes de grammaire générale* (Copenhagen, 1928). Unlike previous linguists, the author points to syntagmatic relations in morphology, distinguishing no borderline between morphology and syntax, so that all morphology is syntax and vice versa. Hjelmlev groups linguistic units into three categories: phonemes, semantemes and morphemes, of which words are made, but he avoids any reference to sentences, which he considers hard to define.

All languages, Hjelmlev argues, operate on two levels: that of the *content* and that of the *expression*, and each of these levels takes on a *form* and a *substance*, which are independent of each other. Therefore, he proposes to define the linguistic sign as an instance of harmony between the form of the expression and the form of the content, manifested by way of the substance of the expression and that of the content.

Consequently, he suggests, linguistics must focus exclusively on form-related phenomena: the *form of the expression* – via *phonology* and the *form of the content* – via *grammar*.

The relationship between the two *forms* abides by the *commutation law*, in the sense that any change in the form of the expression triggers a change in the form of the content and vice versa. If the change involves an entire chain, the phenomenon is called *permutation*. *Commutation* and *permutation* are the two forms of *mutation*. Another type of linguistic change is *substitution*, which occurs among variants of the same item (unlike *commutation*, which occurs among invariants). Thus, for example, *l* and *r* are commutable in Romanian, because if you replace *r* for *l* in a word such as *rac* (=crab), you get a different content, i.e. another word: *lac* (=lake). Conversely, by replacing an advanced *r* with a retracted *r*, no change of meaning occurs, so that we are faced with a instance of substitution.

Even though many linguists blame Hjelmslev for his clear-cut distinction between *form* and *content*, many of his ideas were taken over, especially (by not only) by structural linguistics, so that his represents an important landmark in the history of linguistics.

Functional analysis determined that, in grammar and in vocabulary, the minimal unit is the *morpheme*, with its variants, the *allomorphs*. In the field of vocabulary we have the *lexeme*, viewed as minimal unit that carries lexical meaning, and the *allolexeme*, or *lexical variant*, which carry the unique and non-repeatable features of words as they occur in the process of communication. As a rule, functionalists avoid using the term *word*, using in its stead terms such as *morpheme* or *lexeme*, which are considered to be more appropriate to the function they fulfill.

The development of American linguistics followed an original path. It set off in the framework of an interest for Amerindian languages, languages with no history and belonging to families other than those investigated by European linguists. In this context, an extended discipline was established, *anthropology*, which included *ethnology*, *sociology*, the *history of religions* and *linguistics*. The main representative of this trend was Franz Boas (1858–1942), a specialist in Amerindian languages. Among other things, starting from Wilhelm von Humboldt's thesis of an *internal form*, Franz Boas developed the principle of *linguistic relativity*. The idea was further developed by his student, Edward Sapir (1884–1939), then by the latter's disciple, Benjamin Lee Whorf (1897–1941); their thesis is known as the *Sapir-Whorf Hypothesis*. In essence they supported the idea that language has certain typical categories which influence the way the individuals of the language community think. Generalizing the idea, they argued that language influences the individuals' way of thinking to such an extent that they perceive reality through the patterns of their language. Consequently, reality is not reflected by logical categories, but rather by the linguistic system. Even if the thesis is somewhat farfetched, it came to counterbalance another exaggeration, that of structuralists, who denied any relationship altogether between language and thinking. The trend generated by the group of linguists headed by Franz Boas is known as *mentalist*.

The specific American framework also triggered a *mechanicist* trend which, basically, had a similar goal: to identify, classify and describe language units by specific groups. Leonard Bloomfield (1887–1949), in his work *Language* (1933), proposed a *distributional*, or *distributive method*; the method was further developed by Z. S. Harris (1909–1992) in the 1930s.

77

Distributionalism is based on the *behaviorist* conception which views language as a limited corpus of structures invented and used by the members of a language community individually and in social communicative interactions.

In other words, language is described as a set of stimuli and responses that occur mechanically and biologically, without the involvement of the psyche. All classification of communicative units must take into account their combinatory power on the syntagmatic axis in actual acts of speech, i.e. their capacity to be distributed in certain contexts or neighborhoods according to their specific combinatory features, also named *combinatory valences*. Specifically, distributional analysis operates with three types of distribution – free distribution, complementary distribution and defective distribution – aimed at establishing the *distributional classes* specific for a certain language on three levels: phonematic, morphematic and lexematic. This entails a different classification of the parts of speech from the traditional one. Distributional analysis is performed on the syntagmatic level, whereby syntax is involved; and yet, no significant results were obtained, except in the classification of phoneme and morpheme types.

The method of *immediate constituent analysis* relies on the behaviorist view of language, especially on the ideas of Z. S. Harris, but also on those of Ch. F. Hockett. The methods also targets parts of the sentence (a level ignored by structuralists, who also regarded the formal and the semantic aspect indiscriminately). Their operational concepts are the *immediate constituent,* the *syntagm* and the *expansion*. Utterances are broken down into immediately smaller units, starting with high-level units (e.g. complex sentences) and, proceeding down the scale, ending with the morphematic level. The analysis can be presented graphically in the form of a tree structure or of "boxes within boxes"; later on, however, a succession of square brackets was preferred.

Every syntagm consists of at least two invariant elements and, in its turn, it can be embedded in a higher rank syntagm.

Componential analysis surveys linguistic items by *distinctive features*. Its goal is to establish the limited number of invariants (or non-analyzable units) that stand at the foundations of a language. With its help, linguists aim to determine "linguistic universals". Important results were reached in the field of phonology, with Roman Jakobson's 12 distinctive features. Results in the field of lexical semantics – where we should mention names such as B. Pottier, A. J. Greimas and E. Coşeriu – were limited in scope, being restricted to a number of semantic fields, e.g. colors, kinship terms, etc. In semantics, the minimal unit for

componential analysis is the sign/semanteme, defined as a group of signs that carries lexical meaning. A meaningful group of one or several semantemes makes up a *lexeme*, which has communicative value. Since most words in a language are polysemantic, the meaning of a lexeme can be disambiguated with the help of *semantemic analysis* – of great help in lexicographic work. Semantemic analysis is valuable in the case of syntax, too, because in numerous cases a word's semantic contour either determines its syntactic function or imposes certain syntactic constraints upon it. The *Academy's Grammar of the Romanian Language* (GALR) approaches the language from such a semantico-syntactic perspective.

The *generative-transformational method* was, and still is, used widely in modern linguistics. It is based on Noam Chomsky's view regarding man's innate faculty to make utterances. This faulty, Chomsky argues, is a kind of genetic code, functioning spontaneously, without prior learning. To support his view, he brings into discussion certain assertions made in the *Port-Royal Grammar.* Chomsky's theory is contained in two of his (by now "classic") works: *Syntactic Structures* (1957) and *Aspects of the Theory of Syntax* (1965).

While insisting on man's ability to produce an infinite number of utterances, Chomsky suggests that communication as a whole is based on a limited number of linguistic units and generation rules. To explain this mechanism, he distances himself both from traditional methods and from those proposed by behaviorists, who merely describe languages, producing taxonomies. These units and generation rules, Chomsky claims, are established in the form of an abstract model in the *deep structure* of each language; they ascend to the *surface structure* when *put into action* by the *transformation rules*.

The generation of an utterance involves three levels: a *syntactic/syntagmatic/symbolic* level; a *semantic* level and a *phonological* level. In the deep structure, the speaker has stored the basic syntagmatic rules (including those recurrent, i.e. which cater for the generation of an infinite number of utterances), the categorial and lexical content of the linguistic units, as well as the *transformational rules* by which grammatical functions are relations are implemented. The transformation-activated *syntactic component* targets the *phonological component*, thus accomplishing a passage to the *surface structure*, i.e. the utterance proper. The function of the *semantic component* is to disambiguate the utterance whenever the morpheme's semantic content may set off several interpretations.

To designate to man's innate faculty to produce and interpret an infinite number of utterances with the help of a limited number of lexical items and syntactic rules, Chomsky proposed the term *linguistic competence*; for man's faculty to make this mechanism operational by producing and interpreting actual utterances he suggested the term *linguistic performance.* The two facets are described by *generative grammar*, which Chomsky views as a set of abstract rules and constraints that control utterances and which can be analyzed from the perspective of performance.

Four stages are generally mentioned in the development of generativism. The first was inaugurated by Noam Chomsky's publication of *Syntactic Structures*. In an attempt to describe the multitude of utterances and their manner of production, the linguist builds up a generative grammar consisting of two sections: 1) a section dealing with the rules by which phrases and sentences are structured, and 2) a section dealing with transformation rules. The first part is largely indebted to distributional analysis and to immediate constituent analysis, so that only the second part is original. In it, Chomsky makes a distinction between *kernel sentences*, which result from a transformation of the basic constituents by way of the obligatory transformation rules, and *non-kernel sentences*, which also involve optional transformations. Thus, transformations can be *compulsory* or *optional*, and they can be of various types, e.g. of expansion, suppression, permutation, addition, etc.

Chomsky's *Aspects of the Theory of Syntax* brings syntax, semantics and phonology into a coherent whole. As a novelty, we encounter here the already mentioned distinction between *deep structure* and *surface structure*, to which the concept of *transformation* is added. By various types of *transformation rules*, the deep structure (i.e. the semantic interpretation of the text) is converted into surface structure. Starting out from rationalist grammars, Chomsky argues that the deep structure of a sentence (S) must include a *group of the subject* and a *group of the predicate*, symbolized in generative grammar as NG (= nominal group) and VG (= verbal group). In other words, Chomsky suggests, deep structure has a binary structure:

S = NG + VG

and operates as follows:
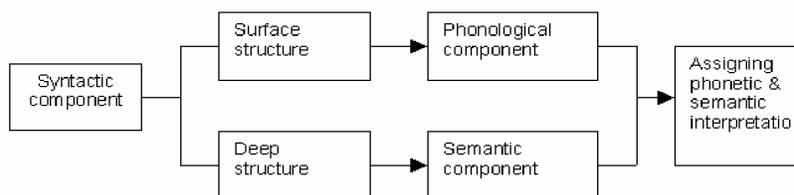
As we can see, the syntactic component is fundamental: it generates both the deep structure and the surface structure, being the generative source of grammar. It relies on a *basic syntactic component* and on *transformations*. In its turn, the basic syntactic component includes relevant semantic clues, phrase structure rules, subcategorization rules, and the lexicon.

In response to heated criticisms, Chomsky introduced an additional level of representation, i.e. *S-structure,* which results from the semantic content, from word order and meaningful options, and is also triggered by transformations. This level belongs neither to the deep structure, nor to the surface structure, but rather is induced by the semantic component. This innovation is probably indebted to the *case theory* proposed by Ch. Fillmore, who criticized Chomsky for the fact that basic structures do not reveal certain semantic information, such as *agent* and *patient* roles.

After 1980, with his principle of *government and binding*, Chomsky reached the fourth stage of generative grammar. The concept of syntagmatic rule is abandoned and the notion of *module* is proposed, i.e. the internal structure of grammar is viewed as modular, based on the interaction of grammatical systems. From traditional grammar, the notions of *dependency* and *valence* are taken over. By gradual formalization, Chomsky elaborates the *X-bar theory*, which suggests that any arbitrary lexical or grammatical category (noun, adjective, verb, adverb) can function as *head* for an endocentric construction which, in its turn, can function as head for another endocentric construction, etc.

The generativist approach was adopted for the grammars of numerous natural languages, including the *Academy's Grammar of the Romanian Language* (GALR) and the *Basic Grammar of the Romanian Language* (GBLR).

As mentioned before, a theory that greatly influenced Chomsky's view was Charles Fillmore's theory of *case grammar*, outlined in a number of studies published between 1966 and 1972. With this

approach, the gap between syntax and semantics is further reduced. The *cases* Fillmore proposes are, in fact, semantic roles the *Actant* takes on. He distinguishes *deep cases* (i.e. semantic roles) such as: *Agent, Object, Benefactor, Location, Tool, Goal* or *Time*.

On the other hand, and without being original, Fillmore argues that every verb displays certain *case valences*, either obligatory or optional, and insists that verbs must be described according to the deep case relations they control, i.e. every verb in the lexicon must be marked for its *lexical entries*. Fillmore also modifies the basic sentence structure, suggesting that it relies exclusively on the predicate, around which one or several arguments may gravitate.

In conclusion, the great developments in the field of linguistics have induced the need for new national grammars, and Romanian linguists also felt the need to follow the trend.

Response to the new grammar was largely negative. With traditional grammar approaching language largely from a paradigmatic perspective (i.e. phonologically and morphologically), the mechanism of modern syntax appears highly intricate. Only a structuralist-generative perspective can throw a new light upon such issues – which explains the present article's insistence upon certain details. Obviously, time and space limitations have imposed their constraints: important names in the field of linguistics were overlooked, especially in cases when their work is not related to our main concern, the predicate and predication.

BIBLIOGRAPHY:

Bidu-Vrăncenu, Angela et alii, *Dicţionar de ştiinţe ale limbii* (*Dictionary of Linguistic Sciences*), Bucureşti, Editura Nemira, 2005.
Chomsky, Noam, *Aspecte ale teoriei sintaxei* (A*spects of the Theory of Syntax*), Translated from English by Paul Schweiger and James E. Augerot, Bucharest, 1969.
Coseriu, Eugeniu, *Lingvistica integrală* (*Integral Linguistics*), An interview with Eugeniu Coseriu, by N. Saramandu, Bucureşti, Editura Fundaţiei Culturale Române, 1996.
Coseriu, Eugeniu, *Sincronie, diacronie şi istorie* (*Synchrony, Diachrony and History*), Romanian language version by N. Saramandu, Bucureşti, Editura Enciclopedică, 1997.
Coseriu, Eugeniu, *Teoria limbajului şi lingvistica generală* (*Theory of the Language and General Linguistics*), Five studies. Romanian language edition by N. Saramandu, Bucureşti, Editura Enciclopedică, 2004.
de Saussure, Ferdinand, *Curs de lingvistică generală* (*Course in General Linguistics*), Published by Charles Bally and Albert Sechehaye in collaboration

with Albert Riedlinger. Critical edition by Tullio de Mauro. Translation and foreword by Irina Izverna Murray, Iaşi, Polirom, 1998.

Ducrot, Oswald; Schaeffer, Jean-Marie, *Noul dicţionar enciclopedic al ştiinţelor limbajului* (*Nouveau Dictionnaire encyclopédique des sciences du langage*), Translated by Abdullah Măgureanu, Viorel Vişan, Păunescu, Bucureşti, Editura Babel, 1996.

Frâncu, Constantin, *Curente şi tendinţe în lingvistica secolului nostru* (*Currents and Trends in Our Century's Linguistics*), 2nd edition revised and updated. Name index by Alexandrina Ioniţă, Iaşi, Casa Editorială „Demiurg", 1999.

Graur, A., Wald, Lucia, *Scurtă istorie a lingvisticii* (*A Brief History of Linguistics*, 3rd edition, Bucureşti, 1977.

Hockett, Charles F., *A Course in Modern Linguistics*, New York, Mac Millan Company, 1962.

Jakobson, Roman, *Essais de linguistique générale*, Traduit et Préface par Nicolas Ruwet, Paris, Les Édition de Minuit, 1963.

Lerot, Jacque, *Précis de linguistique générale*, Paris, Les Éditions de Minuit, 1993.

Lyons, John, *Introducere în lingvistica teoretică* (*Introduction to Theoretical Linguistics*), Bucureşti, Editura Ştiinţifică, 1995.

Martinet, André, *Elemente de lingvistică generală* (*Éléments de linguistique générale*), Translation and adaptation into Romanian by Paul Miclău, Bucureşti, Editura Ştiinţifică, 1970.

von Humboldt, Wilhelm, *Despre diversitatea structurală a limbilor şi influenţa ei asupra dezvoltării spirituale a umanităţii* (*The Heterogeneity of Language and its Influence on the Intellectual Development of Mankind*), Romanian version, note on the translation, chronology, bibliography and indices by Eugen Munteanu, Bucureşti, Editura Humanitas, 2008.

Wald, Lucia *Filozofia limbajului din Antichitate până în secolul al XVIII-lea* (*Philosophy of the Language from Antiquity until the Late 18th Century*), Texts and studies, Bucureşti, Tipografia Universităţii din Bucureşti, 1983.

Weisler, Steven E.; Milicic, Slavko, *Theory of Language*, The MIT Press, Cambridge, Massachusetts, Canton, England, 2001.

The Subject Complement – a Contrastive Romanian-German Approach

Alina Pădurean[*]

Abstract:
The researchers have increasingly focused their attention on contrastive analysis studies, over the past few years. Therefore, in this study we aim at approaching the subject complement from a contrastive Romanian-German point of view. Our scientific approach is structured on two levels: the identification of similarities but also of differences between these two languages.

Keywords: contrastive analysis, subject complement, sentence, clause, syntactic functions

Researchers have been more and more interested in contrastive studies in the past few years. After a period of decline, researchers have developed new projects on contrastive studies. Between Romanian and German there have always been controversies due to the fact that German grammar, especially, but also the vocabulary is difficult to acquire.

In our study, we have tried to identify the similarities and the differences between the Romanian and German subject complement. Called in Romanian *nume predicativ* (NP) and in German *Subjektsprädikativ*, the subject complement is the syntactic function required by a copulative compound. The noun has the syntactic function of subject complement within the sentence when it follows a copulative verb. The subject complement develops a relationship of ternary type with the copulative verb and a noun – the subject, due to the fact that it belongs to a substitution class (GALR, 2005: 263).

Copulative verbs are almost identical in Romanian and German, therefore their identification should not raise any special difficulties. We wish, though, to state that in German there is a distinction between copulative verbs that require the Nominative case (a. *prädikativer Nominativ*) and verbs that require the Accusative (b. *prädikativer Akkusativ*):

---

[*] PhD Candidate, "Aurel Vlaicu" University of Arad, alinapadurean@yahoo.de

85

a) *sein* (*a fi*) = to be, *werden* (*a deveni*) = to become, *bleiben* (*a rămâne*) = to remain, *scheinen* (*a părea*) = to seem, *heißen* (*a se numi*) = to be called

b) *nennen* (*a numi*) = to name, *heißen* (*a se numi*) = to be called, *taufen* (*a boteza*) = to baptize, *finden* (*a găsi, a se părea*) = to find.

The subject complement cannot be omitted from this ternary relationship, because its omission would lead to a change in the meaning of the sentence or even to a meaningless sentence.

*Conu Iorgu a devenit **proprietarul** celui mai rentabil local de noapte, iar moş Costache a încasat parale bune*.

<div align="right">(Enigma Otiliei, p. 274)</div>

> **[1]Conu Iorgu a devenit.*
> *Das bleibt mein **Geheimnis**.*
> (*Acesta rămâne **secretul** meu.)*

<div align="right">(Effi Briest, p. 188)</div>

> **Das bleibt.* (*Acesta rămâne*.)

The relationship between the subject complement and the subject requires a gender and number agreement between these two parts of a sentence or clause.

> *El şi Otilia sunt **copiii** mei.*

<div align="right">(Enigma Otiliei, p. 335)</div>

*Denn die Chinesen sind doch auch **Menschen**, und es wird wohl alles ebenso mit ihnen sein wie mit uns.*
(*Deoarece chinezii sunt **oameni** şi totul va fi la fel cu ei ca şi cu noi.)*

<div align="right">(Effi Briest, p. 178)</div>

The subject complement fulfils several *semantic roles* in its relationship to the subject. *GALR II* (*Ibidem*: 265) carries forth these semantic roles and we will try to draw a parallel between Romanian and German, although in the German grammar these roles are not discussed individually or in detail. Starting with their classification in Romanian, we will try to identify them in German.

- identifying role (to identify the entity expressed by the subject)

*Ce s-a făcut, s-a făcut, însă înţelegi că noi suntem **o familie** onorabilă, nu putem lăsa pe sora noastră aşa, de râsul lumii.*

<div align="right">(Enigma Otiliei, p. 146)</div>

---

[1] incorrect sentences are marked with *.

*Und dies hier ist **Rollo**. Nun, Rollo, wie geht's?*
*(Şi acesta, aici este **Rollo**. Deci, Rollo, cum îţi merge?)*
(*Effi Briest*, p. 49)

- denomination role

*Se numea **Felix Sima** şi sosise cu o oră mai înainte în Bucureşti venind din Iaşi, unde fusese elev în clasa a VIII-a a Liceului Internat.*
(*Enigma Otiliei*, p. 28)

*Er ist nämlich ein halber Pole, heißt **Golchowski**, und wenn wir hier Wahl haben oder eine Jagt, dann ist er obenauf.*
*(El este jumătate polonez, se numeşte **Golchowski**, şi când avem alegeri sau o vânătoare, el este responsabil.)*
(*Effi Briest*, p. 43)

- integrative and categorizing role expressing either inclusion into a superordinate categories or the class/category the entity – subject belongs to

*În niciun caz nu strică un control mai larg. Stratulat e **profesor universitar.***
(*Enigma Otiliei*, p. 377)

*Übrigens habe ich Mamas alten Freund schon drüben in Schwantikow gesehen; er ist **Landrat**, gute Figur und sehr männlich.*
*(Întâmplător l-am văzut în Schwantikow pe vechiul prieten al mamei, este **preşedintele** Land-ului (judeţului), o figură potrivită şi foarte masculină).*
(*Effi Briest*, p. 8)

- equative role (sets the equivalence between subject and subject complement)

*De altfel e şi o lege economică: bogăţia înseamnă **circulaţie**.*
(*Enigma Otiliei*, p. 401)

*Eigentlich gibt es auch ein Wirtschaftsgesetz: Reichtum ist **Verkehr.***

- appreciative, rating role. Generally, this role is denoted by a subject complement expressed through an adjective or numeral. The object of our study is the noun, therefore the syntactic function of subject complement is performed by a comparison:

87

*Titi e **ca un gândac** puturos lângă un cal de rasă.*

> (*Enigma Otiliei*, p. 295)

> *Liebe ist **wie ein Gedicht**.*
> (*Iubirea este ca o poezie*.)

- locational role (expressing the origin) when we aim at pointing out the origin of the subject

*Fata este **de la ţară**, însă a venit la şcoală în oraş.*

- possessive or partitive role

*Pianul era **al Otiliei**, de la mamă-sa.*

> (*Enigma Otiliei*, p. 447)

*Das Auto ist meines **Chefs**.*
(*Maşina este **a şefului** meu*.)

We can notice that despite the fact that in German grammar these roles are not assigned to the subject complement, similarities between Romanian and German can be identified. The languages under in our attention develop similarities on a semantic level, thus helping the Romanian native speaker to understand certain German structures.

Another similarity between L1 and L2 refers to nouns with the syntactic function of subject that can be used in the Nominative case, in the Accusative or the Genitive. As stated at the beginning of this study, in German, copulative verbs used with subject complements in the Accusative differ from those used in the Nominative. Nouns in the Accusative and the Genitive are followed by a preposition or prepositional phrase when they have the syntactic function of subject complement.

1. Nouns in the Nominative can be: proper names, nouns with zero article, relational nouns, nouns with definite and indefinite article.

Proper nouns occur only in situations of maximum individualization, of equivalence or denomination (*Ibidem*: 270):

> *Tata se cheamă **Tulea, Simion Tulea**, nu ştiai?*

> (*Enigma Otiliei*, p. 59)

> *Ich heiße **Roswitha**.*
> (*Eu mă numesc **Roswitha**.*)

> (*Effi Briest*, p. 114)

Relational nouns that express family or interhuman relations rarely occur alone in a sentence. Relational nouns are accompanied by a part of

speech in the Dative case or by a prepositional group as well as by a subordinate in the Genitive, preceded by the possessive *al, a* (in Romanian) and *von* or *–s* in German.

> *E **verişoara** mea şi a plecat la moşie la...la un unchi.*
> (*Enigma Otiliei*, p. 208)
> *Unchi? Ce bine ar fi! Nu e unchi, e un ...prieten **al lui papa**.*
> (genitiv)
> (*Enigma Otiliei*, p. 48)
> *Peter ist **Mariannes** Nachbar.*
> (*Peter este vecinul **Marianei.***)

Nouns with a definite article are used to limit the reference or to identify the individual.

> *- Acela e proprietarul?Dar bine, este **unchiul** meu, Costache Giurgiuveanu.*
> (*Enigma Otiliei*, p. 120)
> *Er war ihr **Mann** und ist **der Vater** von der Trippelli.*
> (*El a fost **soţul** ei şi este **tatăl** lui Trippelli.*)
> (*Effi Briest*, p. 87)

Nouns with indefinite article have a categorizing role, the definite article being used to quantify the integration in a certain class of referents:

> *El este **un om** delicat, care ne poate fi de folos unor orfani, în definitiv, ca noi.*
> (*Enigma Otiliei*, p. 135)
> *Christel ist **eine** sehr gute **Person**, aber sie spricht nicht, und Friedrich ist so dustig und auch so vorsichtig und will mit der Sprache nie recht heraus.*
> *(Christel este **o persoană** bună, dar nu vorbeşte, şi Friedrich este aşa de absent şi aşa de atent şi nu vrea să se descurce cu limba.)*
> (*Effi Briest*, p. 73)

The last class that we are going to analyse refers to nouns with zero article with the syntactic function of subject complements. They usually designate names of species or subspecies or are used as categorizing nouns:

> *Avea să fie **doctor**, **om** serios, nu se cădea să ajungă la excese mistice.*
> (*Enigma Otiliei*, p. 247)

89

*Cora geht nach Amerika und wird **Millionärin** oder **Methodistenpredigerin**.*

*(Cora merge în America şi devine **milionară** sau **predicator** în biserica metodistă.)*

<div align="right">(Effi Briest, p. 161)</div>

2. Nouns preceded by prepositions build prepositional phrases with them:

*La unchiul Costache sunt ca acasă, şi domnişoara Otilia mi-este **ca o soră**.*

<div align="right">(Enigma Otiliei, p. 58)</div>

*Doktor, sagte der alte Briest, was wird **aus der Geschichte**?*
*(Doctore, spuse bătrânul Briest, ce va ieşi **din poveste**?)*

<div align="right">(Effi Briest, p. 291)</div>

3. The Genitive noun phrase consists of a noun in the Genitive and a possessive article, or another mark specific to the Genitive:

*Pianul era **al Otiliei**, de la mamă-sa.*

<div align="right">(Enigma Otiliei, p. 447)</div>

*Die Bücher sind **des Professors**, aber die Studenten können sie ausleihen.*

*(Cărţile sunt **ale profesorului** însă studenţii le pot împrumuta.)*

In the above example we notice that in Romanian, the use of Genitive article is mandatory in order to build a Genitive phrase and to have a subject complement in the Genitive case. In German, the Genitive is formed by using the definite article in the Genitive case.

The word order and the punctuation of the subject complement varies according to the type of sentence it occurs in. It occurs after the copulative verb in affirmative sentences. Sometimes, the copulative verb and the subject complement can be split by other parts of a sentence.

The punctuation of subject complements does not involve any special regulations in these two languages. It is not separated by comma from the copulative verb neither in Romanian nor in German, and when the copulative verb is followed by more than one subject complement they are separated by comma one from the other.

Several details should be mentioned regarding the subject complement`s word order in German. The predicate's place in a German sentence or clause is very strict. Thus, there are three types of sentences

which influence the predicate`s place in a sentence: the affirmative[2], the interrogative[3] and the secondary clause[4]. In Type 1 sentences, the predicate comes always second, in Type 2 sentences it switches places with the subject or with any other part of sentences positioned on the first place and in Type 3 sentences, it is placed on final position. Other parts of sentence are positioned according to the predicate`s place. They all have a flexible position within a sentence.

Therefore, the subject complement is placed either on the last or next to last`s place in Type 1 and 2 sentences[5] and next to last in Type 3 sentences.

(Type 1) *Sie ist seit Jahren **Lehrerin**. (Ea este de ani de zile **profesoară**.)*

(Type 2) *Ist sie seit Jahren **Lehrerin**? (Este ea de ani de zile **profesoară**.)*

(Type 3) *Die Eltern sagen, dass sie seit Jahren **Lehrerin** ist. (Părinţii spun că ea este de ani de zile **profesoară**.)*

Errors can occur among non-native speakers of German due to the predicate's strict position. As we can notice from the above mentioned examples there are differences in the word order between the two languages. This situation could lead to errors in everyday language but also at the level of translation.

However, there are situations when the word order is similar in German and Romanian.

*Participanţii la conferinţa internaţională erau **profesori, cercetători** şi **doctoranzi** din marile universităţi europene.*

*Die Teilnehmer an der internationalen Konferenz waren **Professoren, Wissenschaftler** und **Doktoranden** aus den größten Europeischen Universitäten.*

The purpose of our study was to identify the similarities and the differences between Romanian and German, in terms of subject complement. Though not major, the differences could lead to mistakes and acknowledging them could improve the Romanian native speakers' level of German acquisition.

---

[2] We will refer to affirmative sentences as *Type 1 sentences*.

[3] We will refer to interrogative sentences as *Type 2 sentences*.

[4] We will refer to secondary clauses as *Type 3 sentences*.

[5] The subject complement occurs as next to the last in a sentence if a component of the predicate comes last.

BIBLIOGRAPHY:

***, *Gramatica limbii române* (*Grammar of the Romanian Language*), V. Guţu Romalo (coord.), vol I, *Cuvântul* (*The Word*), vol. II, *Enunţul* (*The Sentence*), Bucureşti, The Romanian Academy Publishing House, 2005.

***, *DUDEN, Die Grammatik* (*Grammar*)*,* vol.4, 7th edition, Duden Publishing House, Mannheim et al., 2005.

Avram, Mioara, *Gramatica pentru toţi* (*Grammar for all*), 3rd edition, Bucureşti, Humanitas, 2001.

Diaconescu, Paula, *Structură şi evoluţie în morfologia substantivului românesc* (*Structure and evolution in the morphology of Romanian noun*), Bucureşti, Academy Publishing House, 1970.

Engel, Ulrich, *Syntax der deutschen Gegenwartsprache* (*Syntax of German Contemporary Language*), 3rd edition, Erich Schmidt Publishing House, 1994.

Helbig, Gerhard; Buscha, Joachim, *Deutsche Grammatik. Ein Handbuch für den Ausländerunterricht* (*German Grammar, a handbook for foreign learners*), Berlin, Langenscheid Publishing House, 2001.

Isbăşescu, Mihai; Engel, Ulrich (coord), *Beiträger zur deutsch – rumänischer kontrastiven Grammatik* (*Contributions to German–Romanian Contrastive Grammar*), band 1–4, Bucureşti, 1979–1981.

Juhasz, Janos, *Probleme der Interferenz* (*Problems of interference*), München, Budapesta, Max Hueber Publishing House, 1970.

Delimitations of the Verb Class in Romanian and English. Morphological, Syntactic, Semantic and Pragmatic Aspects

Manuela Margan*

Abstract:
The delimitations of the verbal class refer to a series of aspects that provide its clear definition from other speech parts. From a morphological perspective, the verbal paradigm describes important differences between the studied languages, while syntactically the topical exigencies impose different constructions in Romanian and English. From a comparative perspective, the semantic and pragmatic aspects are similarly treated in the two languages, particularly when we take into account the new approaches put forward by the New Romanian Grammar of the Academy (2005).

Keywords: verbal class, morphological aspect, syntactic aspect, semantic aspect, pragmatic aspect, verbal paradigm, agentive verbs, ergative verbs, performative verbs

Starting from the definition of Sextil Pușcariu, according to which "the verb is the core of the sentence, and in its absence nothing can be communicated or enounced" (1976: 139), we circumscribe to the verbal domain the expression of the following notional characteristics: **the action** (*to learn, to eat, to read*), **the state** (*to sit, to wait, to remain*), **the existence** (*to exist, to be*), **the movement** (*to come, to run*), **the declaration** (*to say, to ask*), **feelings**, **senses** or **manifestations of will** (*to hear, to see, to want, to refuse*)[1].

The delimitation of the verbal domain takes into discussion a series of aspects which provide its clear distinction from other parts of speech.

---

* Lecturer PhD, "Aurel Vlaicu" University of Arad, manuela.margan@gmail.com.

[1] Other grammars of the Romanian language describe the verb as "the most complex lexico-grammatical class both through the contact zones of some of its paradigmatic forms with other classes that it completes […] and through its various paradigmatic forms, oppositions and grammatical and lexical significations that these forms and oppositions potentially have" (Iordan and Robu, 1978: 438), "the central core, around which all the other lexico-grammatical units revolve, in the process of communication" (Irimia, 1976: 5), "a lexico-grammatical class with an extremely rich and open inventory" (GLR I, 2005: 323).

Thus, we talk about the morphological, syntactic, semantic and pragmatic aspect, bearing in mind the central role of the verb in the attribution of the syntactic functions and the thematic roles in the utterance, and also its quality of "bearer" of the markers of predicativity (GLR I, 2005: 323).

The morphological aspect. From a morphological point of view, the verb is characterised by a special flexion, named *conjugation*, consisting of a verbal paradigm described by its different forms, according to the mood, aspect, voice, person, number.

In the Romanian language, the verbal flexion is extremely diversified in comparison with the English language, being realized with the help of the *bound* or *free affixes, the changing of the root* or with the help of *analytic formations*. Thus, for example, in the paradigm of the conjugation of the verb *a cânta*, we can notice the richness of the means through which flexion can be realized. In parentheses, we will signal the interested grammatical category:

- **through grammatical suffixes** (tense and non-personal verbal forms): *cânt-**a**-i, cânt-**a**-**se**-ră, cânt-**ând***
- **through inflections** (person and number): *cânt-**ăm**, cânt-a-**u***
- **through free affixes/auxiliaries** (mood and tense): ***am** să cânt, **voi** cânta*
- **through mixed means –** bound/mobile affixes (mood, tense, person and number): ***să** cânt-**ăm**, **voi fi** cânt-**ând***
- **through phonetic alternations in the root** (person, number): *cân**t**-ă, cân**ţ**-i[2]*
- **with operators**: (mood, time, aspect): ***urma** să cânte, **dă** să cânte, **avea** să cânte* etc.

Contrary to Romanian, the English language realizes fewer oppositions at the level of the conjugation paradigm, that's why the subject can't be omitted in an utterance. We mention here:

- the suffixes: *(She) sing-**s** (cânt-**ă**)* – person and number
  *(We) want-**ed** (**am/ai/a/am/aţi/au** v**rut**)* – tense
- the free affixes: (auxiliary verbs and modal verbs):
  *(I) **shall** sing (**voi/vom** cânta)* – the 1st and the 4th person, future
  *(You) **will** sing (**vei, va, veţi, vor** cânta)* – the other persons

---

[2] L. Mihuţ (1996: 20) explains these alternances through the language evolution in a diachronic perspective that brought to the admission of two series of special flexional forms.

(I) **am** *sing**ing*** (*cânt*) – person, number, tense, aspect
(He) **has** *writt**en*** (*a scris*) – person, number, tense, aspect

As we shall further see, the presence of the subject of the action (this can be the Agent, Patient, Beneficiary, Source, Target, etc.) is compulsory in English, even in the impersonal sentences, such as: *It rains.*(*Plouă*.) *It seems...* (*Se pare...*).

In this case, in English, the subject *it* has a pure formal character, whereas in Romanian, these verbs are not accompanied by the subject, and its presence is not compulsory in the personal constructions[3] either: *Mănânc.* (*I am eating.*) *Lucrezi?* (*Are you working? / Do you work?*) *Mă gândesc.* (*I'm thinking.*)

The syncretism (or the morphological homonymy) in the case of the verb doesn't characterize only the English language. Even if it has a more reduced weight, the morphological homonymy exists in Romanian too, as it happens, in general, characterizing all the verbs of the Romanian language, between the third person, present subjunctive and the sixth person, present subjunctive (*el să cânte = ei să cânte*), or in particular, involving only certain verbs or verb classes:

- the 1st person present indicative = the 6th person present indicative: *eu fac = ei fac* (*I do = They do*)
- the 3rd person present indicative = the 6th person present indicative: *el cântă = ei cântă* (*He sings = They sing*)
- the 3rd person present indicative = the 6th person present subjunctive: *el scrie = el să scrie* (*He writes = He should write*)

The syntactic aspect. Syntactically, the verb represents the core of the *verbal group*, having the quality of attracting agents, determining the syntactic function and their position in the sentence (cf. GLR I, 2005: 325). The verb sets in order the syntactic functions attributed to the nominal elements (subject, direct object, indirect object, prepositional object etc.) as well as the syntactic organization of the group centred on it[4].

Through its predicative forms, the verb has the functions of *verbal predicate* or *link verb* in a nominal predicate, but it can also cover the functions of the *nominal group* through its non-predicative forms, more

---

[3] Cf. L. Leviţchi (coord.), *Gramatica limbii engleze,* vol. I–II, Ed. Didactică şi Pedagogică, Bucureşti, 1962, p. 265.
[4] For example, in the sentence *Maria is offering flowers to the teacher*, the verb imposes a syntactic organization of the following type Nominal$_N$ + Nominal$_{Ac}$ + Nominal$_D$ (S + DO + IO). For more examples, see GLR I 2005: 326.

precisely those of a subject, direct object, indirect object, attribute etc. Consequently, in the description made by Gh. Constantinescu-Dobridor (1996: 166), the verb is "a class with functional autonomy and with unidirectional distribution (and partially bidirectional)"[5].

Syntactically, in English too, we can talk about a similar coverage at a syntagmatic level. There are though, evident differences between the two languages when we talk about the realization of some syntactic functions characteristic to the nominal group. These differences involve the grammatical categories of mood, tense, voice, circumscribed to the verb in certain contexts, due either to the lack of a verbal form in English, or to the combinatory exigencies at the level of the utterance in English.

The main syntactic function that the verb has is that of a *verbal predicate*, being characteristic only to the predicative verbs used in a personal or predicative mood[6].

(1) *Elevul **citeşte/ar citi/va fi citit** o poveste.*

*The student **is reading/would read/will have read** a story.*

The other syntactic functions that a verb can have are:

- syntactic auxiliary in a nominal predicate

(2) ***Sunt** mai liber decât a fost vreodată orice păcătos.* (*Viaţa pe un peron*)

*I **am** freer than any sinner has ever been.*

- predicative

(3) *Infernul este locul în care întrebarea „ce e **de făcut**?" nu se mai pune.* (*Despre limită*)

*The Inferno is the place where the question "What needs **to be done**?" is not asked.*

- subject

(4) ***A iubi** înseamnă a lumina partea cea mai frumoasă din noi.* (*Scrisori imaginare*)

***To love** means to brighten up our most beautiful side.*

- attribute

(5) *Pe atunci, îmi respectam încă jurământul **de a nu mai scrie**.* (*Corida*)

---

[5] The bidirectional distribution reminded here refers to the capacity of the verb to enter the relation with two terms, in certain contexts, as a linking verb.

[6] With the exception of the infinitive, and more rarely, of the supine, which can be used predicatively in utterances addressing advice, recommendations, encouragements (***A nu se fuma**!*, ***A se citi** instrucţiunile înainte de folosire!*, ***De citit** integral!*, ***De învăţat** pe de rost.*).

*Back then, I was still keeping my oath **not to write** anymore.*
- object predicate

(6) *Şi tăcu, **reflectând**. (Delirul)*
*And he kept silent, **thinking** carefully.*
- direct object

(7) *Putem **trăi** fără Dumnezeu, dar nu putem trăi liniştiţi fără dragoste. (Viaţa pe un peron)*

*We can **live** without God, but we cannot easily live without love.*
- indirect object

(8) *Mâna lui Moromete se opri **din tăiat**. (Delirul)*
*Moromete's hand stopped **cutting**.*
- circumstantial object

(9) *Dinu vorbea rar, **privind** în ochi, fumând, aşteptând să farmece. (Romanul adolescentului miop)*

*Dinu used to speak scantily, **looking** the other person in the eye, expecting to charm.*

(10) *Existăm **nu pentru a pălăvrăgi** despre absurditatea lumii, ci **pentru a** ne **da** o justificare. (Scrisori imaginare)*

*We live **not to chatter** about the absurdity of the world, but **to provide** us with a reason.*

The semantic aspect. The verb is a part of speech characterized by semantic autonomy which expresses *verbal notions*, namely actions considered as being processes[7]. Therefore, any verb, both in Romanian and English, can, at least in a particular context, express directly a verbal notion. This thing is valid even for the auxiliaries and semi-auxiliaries in Romanian or for the modal verbs in English.

(1) *Do you think he will be here tomorrow?*
Crezi că el va fi mâine aici ?

*He **might**.*   *Ar putea.*
(2) *Real friends **should** have everything in common. (Happy Prince)*
*Prietenii adevăraţi **ar trebui** să aibă totul în comun.*

Semantically, the verb expresses a wide range of meanings (actions, states, etc.) regarded as continuous processes. GLR 2005 distinguishes in the first place between the **verbs of state** (*to love, to like, to hate, to seem, to believe*), **verbs of event** (*to arrive, to float, to shine, to grow*) and **verbs of action** (*to run, to throw, to clean, to go, to drink, to read*). This distinction operates also in the English grammar books (Jackson,

---

[7] According to Dumitru Irimia, the verb "describes components in movement (actions, phenomena etc.) or considered from a dynamic perspective" (GLR 1966: 151).

97

1990), (Leech, 1994) in connection with the content of the messages communicated through language.

Semantic distinctions also operate at the level of action, event or state, as well as of the thematic role (relative to agents) or of modality and aspect. If we were to give only a few examples of verb classes according to the semantic features which characterize them, we could mention[8]:

• *agentive verbs*, when the verb begets an noun phrase with the role of **Agent**, characterized by the features [**+Human**], [+Control over the action]: *Studentul* [+Human]*, **scrie/învaţă/se documentează/ lucrează** cu interes.* [+Control over the action] (*The student **is writing/is studying/is doing research** with interest.*)

• *instrumental verbs*, when the verbs accept an **Instrument**: *Ţăranul lucrează **cu plugul/ cu sapa.*** (*The peasant works **with a plough**/digs **with a scoop**.*)

• *ergative verbs,* when the verbs accept a **Patient** which undergoes the effects of the process in the conditions of the inexistence of an **Agent**: ***Vremea** se schimbă.* (*The **weather** is changing.*) ***Copilul** cade.* (*The **child** is falling.*) ***Casa de bilete** se închide la ora opt.* (*The **box office** closes at eight o'clock.*)[9]

• *verbs with aspectual feature,* either because the meaning of the verb itself can present the distinction **momentary-durative**, or the aspectual feature is comprehended in the verb paradigm or exterior to the verb, being included in the semantic structure of some verb-operators which reveal the full semantic verb: : *El **citea** când am intrat în casă.* (*He **was reading** when I entered the house.*) *El **începe/continuă/termină** de citit.* (*He **starts/continues/finishes** reading.*

The pragmatic aspect of the verb refers to the pragmatic dimension associated to the grammatical categories of mood, tense, person, voice. From this perspective, the categories of mood, tense and person have a deictic character, with reference to the situation of communication. The voice provides, through its pragmatic dimension, a reorganization of the utterance on the axis of the relations between verb and agents.

A special category of verbs with a pronounced pragmatic character is that of *performative verbs* which lexicalize the intention of

---

[8] For a more detailed approach of the semantic features of the verb see GLR I, 2005: 326.

[9] Domnica Şerban (1982: 213) notices that the ergative verbs represent a combination of the transitive and intransitive conditions associated to the verbs.

communication, representing, in the same time, the means of realization of this intention (GLR I, 2005: 331). Verbs such as: *(îţi) interzic* (forbid)*, (îţi) mulţumesc* (thank)*, (te) anunţ* (let know)*, (te) întreb* (ask)*, (te) previn* (warn), etc. express, on one hand, the intention of communication, but on the other hand, actually realise this intention:

(3) *'**I beg** your pardon,' said Alice very humbly.* (*Alice's Adventures in Wonderland*)

*„**Vă rog** să mă iertaţi" spuse Alice foarte umilă.*

(4) ***Te întreb** ce ai de gând să faci.*

I'm asking you what your intentions are.

(5) *Nu **te ameninţ**, ci **te avertizez**, tocmai ca să nu pieri.* (*Delirul*)

*I'm **not threatening you**, I'm **warning you**, so that you don't breathe your last.*

Taking into account the various aspects mentioned above can prove extremely useful in comparative and modern linguistics, particularly when it comes to necessary delimitations concerning the verb classes. In a previous study on verb classes, focusing mainly on semantic classes of verbs, we tried to approach the functional perspective imposed by the 2005 Romanian Grammar of the Academy in order to establish connections between the Romanian and English languages (Margan, 2011: 79).

BIBLIOGRAPHY:

*** *Gramatica Limbii Române*, V. Guţu Romalo (coord.), vol I, *Cuvântul*, vol. II, *Enunţul*, Bucureşti, Editura Academiei Române, 2005.
*** *Gramatica limbii engleze,* L. Leviţchi (coord.), vol. I–II, Bucureşti, Editura Didactică şi Pedagogică, 1962.
*** *Longman Grammar of Spoken and Written English*, Douglas Biber et al., Pearson Education Limited, 1999.
Avram, Mioara, *Gramatica pentru toţi*, 3rd edition, Bucureşti, Humanitas, 2001.
Chiţoran, Dumitru, *Contrastive Studies in the Syntax and Semantics of English and Romanian*, Bucharest, University Press, 1974.
Comrie, Bernard, *Aspect: An Introduction to the Study of Verbal Aspect and Related Problems*, Cambridge University Press, 1976.
Comrie, Bernard, *Tense*, Cambridge University Press, 1993.
Constantinescu Dobridor, Gh., *Morfologia limbii române*, Bucureşti, Editura Vox, 1996.
Cornilescu, Alexandra, *Concepts of Modern Grammar. A Generative Grammar Perspective*, Editura Universităţii Bucureşti, 1995

Ellis, Rod, *Understanding Second Language Acquisition*, Oxford, Oxford University Press, 1995.

Gălăţeanu-Fârnoagă, Georgiana, Comişel, Ecaterina, *Gramatica limbii engleze*, Bucureşti, Editura Lucman, 1998.

Iordan, Iorgu, Robu, Vladimir, *Limba română contemporană*, Bucureşti, Editura Didactică şi Pedagogică, 1978.

Irimia, Dumitru, *Structura gramaticală a limbii române. Verbul*, Iaşi, Editura Junimea, 1976.

Irimia, Dumitru, *Gramatica limbii române*, Iaşi, Editura Polirom, 1997.

Jackson, Howard, *Grammar and Meaning. A Semantic Approach to English Grammar*, London and New York, Longman, 1990.

Klaiman, M. H., *Grammatical Voice*, 2nd edition, Cambridge Studies in Linguistics, Cambridge University Press, 2005.

Leech, G., Svartvik, J., *A Communicative Grammar of English*, 2nd edition, London and New York, Longman, 1994.

Margan, Manuela *On Verb Classes and Semantic Classes of Verbs in Romanian and English. A Comparative Perspective Based on the New Grammar of the Academy*, in "Journal of Humanistic and Social Studies", Vol. II, No. 1 (3), 2011, p. 79–88.

Mihuţ, Lizica, *Gramatica limbii române,* Arad, Editura Multimedia, 1996.

Palmer, F.R., *Mood and Modality*, 2nd edition, Cambridge University Press, 2001.

Palmer, F.R., *A Linguistic Study of the English Verb*, London, Longman, 1968.

Pană-Dindelegan, Gabriela, *Teorie şi analiză gramaticală*, Bucureşti, Editura Coresi, 1992.

Puşcariu, Sextil, *Limba română*, Bucureşti, Editura Minerva, 1976.

Şerban, Domnica, *English Syntax*, vol. I, Bucureşti, 1982.

Polisemia unităţilor polilexicale stabile

Angela Savin-Zgardan[*]

Polysemy of stable polylexical units

Abstract:

The motivation of appearance phraseological polysemy in any language is due to the following factors: The permanent diversification of the surrounding world, requiring new glottic units for the designation of new realities; the gap between the large number of events surrounding reality and the limited number of possibilities for expression of language; the law of language economy. Sometimes, language does not prefer to create new glottic units, but using the old one, enriching SPU semic composition; the permanent necessity of the speakers to express themselves or to enlarge their expressivity, plasticity of expression. The connotative character is specific to FU and to a not so many phrases; linguistic factor – the passing of free word combination from syntagmatic axis to the paradigmatic axis, becoming stable word combination and then extending its meaning.

Keywords: motivation, stable polylexical unit, phraselogical polysemy

Polisemia este un fenomen de limbă care prezintă una dintre caracteristicile fundamentale ale sistemului lexical în parte şi ale limbilor naturale în genere. În mod tradiţional, polisemia este definită drept o coexistenţă a mai multor semnificate în acelaşi semnificant. Polisemia, adică reunirea unor sensuri diferite într-un singur semn verbal, reprezintă un efect indispensabil al disproporţiei existente între numărul de semne şi cantitatea colosală de noţiuni, care îşi caută o formă de exprimare în limbă. În acelaşi timp, polisemia există la nivelul sistemului limbii (*langue*) şi al normei, deoarece în vorbire, în fiecare act concret al comunicării, cuvintele îşi neutralizează sensurile de care nu au nevoie la momentul dat, adică cuvântul în vorbire are un singur sens (Bahnaru, 2009: 48), exceptând cazurile ambiguităţii voite (calambururile) sau amfiboliile, cu totul şi cu totul întâmplătoare, care se datorează nu limbii, ci celor care o folosesc (Evseev et alii, 1978: 151). Cele menţionate

[*] Associate Professor PhD, Institute of Philology of the Academy of Sciences of Moldova, Romance Philology Department of Free International University of Moldova, savin_angela@mail.ru

referitor la polisemia unităţilor monolexicale le putem aplica în deplină măsură şi la unităţile polilexicale de limbă.

Remarcăm că în orice limbă fenomenul polisemiei, atât lexicale, cât şi frazeologice, are un caracter complex şi are motivaţie de ordin extralingvistic, lingvistic, psihologic. Însă „discuţia cu privire la cauzele polisemiei aparţine filozofiei limbajului" (Colţun, 2000: 48–49).

Polisemantismul lexical cuprinde circa 80% din lexicul limbilor moderne, pe când cel frazeologic este cu mult mai mic. De ex., din tezaurul frazeologic al limbii ruse circa 17 % din frazeologisme sunt polisemantice (Jukov, 1986: 40). În limba română acest număr, după unele păreri, este mic de tot – 4, 5 % (Colţun, 2000: 36), fapt de care ne permitem să ne îndoim şi vom explica mai jos din ce cauză.

Unii cercetători consideră că polisemia nu poate fi caracteristică unităţilor polilexicale stabile (Bogdanova, 1974: 54; Gavrin, 1964: 167), iar alţii consideră că polisemia se regăseşte în structura semică a frazeologismelor (Jukov, 1965: 41–52; Šanski, 1987: 38).

Explicaţia privind polaritatea opiniilor referitor la polisemia frazeologismelor, după părerea noastră, se explică prin următoarele: cercetătorii în cauză au luat ca obiect de studiu toate tipurile de unităţi polilexicale stabile, pentru unele fiind caracteristică polisemia, iar pentru altele – nu. Însă există unităţi polilexicale stabile (UPS) denominative, adică locuţiunile, şi există UPS conotative, la care se referă frazeologismele şi un număr nu prea mare de locuţiuni cu imagine. De scopul utilizării lor în limbă – denominativ sau conotativ – depinde ocurenţa lor în vorbire. Cu cât e mai mare ocurenţa, cu atât e mai mare posibilitatea apariţiei polisemiei la aceste unităţi glotice polilexicale. Deoarece unităţile frazeologice au menirea de a exprima atitudinea vorbitorului faţă de realitate, ocurenţa lor este mai mică, din aceste considerente frazeologismelor nu le este caracteristică polisemia într-un număr considerabil. Însă locuţiunile au menirea denominativă, ocurenţa lor este mai mare în raport cu frazeologismele, din aceste considerente lor le este caracteristică polisemia într-o măsură mai mare decât unităţilor frazeologice (UF).

De ex., locuţiunile verbale ce înglobează patru semnificaţii:

A purta grija / A purta de grijă cu varianta arhaică ***A purta grije (cuiva)***, atestată la I.Neculce, posedă, patru sensuri. 1. „a se îngriji (de cineva sau ceva), a acorda atenţie". ***…****o dede pe mâna Ducăi-Vodă **să-i poarte de grijă*** (I. Neculce, 159). - *Bedmar mi-**a purtat de grijă:** am cu mine un pate rece şi vin de Heres* (V. Alecsandri, II, 90). *Închinându-se cu smerenie, s-a întors bătând din palme ca să vie slujitorii **să poarte de grijă** musafirului* (M. Sadoveanu, V, 19). *Să-ţi găseşti o fată bună şi să*

102

te însori. Îţi port eu grija: te cunun, îţi dau loc de casă şi toate înlesnirile putincioase (D. Zamfirescu, 125); 2. „a supraveghea, a păzi (pe cineva sau ceva)". *Purces-au împărăţia … fiindu boierii orânduiţi de purta grije ce era treaba: pâine, ordzu, iarbă* (I. Neculce, 89). – *Lăsaţi pe Lisandrina în pace şi nu-i mai purtaţi de grijă! V-aţi aşezat ca moliile pe sufletul ei şi nu o iertaţi până nu i-l faceţi pulbere* (G. Călinescu, CN, 175); 3. „a păzi (pe cineva sau ceva)". *… puternicul împărat ne-au trimis cu oaste … să purtăm de grije şi de aret să fim cetăţii Cameniţii* (I. Neculce, 93); 4. „a se nelinişti". *… Îţi cauţi să-ţi iei toate actele cu tine, ca să nu mai porţi o grijă, însă îmi închipui că n-au să meargă lucrurile chiar aşa de repede, încât eu să rămân în întârziere* (M. Sadoveanu, DT, 122).

A ţine hangul: 1. „a acompania o melodie". *Lin vioarele răsună; iară cobza ţine hangul* (M. Eminescu, I, 80); 2. „a însoţi, a întovărăşi (pe cineva). *Boierul ştie unde merge. La doi paşi, în urma lui, mă străduiesc să-i ţin hangul…* (Z. Stancu, 400); 3. „a susţine (pe cineva)". *– Să mergem la Secara! La Secara! Dada Zvâca, năpârstoaca, le ţine hangul… Pornim spre Secara* (Z. Stancu, 129); 4. „a face pe placul (cuiva)". *– Nică ţinea hangul te miri cui, numai să le fie pe plac.*

Care ar fi motivaţia apariţiei polisemiei frazeologice?

1. Diversificarea permanentă a lumii înconjurătoare, ceea ce necesită unităţi glotice noi pentru desemnarea noilor realităţi.

2. Decalajul dintre numărul mare al manifestărilor realităţii înconjurătoare şi numărul limitat al posibilităţilor de exprimare a limbii.

3. Legea economiei limbii. Limba preferă, deseori, nu crearea unităţilor glotice noi, ci utilizarea celor vechi, recurgând la lărgirea componenţei semice a UPS.

În baza primelor trei cauze ale apariţiei polisemiei frazeologice are loc rezolvarea contradicţiei dintre necesităţile comunicării care apar în societatea în transformare şi mijloacele glotice care servesc pentru exprimarea noului conţinut. Această rezolvare a contradicţiei apare în acest caz în calitate de lege generală şi universală a evoluţiei limbii, polisemia fiind doar un aspect al tabloului general de găsire a noilor mijloace de exprimare a limbii.

4. Necesitatea permanentă a vorbitorilor de a-şi exprima sau a-şi mări expresivitatea, plasticitatea exprimării. Caracterul conotativ este specific UF şi unui număr puţin numeros de locuţiuni.

5. Din perspectivă istorică polisemia este rezultatul evoluţiei semantice a unităţilor lexicale sau polilexicale în diacronie, adică polisemia este o consecinţă a modificărilor de sens.

6. Factorul lingvistic – trecerea îmbinării libere de cuvinte de pe axa sintagmatică pe axa paradigmatică, devenind îmbinare stabilă de cuvinte, care apoi îşi extinde sensul. De ex.:

A da naştere: 1. „a naşte”; 2. „a crea”, „a produce”, „a cauza”. *El nu mai putea vorbi mătuşe-sei despre relaţiunile Aglaiei cu Scatiu, fără* **să dea naştere** *la tot felul de explicaţii…* (D. Zamfirescu, 132). *În curând Silivestru se convinse că metoda lui de a consulta destinul era greşită şi putea* **da naştere** *la gesturi nechibzuite* (G. Călinescu, CN, 227).

De remarcat că şi caracterul polisemantic al UPS de cele mai multe ori nu este atestat de dicţionarele de expresii şi locuţiuni. Semele distinctive care creează semnificaţiile noi pot fi depistate doar pe baza materialului de limbă într-un context nemijlocit. În afara contextului, orice frazeologism este considerat monosemantic, adică în afara contextului nu pot să se actualizeze alte seme (Jukov, 1968: 201). Astfel, în literatura de specialitate se vehiculează ideea că limba poate crea maximum patru semnificaţii la UPS (Jukov, 1965: 52). Cercetătorul Gh. Colţun susţine că în majoritatea cazurilor, frazeologismele au câte două seme, o mică parte a frazeologismelor au câte trei seme, iar cele care au patru (rarisim) sau chiar cinci nu sunt polisemice, ci omonime. Îmi permit să nu fiu de acord cu stimatul lingvist, fiindcă deosebirea dintre unităţile glotice polisemice şi omonimice poate fi stabilită prin analiza semică a lor. Dacă există câte un sem sau seme suplimentare în raport cu semnificaţiile precedente, aceasta înseamnă că avem de a face cu fenomenul polisemiei. La fel nu putem fi de acord cu faptul că nu există UPS cu semnificaţii mai mult de patru, pe când subsemnata a depistat locuţiuni verbale cu cinci, cu şase şi cu şapte semnificaţii. Dar, repetăm, aceste seme care se actualizează în structura semică a UPS pot fi depistate şi înregistrate doar în discursul real, pe baza materialului faptic viu. Nici un dicţionar actual nu a efectuat această muncă exhaustivă de depistare a tuturor semelor posibile din semantica frazeologismelor şi a locuţiunilor. Desigur, UPS cu un număr mare de semnificaţii nu sunt numeroase, dar ele există.

În literatura de specialitate sunt prezentate anumite criterii de delimitare, pe baza cărora se pot depista semele UPS polisemantice (Colţun, 2000: 41–47). Ele sunt următoarele: criterii semantice de delimitare a semelor (gradul de abstractizare a sensului; importanţa funcţională a sensului – sem principal sau secundar, gradul de apropiere sau de depărtare a sensului – pe axa diacronică), criterii lexicale de delimitare a semelor (obiectele de referinţă a semelor pot fi animate sau inanimate; semele pot reda trăsături caracteristice oamenilor sau

104

animalelor; semele pot indica timpul sau modul acţiunii; semele pot denumi dimensiunea timpului; semele pot desemna obiecte şi însuşirile lor), criterii gramaticale de delimitare (morfologice şi sintactice – restricţii în utilizarea anumitor forme morfologice ale cuvântului care posedă semul cu sens metaforizat sau raporturile dintre UPS şi alte cuvinte din context), criterii stilistice de delimitare (pronunţatul caracter emoţional şi expresiv). Referitor la ultimul criteriu de delimitare a semelor frazeologice, am vrea să menţionăm că se recurge la aceeaşi greşeală care este comisă de ceilalţi cercetători – se cercetează global toate tipurile de UPS amalgamate între ele, de aceea criteriile nu sunt valabile pentru toate tipurile de UPS. Criteriul expresivităţii poate fi aplicat doar la frazeologisme şi la unele locuţiuni cu imagine – iar la UPS denominative imaginea lipseşte, în cazul lor motivaţia apariţiei şi utilizării lor e alta.

Am vrea să menţionăm un lucru important: motivaţia apariţiei polisemiei frazeologice privind primele trei cauze menţionate mai sus – diversificarea permanentă a lumii înconjurătoare, ceea ce necesită unităţi glotice noi pentru desemnarea noilor realităţi; decalajul dintre numărul mare al manifestărilor realităţii înconjurătoare şi numărul limitat al posibilităţilor de exprimare a limbii; legea economiei limbii, limba preferând, deseori, nu crearea unităţilor glotice noi, ci utilizarea celor vechi, recurgând la lărgirea componenţei semice a UPS – duce la faptul că fiecare sens nou al UPS contribuie la desemnarea unei noi valori lexico-gramaticale prin semele suplimentare ale UPS polisemantice. Aceste seme sunt în stare să exprime categoria modurilor acţiunii (Aktionsart – categorie lexico-gramaticală care indică tipul decurgerii unei acţiuni)) şi cea a Terminativităţii: Aterminativităţii (T: AT – categorie lexico-gramaticală care indică limita interioară a unei acţiuni), ele neputând fi desemnate de corelatul lor monolexical. De ex., locuţiunea verbală *a (se) da în lături* are următoarele semnificaţii: 1. *a (se) feri, a (se) da deoparte,* **acţiune orientată, Terminativă.** *Deci n-au mai putut sta turcii întru acel vârfu de munte… ce numai le-au căutat a să da în lături de la acel locu* (I. Neculce, 61). ***S-a dat în lături****, poftind cu o solemnă reverinţă pe celălalt Gurii Serghievici din oglindă, dar şi acela nu s-a lăsat mai prejos, făcându-i loc cu identică graţie* (C. Petrescu, 154); 2. *a se eschiva, a ezita,* **acţiune rezultativă, Terminativă**. *În faţa doctorului şi a duhovnicului încetează cavalerismul şi începe spovedania! – Nici nu **m-am dat în lături***! *replică Puiu mai enervat* (L. Rebreanu, C, 73). După părerea noastră, dispariţia categoriei aspectului şi a modurilor desfăşurării acţiunii (Aktionsart) din latină, condiţionată de destrămarea sintetismului, a pus

105

limba română în situaţia de a crea alte modalităţi de a reda valorile pierdute. Destrămarea sistemului sintetismului a motivat lingvistic apariţia locuţiunilor verbale care sunt apte de a reda conceptul semantic al categoriilor Aktionsart şi al Terminativităţii: Aterminativităţii. Aceste două categorii lexico-gramaticale exprimă cu ajutorul locuţiunilor verbale categoria aspectualităţii în limba română, deoarece categoria gramaticală a aspectului lipseşte în limbă, fiindcă lipsesc instrumentele gramaticale ale exprimării ei – afixele, specifice limbilor sintetice, cum a fost latina, iar în zilele noastre – cum sunt, de exemplu, limbile slave (cu excepţia bulgarei).

Concluzii:
Motivaţia apariţiei polisemiei frazeologice se explică prin următoarele:

1. Diversificarea permanentă a lumii înconjurătoare, ceea ce necesită unităţi glotice noi pentru desemnarea noilor realităţi.

2. Decalajul dintre numărul mare al manifestărilor realităţii înconjurătoare şi numărul limitat al posibilităţilor de exprimare a limbii.

3. Legea economiei limbii. Limba preferă, deseori, nu să creeze unităţi glotice noi, dar să utilizeze cele vechi, recurgând la lărgirea componenţei semice a UPS.

4. Necesitatea permanentă a vorbitorilor de a-şi exprima sau a-şi mări expresivitatea, plasticitatea exprimării. Caracterul conotativ este specific unităţilor frazeologice şi unui număr puţin numeros de locuţiuni.

5. Rezultatul evoluţiei semantice a unităţilor lexicale sau polilexicale în diacronie, o consecinţă a modificărilor de sens.

6. Factorul lingvistic – trecerea îmbinării libere de cuvinte de pe axa sintagmatică pe axa paradigmatică devenind îmbinare stabilă de cuvinte, iar apoi extinzându-şi sensul.

7. Unităţile polilexicale stabile, în special locuţiunile verbale, sunt în stare, în paralel cu capacitatea exprimării mai multor semnificaţii de către UPS, să exprime şi valori noi lexico-gramaticale, pe care nu le pot desemna corelaţii lor monolexicali. E vorba de categoriile lexico-gramaticale Aktionsart şi Terminativitatea: Aterminativitatea.

În baza primelor trei cauze ale apariţiei polisemiei frazeologice are loc rezolvarea contradicţiei dintre necesităţile comunicării care apar în societatea în transformare şi mijloacele glotice care servesc pentru exprimarea noului conţinut. Această rezolvare a contradicţiei apare în acest caz în calitate de lege generală şi universală a evoluţiei limbii,

polisemia fiind doar un aspect al tabloului general de găsire a noilor mijloace de exprimare a limbii.

BIBLIOGRAFIE:

Colţun, Gh., *Frazeologia limbii române* (*Romanian phraseology*), Chişinău, Editura ARC, 2000.
Bahnaru, V., *Elemente de semasiologie română* (*Elements of Romanian Semasiology*), Chişinău, Ştiinţa, 2009.
Bucă, M., Evseev, I., *Probleme de semasiologie* (*Problems of semasiology*), Timişoara, Facla, 1976.
Bogdanova (Богданова), А.Ф., *О некоторых критериях разграничения значений многозначных глагольных фразеологических единиц в современном русском языке* (*On some criteria of differentiation between polysemantic phraseological units in modern Russian*), în: Вопросы семантики, Л, ЛГУ, 1974, p. 54–74.
Gavrin (Гаврин), С.Г., *К вопросу о полисемии фразеологизмов современного русского языка* (*On some polysemic phraseological units of modern Russian*), în: *Вопросы фонетики, словообразования, лексики русского языка и методики его преподавания*, Пермь, Перм. Гос. Ун-т, 1964, p. 167–172.
Jukov (Жуков), В., *К вопросу о многозначности фразеологизмов* (*Towards the polysemy of phraseological units*), în: *Вопросы фразеологии*, Ташкент, Наука, 1965, p. 41–52.
Jukov (Жуков), В., *О сопоставлении многозначности фразеологических единиц с многозначностью слова* (*On comparison of a polysemy of phraseological units versus the policemy of word*), în: *Проблемы устойчивости и вариантности фразеологических единиц,* Тула, Тульск. гос. пед. ин-т, 1968, p. 195–202.
Jukov (Жуков), В., *Русская фразеология* (*Russian phraseology*), М., Наука, 1986.
Evseev, I., Şerban, V., *Vocabularul românesc contemporan.* (*Contemporary Romanian vocabulary*), Timişoara, Editura Facla, 1978.
Šanski (Шанский), Н., Зимин, В., Филатов, А., *Опыт этимологического словаря русской фразеологии* (*Towards the etymological dictionary of Russian phraseology*), М., Русский язык, 1987.

Texte literare:
Alecsandri, Vasile, *Opere,* Vol. I, Vol. III, Chişinău, Cartea Moldovenească, 1976.
Călinescu, George, *Cartea nunţii,* Bucureşti, Editura Minerva, 1978.
Eminescu, Mihai, *Opere*, Vol. I. Vol. III, Chişinău, Literatura artistică, 1981.
Neculce, Ion, *O samă de cuvinte. Letopiseţul Ţării Moldovei*, Chişinău, Cartea Moldovenească, 1974.
Petrescu, Cezar, *Întunecare*, Bucureşti, Cartea Românească, 1984.

Rebreanu, Liviu, *Ciuleandra. Catastrafa şi alte nuvele*, Chişinău, Litera, 1997.

Sadoveanu, Mihail, *Demonul tinereţii. Uvar*, Bucureşti, Editura Minerva, 1979.

Sadoveanu, Mihail, *Viaţa lui Ştefan cel Mare*, Chişinău, Cartea Moldovenească, 1989.

Zamfirescu, Duliu, *Viaţa la ţară. Tănase Scatiu. În război*, Bucureşti, Cartea românească, 1982.
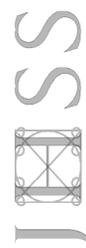
SOCIAL, CULTURAL AND PHILOSOPHICAL STUDIES

Aspecte problematice ale noţiunii *creator*

Florea Lucaci[*]

Problematical Aspects of the *Creator* Concept

Abstract:
In this paper, we are debating the problem of the relationship existing between the act of literary artistic creation and its logic projection. Why? We consider that the *creator* concept is important because, as against to it and the art creator definition, we decide which person can be an artist who belongs to a certain epoch, artistic style or trend. We also take into account creation dynamics, artists' concern to get their own identity by means of advanced ideas, novelty and originality and differentiate themselves from pseudo artists. It is here the necessity to correct, from now and then, the meaning of the *creator* concept, on one side, and on the other side, according to the identity and difference principles, to point out the sideslipping and allienation so visible, sometimes, in literary artistic experiments.
Keywords: creator, onthology, logics, identity, difference

1.   Identitate şi diferenţă. O punere în temă

Ca ipoteză de lucru am în vedere ideea că *principiile identităţii şi diferenţei* au funcţii creative, de întemeiere existenţială şi cognitivă. În acest sens, consider că principiile identităţii şi diferenţei au o *funcţie ontologică*, de creaţie a lumii omului, o lume culturală, a artei, ştiinţei, tehnicii etc., apoi o *funcţie logică*, de organizare a acestei lumii ca obiect de cunoaştere, dar şi o *funcţie de ierarhizare valorică* a entităţilor ce compun lumea în raport de o conştiinţă valorizatoare. Cele două principii, deşi corelate aparent paradoxal, conferă ordine spaţio-temporală, logică, morală, estetică, religioasă etc. În acest sens, Petre Botezatu preciza: „Pare paradoxal, dar principiul identităţii nu se referă la simpla relaţie de identitate dintre obiecte sau noţiuni, ci enunţă ceva profund, *persistenţa substanţei, a esenţei lucrului*,   dincolo de vicisitudinile accidentelor". Totodată, gândirea raţională şi „argumentarea corectă nu se poate închega fără respectarea principiului identităţii" (1997: 28–29). Principiul diferenţei este constitutiv în trecerea de la o stare la altă stare, iar din perspectivă logică se manifestă ca negaţie. Aşadar, *identitatea-afirmaţie* şi *diferenţa-negaţie* definesc

---

[*] Professor PhD, "Aurel Vlaicu" University of Arad, florea_lucaci@yahoo.com

lucrurile, precizând unitatea de gen şi diferenţa specifică. Căutând rădăcinile negaţiei, Petre Botezatu explorează orizonturi logice, gnoseologice, iar în final „interoghează" ontologia. Pornind de la unele sugestii ale lui Aristotel, el surprinde relaţia dintre identitate şi diferenţă în momentele devenirii. Existenţa este consecinţa unei stări dinamice, şi anume „unirea se dezvoltă în separaţie, iar separaţia se rezolvă în unire". De aici rezultă că „negaţia dialectică este existenţială, ea operează în lucruri, marcând procesul morţii ca şi al naşterii, are o funcţie demiurgică" (1973: 195–196).

Identitatea-afirmaţie şi *diferenţa-negaţie* pot fi ilustrate recurgând şi la construcţia silogistică. Adică, prin două exemple, avem:

(i) *Toţi artiştii sunt creatori.*
Brâncuşi este sculptor.
Brâncuşi este creator.

Din concluzia silogismului (i) rezultă că *identitatea* operează pe linia relaţiei de apartenenţă, trecând individualul sub ordinea generalului. Referindu-ne la cele două premise, mai rezultă că identitatea operează pe linia relaţiei de incluziune, iar predicatul *creator* nu satisface condiţia de unicitate, el determinând nu doar starea lui Brâncuşi, ci a oricărui individ din specia *artist*.

(ii) *Toţi copiii învaţă să vorbească.*
Limbajul este o modalitate a cunoaşterii şi creaţiei.
Constantin Brâncuşi este un copil ca oricare copil din Hobiţa.
Copiii devin oameni maturi.
La maturitate unii oameni deprind limbajul creaţiei.
Şi Constantin Brâncuşi a deprins limbajul creaţiei, devenind un sculptor de geniu.
Istoricii de artă îl definesc prin sintagma „părintele sculpturii moderne".
Constantin Brâncuşi este un creator de geniu, aşa cum nu era în ipostaza de copil.

Din polisilogismul (ii) rezultă cum *diferenţa* evidenţiază specificitatea şi valoarea unui moment existenţial al devenirii. În acest caz diferenţa afirmă individualul, respectiv predicatul din premise şi din concluzie fiind sinteza unor descripţii individuale, şi anume *sculptor de geniu, „părintele sculpturii moderne"* sau *creator de geniu*.

Intuim că *identitatea-afirmaţie* şi *diferenţa-negaţie* sunt operatori ai discursului ontologic, prin intermediul cărora se fixează determinaţiile. Trecerea însă la analiza logică a noţiunii *creator,* respectiv *homo creator*, ca noţiune generală, presupune lămurirea unor aspecte stranii.

2. Etimologie, semantică şi aspecte paradoxale

Poate că prima problemă a conceptului de *homo creator* este legată de însăşi legitimarea sa. Ce constatăm? Deşi în limba latină existau cuvintele: *crĕātĭo* (= 1. procreaţie. 2. numire, alegere), *crĕātŏr* (= 1. autor, creator, întemeietor, ctitor. 2. tată), *crĕātrix* (= 1. născătoare. 2. creatoare. 3. mamă), acestea nu erau folosite pentru a desemna creativitatea ce-l caracterizează pe un artist, deci cuvântul *crĕātŏr* nu a fost utilizat pentru a construi o sintagmă de tipul *homo mensura omnium* sau *homo faber*. Apoi, de ce să se fi conceput expresia *homo creator,* cînd în literatura latină se folosea expresia *homo faber*? Desigur, întrebările nu pot fi ignorate. Dar nici incompatibilitatea dintre condiţia culturală a fiinţei umane din prezent, implicit semantica sintagmei *homo creator*, şi cea din epocile anterioare.

Revenind la expresia *homo faber*, constatăm că nu o putem folosi pentru a exprima cu fidelitate noţiunea de om creator ca noţiune generală aplicabilă unei clase mari (poet, prozator, pictor, sculptor, muzician etc.). Spre exemplu, Appius Claudius Caecus foloseşte în sentenţele sale termenul *homo faber* pentru a ilustra capacitatea omului de a interveni în natură, iar în sens figurat de a-şi controla propriul destin (*homo faber suae quisque fortunae* – omul este artizan al destinului său). Dacă izolăm cuvântul *făbĕr* din sintagma *homo faber*, constatăm că este polisemantic, având înţelesurile: 1. lucrător, meşter; *faber marmoris* desemna tăietor în marmură, sculptor (dar nu în sens de artist) sau *faber aeris* desemna turnător în bronz; 2. Muncitor care prelucrează metalele (fierar, lăcătuş); 3. tâmplar. Interesante sunt şi sensurile implicate de folosirea termenului *făbrĕ,* respectiv avem: cu pricepere, cu măiestrie dar şi cu şiretenie.

După două milenii, Max Scheler considera că situaţia metafizică a omului este marcată de contradicţii, întrucât noţiunea *omul* conţine „o duplicitate perfidă, adică un sens este legat de sistemul naturii, iar celălalt se constituie prin similitudinea cu Dumnezeu" (Lucaci, 2002: 9). Prin analogie cu Dumnezeu, reiese că esenţa umană este definită de conceptul *homo faber*, adică omul este fiinţă creatoare. În acelaşi spirit se pronunţă şi Henri Bergson în *L'Évolution créatrice*, adică esenţa omului constă în facultatea de a crea obiecte artificiale, în special

113

instrumentele ce fac posibile controlul naturii şi, totodată, fundamentează cultura şi civilizaţia.

Şi totuşi există obsesia limbii latine, respectiv o preocupare demnă de Sisif de a găsi un termen adecvat în definirea esenţei umane. Aşa se explică de ce istoria culturală a omului are ca referinţă expresiile: *homo sapiens, homo cogitans, homo symbolicus, homo significans, homo aestimans, homo ludens* etc. Numai că, spre exemplu, trebuie să reţinem că sintagma *homo sapiens* (omul înţelept) a fost impusă de Carl Linné în opoziţie cu *homo silvestris,* prima desemnând specia umană, iar a doua desemnând maimuţele antropoide. Or, de aici deducem că folosirea expresiei *homo sapiens* ne fixează în cadrul antropologiei fizice. Evident, nu putea fi acceptată ideea. Filosofii au căutat să pună în plan secund natura, definind omul ca fiinţă raţională, adică prin expresia *homo cogitans*. În acest sens, Pascal arăta că omul nu este decât „*o trestie gânditoare"*, Heidegger îl numea „animal raţional", parafrazând formula lui Aristotel – *zoon politikon*, iar Noam Chomsky condiţiona raţionalitatea de limbaj.

Din perspectiva unei filosofii a culturii omul a fost definit printr-o structură semantică generată de conjuncţia a trei expresii, şi anume *homo symbolicus, homo significans, homo aestimans,* care ar determina capacitatea omului de a produce semne şi simboluri prin care reconstruieşte lumea, conferindu-i valoare. Dar obsesia conceptului prim, care să dea seamă de existenţa umană ca fiinţă culturală, l-a determinat pe Huizinga să propună sintagma *homo ludens*, adică omul este fiinţa ce-şi transpune existenţa în joc şi imaginaţie.

Prin urmare, *homo creator*, un concept a cărui înrudiri şi extensii etimologice relevă aspecte problematice, poate să dea seamă de realitate? Dacă da, atunci de ce nu se asigură unitate conceptuală? De ce conţinutul conceptului este compus din note variabile? De ce... Pentru clarificare să luăm în calcul termenul *creator* ca entitate ligvistică. Constatăm existenţa unei familii enterogene, formată din:

a) Substantivul creator. Este un cuvânt cameleonic, desemnând deopotrivă şi o persoană (pictorul X, poetul Y, compozitorul Z etc), precum şi calitatea acesteia descriptibilă prin noţiunile: unicitate, noutatea operei, noutatea procedeelor de realizare stilistică, gradul de persuadare şi seducţie spirituală a receptorului, armonia compoziţională etc. Dintr-o perspectivă mistică, termenul creator desemnează persoana lui Dumnezeu Atoatecreatorul, iar din alt plan, adică la limita înţelegerii comune, o persoană umană ce organizează o activitate productivă, eficientă şi necesară;

114

Interesant este faptul că iniţial cuvântul *creator* nu admitea forma feminină, respectiv *creatoare*. Situaţie stranie, dar care este justificată atât relativ la religia creştină, cât şi la regimul limbii latine. Astfel, religia afirmă că Dumnezeu este creatorul lumii, adică Dumnezeu-Tatăl. În limba latină cuvântul *crĕātŏr* desemna întemeietorul unei familii, respectiv tatăl. Prin urmare, apariţia formei feminine este semnul unei ieşiri din canoane, a libertăţii.

b) Adjectivul creator. Ca parte de vorbire, adjectivul indică însuşirile unui obiect sau idee, determinând astfel numele acestora. În cazul dat, adjectivului *creator* are o semantică variată, calificând diverse fiinţe şi activităţi de la *spiritul divin creator* la *omul creator* sau de la *activitatea creatoare a poetului visător* la *politica creatoare a politicianului versatil*. Prin urmare, adjectivul *creator* poate eticheta atât o operă sau o activitate originală, cât şi una bizară, respectiv o valoare autentică sau, dimpotrivă, non-valoarea unui experiment excentric;

c) Substantivul creaţie. Se consideră că acest cuvânt desemnează o mare diversitate de lucruri care, deşi par sinonime, sunt antitetice. Spre exemplu, avem: *opera* (artistică, literară, ştiinţifică, filosofică etc) catacterizată prin originalitate, valoare şi unicitate. Opera se desăvârşeşte în *capodoperă*, care atrage superlative de genul: genial, demiurgic, divin. *Opera* şi *capodopera* sunt cuvinte ce se referă la creaţii considerate şi recunoscute ca valori. Dar, totodată, avem şi *produsul* (unelte, maşini, diverse construcţii, tehnologii etc.), iar acest cuvânt desemnează un bun material, caracterizat prin seriere şi utilitate. *Produsul* dă şi el naştere unei excepţii, şi anume *subprodusul*, obţinut parazitar sau secundar din materialul produsului;

d) Substantivul creaţiune. Cu forma sa arhaică, *creaţiunea* exprimă aspectul mistic al creaţiei şi se referă la rezultatul actului divin, adică lumea şi făpturile sale. Reflexul uman a creaţiunii este *creaţionismul* ca formă fals-ştiinţifică de explicare a lumii. Dar şi *creaţiunea* are un derivat minor, şi anume *creatura*, făptură nedesăvârşită şi promotorul non-valorilor;

e) Verbul a crea. Acest verb are multiple sensuri, dintre care ne vom referi la două, care sugerează semnificaţii contrare. Astfel avem: e[1]) *a concepe*, verb ce dezvăluie o construcţie preponderent prin *concepte*, adică un ansamblu logic, coerent şi original de idei. Actul de a concepe se desăvârşeşte în *concepţie*, respectiv o teorie ştiinţifică sau filosofică. Însă omonimia poate induce confuzii, întrucât cuvântul *concepţia* exprimă şi actul procreării; e[2]) *a născoci*, verb ce se referă la ceva nemaiauzit, ceva negândit, respectiv închipuit şi neadevărat, lumea ca iluzie, ca magie.

115

Abordând sensurile şi semnificaţiile pe care le poartă cuvintele familiei lingvistice ale termenului *creator*, am urmărit să sugerăm existenţa a două aspecte de care trebuie să ţinem seama: diversitatea sensurilor şi orientarea lor antitetică.

În rezumat, ne reprezentăm noţiunea *homo creator*, sub un regim logic greu de definit. Astfel, cercetând istoria noţiunii de creaţie, Wladyslaw Tatarkiewicz pune în evidenţă trei ipostaze, respectiv: *creaţie divină, creaţie artistică* şi *creaţie umană*. Referindu-se la artă, el constată că abia în secolul al XIX-lea „expresiile «creator» şi «artist» au devenit sinonime, precum odinioară «creator» şi «Dumnezeu»". Or, această echivalare a avut consecinţe în istoria teoriei artei în sensul că „arta fusese imitaţie în clasicism, expresie în romantism şi concepută ca o creaţie în epoca noastră" (Tatarkiewicz, 1981: 359). Conceptul *creator*, aşa cum este înţeles astăzi, este imprecis sau informal şi are o sferă mare, cuprinzându-i nu doar pe artişti, ci şi pe savanţi şi tehnicieni din varii domenii. Totuşi, nu putem să nu subliniem ideea că artistul constituie nucleul conceptului. Totodată, constatăm că deşi astăzi conceptul pare să fie categoric, experimentele din artă ne sugerează o stare heracleitică a notelor din conţinutul conceptului. Dacă creaţia artistică este ipostaza sublimă a libertăţii, atunci conceptul *homo creator* stă sub regimul dialecticii. Şi totuşi, să nu fie posibilă rigoarea analitică relativ la acest concept? Ce ne spune logica?

3. Constrângere logică şi sfidare creativă

Este posibilă conjuncţia dată în titlul acestui subcapitol? Dacă da, atunci nu se încalcă principiul necontradicţiei? Cum să afirmăm despre *homo creator,* respectiv artist, că poate fi definit şi, în acelaşi timp, să ne contrazicem, susţinând că un creator sfidează logica prin libertatea creaţiei sale? Nu cumva ne întoarcem la modelul platonician dacă admitem definirea creatorului, fundamentând definiţia pe conceptul de *mimesis*? Şi totuşi, să nu fie o *idee-formă* în raport de care distingem artistul de un simplu meşteşugar?

Un răspuns posibil la aceste întrebări este dat de Heidegger. În studiul „Originea operei de artă" două propoziţii se oglindesc reciproc într-o simetrie stranie, şi anume: *„Artistul este originea operei. Opera este originea artistului"* (Heidegger, 1982: 31). Enunţurile par să fie viciate de o eroare în definiţie, respectiv *circulus vitiosus.* Mai remarcăm faptul că simetria enunţurilor nu este logică, adică „artistul" nu este *noţiune-gen* sau *noţiune-specie* în raport cu noţiunea „operă" şi nici „operă" nu joacă în reciprocitate, aceleaşi roluri pentru „artist". Reţinem însă persistenţa unui cuvântului „origine" în sfera predicatului

logic, ceea ce ne dă de înţeles că este o determinaţie comună pentru artist şi operă. Exerciţiul hermeneutic aplicat asupra operei „Saboţi ţărăneşti", de van Gogh şi a unui templu grecesc ne relevă sensul termenului „origine", şi anume de operator ontologic. Walter Biemel constată că „Originea esenţei operei de artă este tocmai ceea ce constituie obiectul interogării" (Biemel, 1996: 106). Or, obiectul interogării pentru *Dasein* este însăşi lumea omului ca fiinţă cultural-istorică. Aşa se explică de ce templul grec exprimă lumea unică a grecilor ca popor istoric. Şi mai limpede, statuia din templu închinată unui zeu „nu este o copie din care poţi afla mai lesne cum arată zeul; ea este o operă care face ca zeul însuşi să fie prezent şi care, astfel *este* zeul însuşi" (Heidegger, 1982: 57).

Din construcţia metafizică a lui Heidegger reţinem că o creaţie, o operă de artă expune o lume care este nonobiectuală, dar este intim umană.

Dar metafizica nu ne mulţumeşte suficient, aşa că revenim la logică.

Se constată că una dintre problemele-obsesie ce machează istoria, problemă deschisă şi astăzi, este legată de definirea condiţiei de creator al artistului. Să încercăm generalizarea unor exemple. Fie propoziţiile:

(1) Ţăranul român este creatorul „Mioriţiei".

(2) Eminescu este un poet de geniu.

(3) Brâncuşi este creatorul supranumit „părintele sculpturii moderne".

(4) George Enescu este considerat cel mai important muzician român.

(5) Henri Coandă este inventatorul avionului cu reacţie.

Ţinta urmărită este un enunţ care să definească o stare de fapt precum *proprietatea românilor de a fi creatori*, şi anume:

(6) Românii sunt creatori.

De ce? Pentru certitudinea deducţiei, respectiv definirea cazurilor individuale. Evident, propoziţia (6) este adevărată dacă şi numai dacă este reală *proprietatea românilor de a fi creatori*. Dar cum dovedim realitatea acestei proprietăţi?

Fără îndoială, propoziţiile ce descriu calităţile de creatori ale lui Eminescu, Brâncuşi, Enescu şi Coandă sunt adevărate. Dar cum să generalizezi geniul creator eminescian la români? Cum să derivi din adevărul unei propoziţii singulare adevărul unei propoziţii generale?

La prima vedere propoziţia (1) nu provoacă asemenea întrebări, deoarece este vorba de creaţia anonimă, care presupune atât contribuţii individuale, cât şi colective. Cu alte cuvinte, s-ar putea generaliza, trecând de la clasa ţărănimii române la clasa românilor. De ce să nu

117

acceptăm romantismul şi filosofia centrată pe ideea de *geniul poporului*, ca element al identităţii colective? Există antecedente. Kant vorbea de spiritul veacului (*genius saeculi*), iar Herder, descoperă în folclor spiritului naţional (*Volksgeist*), care este chemat să joace un rol în progresul istoric. La noi Eminescu, şi numai el, preia aceastā viziune privind geniul poporului cu scopul promovării unei renaşteri naţionale, iar Blaga constuieşte pe matricea „spaţiului mioritic" o filosofie ce consacră identitatea specifică românului.

Dar logica nu ne permite să speculăm, să valorificăm idei metafizice.

La o privire mai atentă, reiese că subiectul logic *ţăranul român(≡ ţărănimea română)* este exprimat printr-o noţiune colectivă. De aici se poate deduce oare că *ţăranul român* este criteriul adevărului? Nu. Nu, deoarece ar trebui să admitem că tot ceea ce este valabil despre *ţăranul român,* în genere, este valabil despre fiecare ţăran român în parte, adică luat individual. Strict logic, *colectiv* se opune la *distributiv*, adică *ţăranul român* este altceva decât Ion sau Gheorghe, pentru a individualiza prin două nume specifice onomasticii tradiţionale. Aşadar, propoziţia (1) presupune în mod tacit aspecte contradictorii. Apoi expresia *ţăranul român* poate căpăta şi alte semnificaţii, diferite de aceea de a fi poet şi creator, semnificaţii determinate de contextele variate în care este folosit.

Exemple despre ce anume ascunde contextual expresia *ţăranul român* pot fi descoperite în numeroase documente, de la cronici, la studii de imagologie.

Şi totuşi analiza nu este blocată. Consider că dacă ţinem seamă de observaţiile lui Petre Botezatu, privind sensurile implicate de procesul generalizării (1997: 122), putem evidenţia următoarele aspecte:

i) Generalizarea constitutivă presupune trecere de la exemplul individual la clasa ce conţine respectivul exemplu – „clasă gândită ca unitate". Reţinem însă că procesul acesta logic nu este o cale regală.

Nu este greu să observăm că generalizarea are ca finalitate noţiuni exprimate prin cuvinte afectate de polisemie. Astfel, propoziţiile (1) şi (2) par să vizeze ca ţintă a generalizării noţiunea *poet*, deci *creator*. Nu spunem noi despre noi că „Românul s-a născut poet"? Numai că *Mioriţa* aparţine clasei poeziei populare astfel că în consecinţă şi ţăranul român este un creator ce nu se regăseşte în clasa poeţilor ce-l conţine pe Eminescu. Or, principiul identităţii ne obligă să nu confundăm lucrurile, respectiv în acest caz nu putem echivala clasa poeţilor ţărani cu clasa poeţilor culţi.

Propoziţiile (3), (4) şi (5) pot fi înţelese ca model pentru alte exemple din aceeaşi clasă, adică clasa creatorilor.

Pentru ilustrare, plecând de la enunţul (3) putem generaliza pentru constituirea clasei *sculptori români*, invocându-i pe Dimitrie Paciurea, Romul Ladea, Cornel Medrea, George Apostu ş.a. Apoi generalizarea poate fi continuată, respectiv constituirea clasei *sculptori,* invocându-i pe Fidias, Policlet, Michelangelo, Auguste Rodin, Henry Moore, Alberto Giacometti ş.a. Exemplele individuale ar trebui să susţină o concluzie, şi anume unitatea dată de noţiunea *creator.*

Logica, procedeul generalizării constitutive, ne obligă să eliminăm prejudecăţile. În acest sens, nu putem admite ca falsă propoziţia (5), întrucât ar sfida o prejudecată, şi anume „Neamţul s-a născut cu tehnica în sânge”. Şi românii pot fi excelenţi creatori în domeniul ingineresc.

ii) Generalizarea constructivă este procesul de „trecere de la o clasă dată la altă clasă care o conţine pe cea dintâi ca o subclasă”. Ce constatăm? Dacă reflectăm asupra noţiunilor *poet, sculptor, muzician, inventator*, constatăm existenţa unor note comune în conţinutul acestora, care exprimă proprietăţile *originalitate, autenticitate, noutate, valoareetc.* Or, aceste note au o sferă mai largă, respectiv definesc proprietăţile creaţiilor, indiferent că sunt incluse în sfera noţiunii poezie, sculptură, muzică sau tehnică inginerească, pentru a ne referi doar la exemplele date.

Or, în această situaţie, generalizarea justifică adevărul enunţului (6), adică poeţii, sculptorii, muzicienii, inventatorii sunt subclase incluse în clasa creatorilor. Prin urmare, reiese şi în acest mod adevărul propoziţiei (5), adevăr pe care se poate generaliza.

iii) Generalizarea extensivă este procesul extinderii unei clase. În cazul *clasei creatorilor* procesul generalizării presupune şi conexarea cu procesul *abstractizării*, adică sunt reţinute doar acele proprietăţi ce sunt comune subiecţilor din clasa creatorilor.

Prin inducţie se asigură într-un mod simplu extinderea unei clase, respectiv în cazul nostru a clasei creatorilor.

Pentru o exemplificare tehnică privind generalizarea extensivă prin inducţie, vom opera pe o subclasă, şi anume clasa artiştilor plastici. Anticipând, consider că se poate arăta cum această clasă se extinde. Dar cum creaţia este un experiment al libertăţii, atunci limbajul plastic vizual se regăseşte atât în creaţii de valoare, cât şi în simulacre şi în *kitsch*-uri. Dar cum putem distinge valoarea de non-valoare? Ca premisă, admitem o analogie între limbajul vizual şi limbajul natural. Asemănarea, chiar dacă este parţială, poate fi justificată cu argumente de ordin istoric şi logic, respectiv semiotic. Astfel, comunicarea în societăţile arhaice se

119

făcea prin semne iconice, atât ca imagini asimilate picturii (figurile parietale din peşterile Altamira şi Lascaux), cât şi prin scrierea pictografică (pictogramele egiptene, ideogramele chineze). Apoi, Jean-Jacques Wunenburger admite o „alianţă verbo-iconică" întrucât nu se poate ignora „natura polimorfă a limbajului" (2004: 39). Mai mult, după ce analizează câteva exemple din istoria artei, religiei şi retoricii, se referă la numeroasele practici relative la „dezvoltarea gândirii verbale printr-o vizualizare iconică, icoana şi scrisul împletindu-se armonios pentru a pecetlui legătura profundă dintre lizibil şi vizibil" (2004: 42). Totuşi, nu putem ignora unele întrebări şi îndoieli. De exemplu, dacă şi prin limbajul vizual se exprimă gândirea, atunci şi în „gândirea iconică" se regăsesc şi funcţionează principiile identităţii, necontradicţiei, terţului exclus şi raţiunii suficiente? Dacă da, atunci care este forma specifică? Încălcarea acestor legi ale gândirii evidenţiază înstrăinarea artei de la menirea ei? Cum?

În mod necesar analiza relaţiei dintre artist şi creaţia sa ne poate lămuri asupra problematicii implicate de raportul dintre identitate şi înstrăinare. În acest sens, consider că trebuie să apelăm la logică, la acele operaţii care dau seamă de noţiunea *artist* (ipostază a creatorului). În aceste operaţii subzistă identificarea, mai precis identificăm dacă un ins este creator sau nu este creator. Identificarea presupune raportarea la ceva ce poate fi o creaţie de valoare sau un simplu produs, lipsit de valoare artistică.

Aşadar, relativ la noţiunea *artist*, operaţia identificării constă în a decide, pentru orice ins care desenează, pictează, modelează, scrie versuri etc., dacă este sau nu este determinat prin noţiunea *artist*. Decizia poate fi dată sub forma unui enunţ, adică:

X este artist.

Problema care se pune este de a stabili valoarea de adevăr a propoziţiei. Evident, în acest caz nu avem un *adevăr de raţionament*, ci un *adevăr de fapt*. Ştim de la Leibniz că *adevărurile de fapt* sunt contingente şi opusul lor este posibil. Or, în această situaţie, aşa cum susţine Petre Botezatu, trebuie să evidenţiem ce anume condiţionează calitatea de artist a lui X şi, implicit, se pune problema cum ne întemeiem gândirea pe *principiul condiţionării*. „Trebuie să precizăm că *relaţia de condiţionare*, deşi universală, nu operează între oricare două lucruri (sau propoziţii), nu este *conexă* (specificare din teoria relaţiilor), ci *disconexă*, cu alte cuvinte lucrează selectiv, asociind numai anumite lucruri (propoziţii) cu alte anumita lucruri (propoziţii)". Rezultă clar că principiul condiţionării „nu reprezintă vreo lege a cursului argumentării,

vreun aspect particular al acesteia, ci însăşi *necesitatea argumentării*" (1983: 192).

Aplicând cele arătate la argumentarea calităţii de artist a lui X, precizăm că relaţia de condiţionare dintre X şi ceea ce a creat se regăseşte ca imagine logică dată de propoziţiile ce descriu starea lui X şi, desigur, starea a ceea ce a realizat. Condiţionarea vizează prezenţa sau absenţa valorii artistice în acţiunea lui X, valoare ce justifică condiţia sa de artist, dar care valoare este asociată cu prezenţa sau absenţa anumitor proprietăţi ale obiectului produs de X. Ar rezulta că dacă X este artist, atunci tot ceea ce produce este artă. În viziunea metafizică a lui Heidegger, această relaţie este simetrică, adică „*Artistul este originea operei. Opera este originea artistului*". Dar, repet, logica este uneori într-o relaţie contradictorie cu metafizica.

Se pune întrebarea: *dacă X este artist (condiţia), atunci ceea ce realizează, A, este artă (condiţionatul)?*

Numeroase exemple din arta contemporană justifică un răspuns ambiguu, adică răspunsul poate fi DA sau poate fi NU. Se pare că nu este suficient ca X să fie artist, astfel ca tot ceea ce realizează să cadă sub noţiunea de operă de artă. Nu afirmam, citându-l pe Petre Botezatu, că relaţia de condiţionare operează selectiv? În mod cert, situaţia relaţiei artist – operă este problematică, respectiv nu are acelaşi regim logic precum cel ce se aplică relaţiilor din matematică sau din natură. Diferenţa se vede clar din exemplele date de Petre Botezatu, şi anume „dacă un număr este par (condiţia), este divizibil cu doi (condiţionatul)" şi „dacă temperatura coboară sub 0 grade (condiţia), apa îngheaţă (condiţionatul)". Într-adevăr, aceste exemple implică relaţia de simetrie, deoarece putem scrie: „dacă un număr este divizibil cu doi (condiţia), este un număr par (condiţionatul)".

Apoi, avem şi o altă posibilitate de verificare logică atât a întrebării „dacă X este artist (condiţia), atunci ceea ce realizează, A, este artă (condiţionatul)?". Consider că trebuie să reflectăm asupra: a) presupoziţiilor implicate; b) generatorul şi dezideratul ei; c) răspunsul posibil.

a) Ca presupoziţii avem:

1. Semnul X este o variabilă pentru mulţimi, deci indică oricare om, şi anume dacă acesta realizează ceva ce poate fi identificat ca artă;

2. Semnul A este o variabilă pentru mulţimi, deci indică oricare obiect ce poate fi considerat operă de artă

3. Conjuncţia *dacă* introduce o propoziţie condiţională, astfel că implică obscuritatea unor răspunsuri determinate de noţiunile *nesigur* şi *posibil*;

4. Noţiunile *artist* şi *artă* presupun analiza critică a proprietăţilor identificate la *ceea ce realizează* X, urmărind dacă acestea corespund sau nu notelor din conţinutul respectivelor noţiuni.

b) Relativ la generatorul şi dezideratul întrebării, putem spune:

1. Realitatea empirică, îndeosebi seria aşa-ziselor *isme* din secolul XX, au generat o criză ce se prelungeşte şi în actualitate;

2. Dacă propoziţia ipotetică *„Dacă X este artist, atunci A este artă"* nu este exclusivă ci neexclusivă, atunci inferenţele relative la ea sunt probabile.

c) În legătură cu răspunsurile posibile constatăm:

1. Sensul de *ipoteză* a enunţului *„Dacă X este artist, atunci A este artă"* înseamnă că valoarea sa de adevăr nu este încă stabilită. De ce? Dacă cel puţin o consecinţă este infirmată, adică A nu corespunde unei opere de artă, atunci ipoteza este considerată cu certitudine falsă. Certitudinea acestui posibil răspuns rezultă din schema unei inferenţe corecte, adică:

Dacă ipoteza este adevărată, atunci consecinţele sale sunt adevărate
Consecinţele (cel puţin una) sunt false
Ipoteza este falsă

Adică:

Dacă X este artist, atunci A este artă	p→q
A este o falsă operă de artă	~q
Propoziţia *„Dacă X este artist, A este artă"* este falsă	~p→q

2. Răspunsurile sunt testate pe baza consecinţelor care derivă din ele. În cazul creaţiei artistice, adeverirea consecinţelor nu oferă întodeauna garanţii pentru ca ipoteză, respectiv relaţia condiţională să fie transformată într-un enunţ adevărat. În acest caz operaţia logică este reductivă, constituindu-se un *modus ponens* incorect: de la adevărul consecinţei la adevărul condiţiei:

Dacă ipoteza este adevărată, atunci consecinţele s-ar adeveri.
Consecinţele se adeveresc
Ipoteza este probabil adevărată

Adică:
Dacă X este artist, atunci A este artă
X este artist
Propoziţia *„Dacă X este artist, A este artă"* este probabil adevărată

$$p \rightarrow q$$
$$\underline{p\quad}$$
$$\Diamond p \rightarrow q$$

3. Pe baza testării, răspunsurile pot fi confirmate sau infirmate. Decizia se întemeiază intuitiv, ocultând ansamblul problemelor legate de ipoteză, adică de enunţul condiţional *„Dacă X este artist, atunci A este artă"*.

Constatăm că întrebarea simplă privind relaţia dintre artist şi artă este problematică întrucât este definitorie pentru statutul existenţial al omului. De altfel, Heidegger face din întrebare problema fiinţei. „Interogaţia – afirmă el – este căutarea cognitivă a fiinţării…", iar agentul căutării este omul, a cărui prezenţă este relevată în atitudinile constructive ale întrebării. Aceste construcţii interogative sunt „moduri-de-a-fi ale unei anumite fiinţări, ale fiinţării care suntem noi înşine ca cei ce întreabă" (Heidegger, 1994: 27–29). Întrebarea este momentul originar de articulare a lui Dasein (omul care se întreabă) la Sein (fiinţa).

„Totul pleacă, în om, de la întrebare…" (Noica, 1978: 13), sublinia şi Constantin Noica, astfel că trebuie să ne întrebăm dacă noţiunile *artist* şi *artă* sunt bine definite. Dacă da, atunci vom putea şti dacă un anume ins şi un anumit obiect cad sau nu cad în sfera respectivelor noţiuni. Pe scurt, trebuie analizate sfera şi îndeosebi conţinutul lor. De asemenea, definiţia lor.

Între notele noţiunii *artist* reţinem: creativitate, expresivitate, capacitate comunicaţională, afectivitate, raţionalitate. Ca definiţie, reluăm ceea ce afirma Aristotel, adică „datoria poetului (a oricărui artist n.n.) nu e să povestească lucruri întâmplate cu adevărat, ci lucruri putând să se întâmple în marginile verosimilului şi ale necesarului" (1998: 76 (IX, 1451b)). Şi aşa apar noi probleme...

BIBLIOGRAFIE:

Aristotel, *Poetica*, ediţia a III-a, Bucureşti, Editura IRI, 1998.
Biemel, Walter, *Heidegger*, Bucureşti, Editura Humanitas, 1996.
Botezatu, Petre, *Constituirea logicităţii*, Bucureşti, Editura Ştiinţifică şi Enciclopedică, 1983.
Botezatu, Petre, *Introducere în logică*, Iaşi, Polirom, 1997.
Botezatu, Petre, *Semiotică şi negaţie*, Iaşi, Editura Junimea, 1973.
Heidegger, Martin, *Fiinţă şi timp*, Bucureşti, Editura Jurnal literar, 1994.
Heidegger, Martin, *Originea operei de artă*, Bucureşti, Editura Univers, 1982.
Lucaci, Florea, *Creaţie şi fiinţare*, Cluj-Napoca, Editura Dacia, 2002.

Noica, Constantin, *Sentimentul românesc al fiinţei*, Bucureşti, Editura Eminescu, 1978.

Tatarkiewicz, Wladyslaw, *Istoria celor şase noţiuni*, Bucureşti, Editura Meridiane, 1981.

Wunenburger, Jean-Jacques, *Filosofia immaginilor*, Iaşi, Editura Polirom, 2004.

Subversive Image

Liana-Cecilia Bărbos[*]

Abstract:
The image, by its subjugation ability, by the fascination continuously exerted on theorists, continues to incite tension on the limits of hermeneutics areas. Despite justifications, certainties reported more than once in one direction or another thus remains a permanent open space of questioning.

Researchers more concerned with circumscribing the area of each type of art, mainly aiming to establish a clear distinction between the two specific images entities: images that involve linguistic dimensions and visual expressions, they have the least degree of convergence nostalgia.

We propose an approach to image from a thematic perspective, aimed at obtaining structural or functional equivalence between literature and arts, verbose-iconic complementarity

Keywords: subversive, hermeneutics, visual image, verbose-iconic complementarity

J-J Wunenburger identifies in *The Immaginary* (Wunenburger, 2009: 28) two types of immaginary, reported to two proper image standards: the images which have linguistic dimensions (*myths, poetic images*) on one side, and visual expressions (*religious paintings, political allegories, geographical maps, clichees, etc.*) on another side.

The difference between language and visual imagery relies on a series of arguments that have no value stakes or rank but also come to emphasize the potentialities and drawbacks of the two categories. So while the linguistic image, discourse "remains dependent to discourse linearity, temporality sign" (*Ibidem*: 28) and is able to, make us "break the immediate presence of the world" enjoys the advantage of having a universal character and flexibility (*Ibidem*: 28). The visual image has on the other hand the instant perception of concreteness arising from the presence of a particular object and a certain spontaneity of comprehension, elements which "open a space indefinitely from the aesthetic and hermeneutic point of view" (*Ibidem*: 29).

[*] PhD Candidate, "Babeş-Bolyai" University of Cluj-Napoca, liana_barbos@yahoo.com

Even if structural or functional equivalence between the two entities of specific images are, according to the author, quite difficult to obtain, Wunenburger prefers not to use a strong imaginary division, suggesting a complementary approach (*verbose-iconic*) designed to lead to a „mutual reinforcement of the two forms of expression" (*Ibidem*: 30).

The prudence proven difficult to address this dichotomy allows us to sit among those aimed in his approach, "to resudeze by systems of equivalences, by correspondence or counterparts of these two families of images" (*Ibidem*: 30).

Since the point of this study is both in terms of plastic work and literary one, to identify those subversive areas that use body images, in whole or fragmentary (the hand), to break taboos, to shock, it is required a circumscription of the transgressed category.

Considering that the transgressive is a "defined aesthetic that promoted the creation of artistic works of a particular type during the modern period" (Julius, 2008:9), Anthony Julius distinguishes between the implications this category has in the literature class except that, literature remains subject to formal constraints and considerable material (*Ibidem*: 17) and within the visual arts where he seems to "find the most explored aesthetic potential of the transgressive" (*Ibidem*: 18). Stimulated by the conceptual anarchy that dominates the contemporary art world and this being a consequence of transgressive aesthetics equally offensive and liberating, the author aims, on the one hand connotations that the term 'transgression' repeats over time, and on the other hand, it registers grounds that such a subversive artistic discourse causes.

Thus, the author notes, the term "transgressions" came into English in the XVI century with an original biblical sense of disrespect towards law. This effect was subsequently extended, managing to reach to include "the infringement of any rules or principles" (*Ibidem*: 17), and later it slipped from the theological area in that of manners designating any leaning away from correct behavior.

Two further developments of meaning can be identified over time: on one hand it comes to move from the rule towards the person becoming an aggression against the person, and on the other hand, this aggression may act against a speech or style and in this case the term reaches to include digression (deviations from someone's discourse rule).

To summarize, Anthony Julius reaches four important meanings emerging from the constelled connotation of the term, "denial of doctrinal truths, breaking the rules, including violation of the principles,

conventions, piety and taboos; bringing serious offenses and overcoming them, deleting or tangling physical or conceptual boundaries" (*Ibidem*: 24).

Beyond religious the residual meaning or political connotations that the term accumulates in the current contemporary meaning, the cultural discourse is that it illuminates all the facets and celebrating, in other words, the transgressive.

Whether they are thought as deemed affronts against Christian morality, by the desecration of religious symbols (Andres Serrano, *Crystals in urine*, 1987) or by the violation of traditional conventions (Edouard Manet, *Olympia*, 1863, Marcel Duchamp, *The Fountain*) the transgressive works have enjoyed a series of justifications out of which three deserve a wider development as it comes to our future demonstration.

A first justification is the *justification for separation* which insists on the role of art, considering that is to shock, preventing easy recognition, alienates us from prejudices we have and reconfigures the world and equally, the self. Meeting with the transgressive work can be understood, therefore, that the *spectral* form of communication (Baudrillard) because all the components of such a process are caught in the game: multiplying distances or even incomprehension risk.

Prisoner of the epidermal structures that trapped him and falsify through conventionalization his existence, the human being is often unable to break away from them and especially to distinguish them or manipulate them. The purpose of art is to intervene to insinuate the very core of the stratification and spacing through air filling in order to ensure the mobility of the human being. Through its ability to impose unusual associations, it remains positioned between the folds of reality in constant tension limits, reshaping the world and provides the alienation experience without it being escapist.

The canonical justification attempts to reduce public shock by placing the offensive operations in the context of other equally shocking works, emphasizing its continuity with tradition again. Even though" the general trend is found in a canonical precedent in any new and unusual work of art" (Julius, 2008:25). Julius mentions several versions of canonical justification. Thus, a kind of continuity is the reception, and in this case works a pattern that the public sometimes involuntarily apply: transgressive work is initially perceived with hostility and punished as any deviation from the rule that after a while becomes a standard the subsequent reception of art.

127

There is then a break in the artistic practice, the artist of all time is concerned to innovate, to distance themselves from practices adopted by its predecessors. We can also identify a continuity of theme or content that any new work is related to by previous similar works and then morbid, obscene pornography merely enroll in it in an "old tradition" of the genre.

Formalist justification considers art meant to explore form, free beauty, which reminds of Kant in the *Critique of Pure Reason*, it exclusively depends on formal arrangement without dependent content which often causes anxiety or shock. As each piece of art can be interpreted by reference to its shape, formalist position is a decisive argument in any plea for artistic value, in this case we can use the example of Zola who manages, through formal instruments to ,,tame" Manet's work, *The Luncheon* ... insisting on its harmless character.

As examples of the art world are numerous and not at the core of this approach, but rather of exploratory nature, we retain only the size of the evidence embodied in mediating attempts more or less successful of creating accessibility, of acceptance of the transgressive nature of modern art.

The above mentioned justifications represent from our point of view the key in reading a text which at first glance does not fall into the category of transgression, but as we shall try to demonstrate, in some circumstances matters more for a theory of marginal cases and no the in the examples, because they come from the area where the boundaries are blurring, significant difference outlining radical perspectives on the essence of the mechanism that the artist triggers and handles.

The voluptuousness glove is one of the stories of Jean Muno included under "Unusual Tales", a volume which according to the author's confession recorded in the preface, grouped for the first time (and this time in Romanian) a series of fantasy-inspired texts scattered throughout time in different volumes.

Because unlike the fine arts where fantasy is closely related to the artist ability to give life, to invent shocking images, literature operates with different means of expression, and above all that we meet with a writer for who the fantasy constitutes "a way to squeeze more reality, just as one could squeeze the lemon juice [...] a more direct way" (Muno,1987: 5) the hermeneutic approach will also be also an unusual one.

In his demonstration Anthony Julius selects works which fall into what he calls the *art offenses* and report them to the above mentioned explanations. The result is a series of interpretations designed to restore

balance between canonical and contemporary works, the first becoming thus more challenging and the contemporary ones less questionable" (Julius, 2008: 49).

Muno's text requires an entirely different approach, justified on one hand, as we have shown, by the particular profile of the fantasy, which in the Muno's text "combines very good with the humor, irony and apparent naivety" (Muno, 1987: 5) and on the other hand, by the articulation narrative, for Muno is building, deconstructing the text, concealing through the stage-lighting with ease while leaving at sight all its mechanisms of articulation.

The hermeneutic approach, without claim of completeness is largely imposed between *predictable* and *unpredictable* game that appeals the author so that the text can be hunted like a strange creature detached from the very world they configure. Feverishly pursued by the triple lens of justifications (*canonical, formalist separation*) we finally can not only discover that it, the text, skillfully circumvents, revolutionizing any horizon of expectation, to these determinations and that because of its transgressivity.

Since the beginning of the story "The Voluptuousness Glove" are disclosed some elements of the framework which are essential in shaping a certain horizon of expectation, all cut from the fantasy specific props: *the impression of stagnation, the elimination from the game of life*, *the false* only manage to trigger *the strange, inexplicable*. Concepts are explicitly handled, blatantly manipulated right under the reader's eyes, attitude that the author anticipates, and emphasizes that „break in the coherence of the universe" (Caillois, 1970: 14) lest the reader to miss the signs of the fantasy imminence.

Moroeover, the author undertakes its character to experience, to understand, "the hesitation to someone who knows only the natural laws put face to face with an apparently supernatural event" (Todorov, 1973: 42) before the merger animated unanimated produces, "a black leather glove with long sleeve, flaring, an elegant woman hand" (Muno, 1987: 24).

Even if it has already certified that the glove is living, the character goes through a new and necessary, within the text economics, hesitation step:

"But no, it was not possible! That living glove had no sense! I had to react, not to give in to some fantasies born of boredom and lack of concern. Things in place and ideas in order. On one hand, what he really saw and felt: a shadow, an itch, as they say nothing; on the other hand,

illusions completely broken from the reality that made them [...]" (*Ibidem*: 25).

The point of this reiterated doubt cannot be other than that, beyond the canonical or formalistic justification, is to take the unusual, transgressive dimension of his own artistic approach. This gesture is supported by the splitting of imposing that "parody distance" (Lascu-Pop, 1987: 15) which has a further decision trigger role to abandon the meaning of real logic and dragging it in the unreal.

"One certain thing, here is revealed the ambiguity of the character. To take the initiative this unusual gesture does not mean to defy the order of things, to invoke the extraordinary resurgence? In short, to expose yourself to temptation?" (Muno, 1987: 25)

From now on, the character fully abandons itself to seduction, and if the first reaction when in front of the extraordinary is surprise it should be followed by the second: the need to find a proof. "If wonder (*miratur*) is semantically located in the area governed by the sense of sight, definitive proof must be found in another sense, able to refute or confirm what is uncertain for the vision. Then the touch sense makes itself known" (Stoichiță, 2011: 23).

It is known the derogatory attitude towards senses in the platonic tradition which states a loss of truth if objects are addressed through the senses and not through logos because the senses require distance between the object and the subject, suggesting the gap between thought and matter. If the look abandons the body and attains the *ekstatic* from the body in order to reach the transcendental, the tactile is an expression of closeness.

Initial, perceptive probing, claimed by the need for a certification is gradually transformed through repetition in comfort, which means that it receives an erotic dimension but besides the hand and fingers, the "instruments of eros", other more refined tools present in the erotic act, do not come into play: mouth and lips, but rather their function is designed cumulatively on the hand. It gets to focus on its five degrees of love (*quinque lineae amori*): look, touch, language, kissing, including the past one, as Ovid states silently in *Ars amatoria*:

"Fingers combined, they hugged themselves, the game of the palms, the fierce touching, kissing of the entire hand [...] and other passions were bursting from more curious caressing, prolonged until satiety by light and subtle touches [...] (Muno, 1987: 29).

A simple association of this passage with the remark that Mallarme did on one of the paintings which was considered an affront to the aesthetic canon and especially to the aesthetic sensibilities of the

Parisian public, Manet's Olympia, is sufficient to emphasize the subversive perfectly camouflaged Muno's in fantasy text.

Olympia is "scandal and idol", power and public presence of the dammed secret of society ... "it makes us think of all hidden and preserved primitive barbarism and animal rituals in customs and practices of urban prostitution" (Julius, 2008: 44).

BIBLIOGRAPHY:

Caillois, Roger, *De la basm la povestirea ştiinţifico-fantastică,* studiu introductiv la *Antologia nuvelei fantastice (From fairytales to science-fiction tales,* introductory study *to Anthology of fantasy novel)*, Bucureşti, Editura Univers, 1970.
Crăciun, Gheorghe, Trupul ştie mai mult. Fals jurnal la Pupa russa (1993–2000) (The body knows more. False diary in Pupa Russa, 1993-2000), Piteşti, Editura Paralela 45, 2006.
Eco, Umberto, *Kant şi ornitorincul* (*Kant and the platypus)*, Constanţa, Editura Pontica, 2002.
Eco, Umberto, *Opera deschisă .Formă şi indeterminare în poeticile contemporane* (*Opera aperta. Form and indeterminacy in cont emporary poetics)*, Piteşti, Editura Paralela 45, 2006 .
Eco, Umberto, *Istoria urâtului (Ugly History)*, Bucureşti, Enciclopedia RAO, 2007.
Jeudi, Henri Piere, *Corpul ca obiect de artă* (*The body as an art object)*, Eurosong & Book, 1998.
Julius, Anthony, Transgresiuni. Ofensele artei, (Transgressions: art offences), Bucureşti, Vellant, 2008.
Muno, Jean, *Povestiri neobişnuite* (*Unusual tales)*, Bucureşti, Editura Univers, 1987.
Pop, Doru, *Ochiul şi corpul: modern şi postmodern în filosofia culturii vizuale* (*The eye and the body. Modern and postmodern in the visual culture philosophy)*, Cluj-Napoca, Editura Dacia, 2005.
Stoichiţă,Victor Ieronim*, Efectul Pygmalion: de la Ovidiu la Hitchcock (Pygmalion Effect: from Ovidius to Hitchcock)*, Bucureşti, Editura Humanitas, 2011.
Todorov, Tzvetan, *Introducere în literatura fantastică (Introduction to the fantasy literature)*, Bucureşti, Editura Univers, 1973.

Language – Between Carl Gustav Jung and Hindu Philosophy

Dana Sorana Urs[*]

Abstract:
The paper is meant to provide a hypothesis of language based on a synthesis of Carl Gustav Jungs's theory of archetypes and the ancient Hindu philosophy of grammar. The basic assumption is that language is rooted in a causal zone organized in a number of archetypes or primordial patterns. Having their location in the Collective Unconscious, they govern the entire manifestation of language and, as such, are responsible for the existence and operation of the so called language universals. This assumption was anticipated by the ancient Hindu grammarians who knew that language plays an essential role in the very existence of the universe. According to them, archetypes are also projected onto the various energy centers of the human body.

Keywords: archetype, language, the Self, sign, rule, structure, energy center

Aim of the Paper

The paper provides a hypothesis of language based on a synthesis of Carl Gustav Jung's theory of archetypes and the ancient Hindu philosophy of grammar. The author starts from the fundamental assumption that language has its origin in a psychic zone organized in a number of archetypes or primordial patterns. Having their location in the Collective Unconscious, they govern not only language but the entire manifestation.

Language according to Hindu Philosophy

The ancient Hindu tradition considers the Universe to be a Unitary Whole endowed with intelligence, a cosmic Being organized into seven centers governing the entire manifestation. Having been created before the material Cosmos, this primordial Being is an abstract space hosting an ideal/ archetypal structure that is real and intelligent. For the Hindu sages, language was not an arbitrary convention or a simple instrument used for communication. They did not resort to their logical mind to

[*] Associate Professor, PhD, Department of Communication in Modern Languages, Fils – Politehnica University Bucharest, danaurs2001@yahoo.com

133

reach the truth about language, their knowledge being the result of a state of contemplation that connected them to the information stored in the subtle zones of Reality. It was from that source that they had the cognition that language plays an essential role in the existence and evolution of the universe. Grammarians like Patanjali and Bhartrihari, who lived centuries before Christ, referred to this superior ontological level of language, that is identical to Creation itself, by the term of "Shabda Brahma", a term which denotes both the form and the meaning of language. Shabda Brahma or the Primordial Word is the matrix, model or seed of the material world, consciousness and language as a whole. The ultimate reality or Brahma has the nature of language because it represents that first "sound sequence" born out of the primordial "explosion" when the Primordial Whole divided itself into two powers: the Witness Power or the Cosmic Self and its Creative Power. Shabda-Brahma is the energy level that contains all significances and it is an equivalent of the archetypes or models, the products of which (words, objects etc.) are only imperfect products populating our material world of illusion.

This image of the Primordial Word or Power does not basically differ from the word as a manifestation of the human language. Here, also, knowledge, or the recreation of Reality on a mental level, is not possible outside the relationships among the objects of thinking that are materialized through words. They are just names beyond which one cannot indentify either objects or concepts. Thus, the entire known world is produced by names whose matrix is found in the causal zone of the eternal vibratory prints. Each material object is associated with its name/ print and whenever objects are given names in the various languages of the world, these names/ words only "appear" to be different in the illusory plane of concrete manifestation. In reality, however, they do not differ on account of their common origin in the unique, eternal universals/archetypes.

The Hindu Concept of the Universe Confirmed by Science

Scientific discoveries have confirmed it that Energy underlies the entire universe. Physicians have been seeking the ultimate particle of matter only to find that everything is further divided to the infinite and that the basic "brick" is only an illusion. Besides, they have confirmed it that the objective world cannot be separated from the subject because both entities are integrated into a "unus mundus" or continuum of energy/ information. Matter and psyche are, therefore, a unique reality founded on a transcendent, acausal, nonrepresentable level called

"collective unconsciousness". In other words, the spiritual knowledge transmitted through symbols and myths is equivalent to the scientific systems of formal concepts. On the other hand, the Hindu concept of the primordial Being has its parallel in the "anthropic principle" of modern astrophysics saying that the universe was created for the sake of an "observer", i.e. a human being as an interface between the micro and macrocosm. The "anthropic principle" reveals a mutual man–universe relationship controlled by an underlying Order and Unity that governs everything. Thus, the cosmic variables of space curvature, size, space-time dimensions etc. are limited i.e. determined by the final Target of enabling the human Observer to be born. In other words, the universe was created in such a manner so as to contain the Conscious Intelligent Processing of Information/ the Human Being.

The Archetypes – Common Denominators of Matter and Psyche

The Concept of "Archetype" is important for defining the relation of language to the matter–psyche axis. The Archetype is, according to Jung, a pattern equivalent to the spiritual, acausal level of the collective unconscious. This zone is not directly accessible to human consciousness and has the role of governing the entire material world. The archetype is prior to conscious thinking, hence to language in its conventional meaning. Jung, who was surprised to detect the similarity among the manifestation of archetypes in the human psyche and quantum physics, concluded that psyche and matter are just aspects of one single entity, called "unus mundus" or unique Reality underlying the psyche–matter duality. Archetypes are actually the interface of matter and energy that can reach consciousness through abstract images whose meaning is printed in a universal code according to which the deep contents of the Unconscious reach the surface of the human mind in the form of abstract linguistic, mathematical, chemical systems and principles.

Archetypes in Language

Practically, archetypes are infinite in number. As patterns of the Unconscious, they cannot be analyzed or conceptualized by the ordinary human mind. Similar to the traces left by the invisible particles in the "mist chamber" they can rather be accessed through their effects on the material world, hence, upon language. In this section, therefore, we will offer a hypothetical image of a few language archetypes that have been indentified by the ancient Hindu philosophers and the modern generative grammars. Their possible location is attempted at within the various energy centers and channels of the individual's subtle anatomy which,

135

according to the Hindu spirituality, is a microscopic reflection of the macrocosm.

If we are to accept the postulates of the same ancient system, we have to also assume that the Primordial Word created human beings as accurate reflections of the original Model. Hence, each energy level of the human being is actually a "portal" for accessing the archetypal world of the Unconscious. We shall resort to a modern version of the Hindu spirituality that attributes the language archetypes to man's own energy centers and channels, where each of them governs not only language but also the entire physical, emotional, intellectual and spiritual manifestation. Each center, situated along the spinal cord, represents an archetype, i.e. an energy field that manifests in the gross body as a neural plexus that controls different parts of the human body. Each archetype adds a new dimension to human awareness and a new value to language. A presentation of the most important archetypes is given below:

The Self

It is the organizing principle of the entire creation. The Hindus believed that it was the initial non-manifested Energy beyond knowledge while Jung considered it to be the power governing man's entire personality and the cosmos at large. The Self is Perfection itself, the entity encompassing all because there is nothing outside it. When it reaches consciousness, it can be contemplated in the form of the circle, the sphere or principle of maximum economy. In language it is the very Principle or Spirit that underlies the respective manifestation. The Hindu philosophers located it at the heart level and avoided describing it because the Self is beyond any quality or attribute.

The Manifestation

It is the archetype known by the Hindus under the name of "The Great Goddess" who, at a certain moment in the history of the universe separated from the Original Self and started creating the various worlds. She is the manifested energy and her Creation reflects all her aspects. It is at this level that the **names** of the archetypes as aspects of the Goddess are correlated with their **form**, **nature** and **significance.** This fundamental archetype is revealed to man through his central nervous system that enables perception, knowledge, use of language and evolution. In the human body, it is located in the sacrum bone in the form of a latent energy that, under certain conditions, ascends along the spinal cord and connects the person with the universal store of energy/ information.

The sacred texts include the names of the Goddess that reveal the direct connection between her and language. Thus, she is described as the source of the Sanskrit alphabet, the source of all names and the invisible cause behind them, the form and content of all languages, devoid of names and form, the universe of all the words, mother of speech and of the Vedas, the power beyond speech etc. The Hindu grammarians knew that this archetypal energy produced the sounds of the Sanskrit alphabet while piercing the subtle centers placed along the spinal cord of the enlightened sages.

The Support

It is the power of wisdom and innocence. This archetype manifests through the sacred word AUM, which according to the Hindu grammarians encloses man's three basic energies. Thus, A is the energy of the past and, in language, it stands for the significance of the word; U is the energy of the future and, in language, it stands for the word form; M is the energy of balance and progress and, in language, it stands for the power of items to enter various combinations. In Sanskrit, the three energies are called: Tamo Guna (the past and the emotional side of personality), Rajo Guna (the future and the active side of personality) and Sattva (the present and the balanced state of personality). This archetype is a prerequisite of the entire Creation because the basic components of physical energy and matter are endowed with the ability to preserve their identity within the system.

Thus, the "bricks" of the universe are intelligent and wise to the extent that they "know" their place, strictly "observe" their intrinsic nature and do not "want" more than they have been entitled to possess. It is in virtue of this archetypal innocence at all levels that allow universes to be born, be sustained and eventually be destroyed before a new cycle begins. Elementary particles, just like language items, "know" what they are and enter those combinations that are allowed by their valences. Likewise, lexical and grammatical items enter into constituent relationships only according to their potential or intrinsic parameters.

The Action

It manifests its qualities through the second energy center situated in the pelvic plexus (one centimeter below the navel). It is the center of creativity based on the subject–object duality. Here, human attention is directed outwards and returns in the form of reactions that, on the one hand, organize experience into memory/ knowledge and, on the other hand, produce the human **Ego** that operates and controls. Here, man

137

develops his/her identity which is separate from and in opposition to the external world. This is the moment in the universal evolution when the Human Observer appears with his/her powers of knowing, planning, ordering and expressing ideas through language. In other words, this archetype controls the subtle space of the Logos. Duality means a world of oppositions and conflicts between contrastive entities.

The units of language are also known to function through their oppositions, a psychic reality that makes man to perceive the world objects in contrast to each other. Duality is typical of the phenomenon of language, that is never revealed in its integrated whole but only as separate compartments. Linguists have, thus, indentified various manifestations of linguistic duality while, at the same time being aware that there is always something else beyond the observed dichotomies. One of the classical dichotomies postulated by European linguistics was that of sound/form and meaning/content, where their connection was attributed to an arbitrary, social convention. Actually, language is still believed to be a system of signs that becomes operative in virtue of the essential "link" between the acoustic image and meaning. The Hindu philosophers, however, went deeper into this theory and identified the very "store house" of all the names and their associated meanings in what they called "sphota". Some Grammarians correlate it with a generic, phoneme level of sounds that is beyond hearing. For them, "sphota" is the concrete, linguistic form manifested through the varying sound vibrations.

Sphota includes the in-printed generic features of sounds in the intellect that are only revealed through the eternal phonemes whereas the articulated speech sounds vary to a large number of factors (pitch, loudness, resonance etc.). The sounds are perceived by the ear while sphota is perceived by the intellect. Other grammarians attach a semantic dimension to it, saying that the unit of meaning is the sentence which represents a non-divisible, compact content. Therefore, the meaning of a sentence is sphota or the spontaneous birth of an image through which the mind recognizes the unit of meaning already deeply stored in the unconscious. The nucleus/center of the sentence is the verb that operates through the Inflection Phrase, an abstract entity which, according to generative grammars, functions as the center of the projection from the deep structure to surface structure. For instance, the morphemes of Tense, Agreement, Aspect, and Mood are functional categories that can be syntactic heads always selecting a verb phrase as their complement.

The Law

It is that language archetype manifested through the third energy center situated at the navel. The Sanskrit word for "law" is "dharma", i.e. those divine rules or principles that preserve and sustain the universe. As far as language production is concerned, this level, situated at the navel zone, is called Paravani (Sanskr.) or the source of speech, the pure consciousness as thought where sound and energy are one. Paravani stands at the origin of all language acts, i.e. both in sending and receiving messages that are perceived in their global sense further achieved through semantic-syntactic operations. The source of language is the wordless thought (Para-Vak, Sanskr.) or the mute sound of language. It is at this level that the human subject ACTS by resorting to language. The language rule, that becomes operative at this center, is like a filter that discards chaotic, incorrect structures and blocks them from reaching surface. The concept of "rule" was created by the Hindu philosophers and taken by grammarians later on.

The oldest term for "rule" is "sutra", which in Sanskrit means "thread" or "connection" binding together the levels of existence. The "thread" suggests the network of meanings through which objects are placed in order for different achievements. The concept pertains both to the cosmic, physical and language order that has to be preserved through a set of norms or actions. The latter two are placed together because they are rooted in the Hindu belief that knowledge is not different from action. Thus, knowledge becomes action and the language signs become indications for actions or orders to set up a certain "weave" designed to protect the universal balance. Generative grammars had the insight of such strict rules like the Structure-preserving Principle that constrains the possible movements of constituents. According to this principle, "a constituent can move only to a position already present in the basic structure" (Avram, 2003: 29). For example, a noun moves from the D-structure object position to subject position, while leaving behind a "trace". This empty category is invisible but it is real and relevant because it can block certain operations that can generate ill-formed sentences.

The Governance

Also called the "king" archetype, it operates through the subtle center situated at the heart level. From the point of view of language production, this represents the "speech that sees" or that subtle state (Pashianti in Sanskrit) where the sound is still at its level of auditory impression. The "king" archetype is actually the Self or the governing entity of

139

personality. Here, the "mute sound" of the previous level becomes "Pashianti" or the stage where letters are mentally pronounced without involving phonation organs. This archetype governs, therefore, the significance as a whole that incorporates the word and its meaning. It is the intuitive zone where the scheme of the material action is predominantly associated with the sentence.

According to generative grammars, the "king" or the semantic core of the sentence is the Verbal Phrase. The verb has the power and authority to assign a thematic role to each participant/ argument in the event. The set of thematic role is restricted and universal, the list including the Agent/Actor (*John* broke the cup.), the Theme/ Patient (*The* ice melt.), the Experiencer (*They* like sports.), Benefactive (She brought flowers *to the deity*.), Instrument (He washed the child *with water*.), Locative (He put the blanket *over the baby*.), Goal (They headed *towards the temple*.), Source (He came back *from Nepal*.). Each verb is the "king" in its respective sentence while being constrained by certain limitations predicting the number of arguments that it can take.

The Play

This archetype operates at the throat level of the human being. In language production, it is the third level or Vaikhari in Sanskrit, where words are formed but not yet uttered. There is no time sequence of language units but the sound patterns are distinct from their meanings. The phonemes are the units of this level, called Madhyama in Sanskrit, where there appears a certain degree of differentiation and order of the linguistic units. Madhyama is the zone of the interior language that has not been materialized yet. This is the archetype of the play, drama or game that is based on rules as "arbitrary" conventions. These rules are closer to the surface, final manifestation where a multitude of factors "produce" the wide variety of dialects and languages. It is at this level that language can be considered a socially determined phenomenon based on convention. The "show" of linguistic diversity is "directed" by this archetype which creates the illusion of different languages and of communication as an arbitrary, social "agreement".

Conclusion

Language, through its direct connection with the Primordial Word, or the Ultimate Reality, has a unique nature. First, language is the informational "core" of the multi-layer Reality through which it appears like a network of archetypal relationships that sustain and preserve the Unitary Whole. Thus, Language performs its cosmic ontological role.

Second, it represents the instrument of knowledge from which it cannot be separated because they both share the same archetypal "skeleton". In its essence, language is one indivisible Whole, the very causal zone of Existence. The ordinary language is only a copy of the Real Language, only a symbolic expression of the archetype through a phonetic expression endowed with meaning. The cosmic archetypal pattern is accurately placed in the individual's subtle centers of energy whose characteristics should place the language "genesis" in a new light. Thus, each center is associated with a certain archetype, with a certain stage in language production and with certain peculiarities of its formal structure. We can, thus, define language as a complex energy-information phenomenon situated in the archetypal zone, that is reflected onto the human level. For the ordinary users of language, the implications of this ancient image are still difficult to measure. Essentially, however, everyone should reconsider language to be a tremendous Power designed to carry him/ her to the final destination – the Absolute Self.

BIBLIOGRAPHY:

Avram, Larisa, *English Syntax. The Structure of Root Clauses*, Bucureşti, Oscar Print, 2003.

Bhartrihari, *The Vakyapadya – Critical Texts of Cantos I and II with English Translation, Summary of Ideas and Notes* by K. Raghavan Pillai, Motilal Banarsidass, 1971.

Jung, Carl Gustav, *The Archetypes and the Collective Unconscious* (collected works 91), Princeton University Press, 1969.

Neagu, Daniela, Armas Iuliana, *Arhetipuri în natură şi civilizaţie*, Bucureşti, Editura Renaissance, 2004.

Panini's Eight Books of Grammatical Sutras, Edited with an English Translation and Commentary by William Goonetilleke, vol. I, Education Society's Press, Byculla, Bombay, 1882.

Urs, Dana Sorana, *Puterea limbajului*, Bucureşti, Editura Oscar Print, 2007.

Limit and Transgression from the Historical Perspective of Urbanistic Regulations – Case Study on the City Center of Sibiu

Guttmann Szabolcs-István[*]

Abstract:

Transgression forces which have been present in our history appear nowadays not only in the everyday debates but also in all domains of knowledge. The confusion and contradictions resulted from the difficult bounce between acknowledging the limit and removing the temptation is reflected in the profile of our contemporary society. It is interesting to follow to which extent – when "the endless discussions with transgression, which is in fact a slyness of common thinking is replaced by the amazing simplicity of the statement *everything is allowed*" (Guillebaud, Jean-Claude, *Taste of the future*) – the urban regulations still have the power to impose themselves and to limit the growth of some tendencies that might become hard to handle.

The best way to assess the efficiency of the development regulations in terms of image and urban comfort is through the results of the quality of the built-up ensemble, in historic turning points, when esthetic and utility aspirations are deeply modified. The case study focuses on the historical center of Sibiu, the former European Capital of Culture in 2007.

Keywords: transgression, contemporary society, urban regulations, Sibiu European Capital of Culture 2007

General Urban Regulations. A Historical Perspective

Motivated by the desire to "renounce contemporary renunciation", (Guillebaud, 2006: 15) having thus the taste of the future, Jean-Claude Guillebaud sees history from the perspective of a precarious balance between limit and transgression, moreover, identifying the "prevalence of transgression over the rule" (Guillebaud, 2006: 97) as a constant of the age we live in, since modernity – says the author – has destroyed this balance establishing an ethics of "generalized transgression" (Guillebaud, 2006: 111).

The birth of the town of Sibiu during the 12th–15th centuries was a process following the rules "codified" by Western norms. The choice

---

[*] PhD Candidate, "Lucian Blaga" University of Sibiu, guttmann61@gmail.com

and marking of the territory with several fortified enclosures was motivated by complex challenges: from the need of safety to creating a symbol of representativeness. This rule may be traced step by step in the consequent evolution from the first church precincts to the edification of the stronghold with the four enclosures of walls and personalised towers, medieval urban functions being subordinated to this development. Organic logic becomes thus an integral part of the regulations. Due to these complex restrictions natural conditioning was exploited to the maximum, and the development of the urban texture from a rural settlement to a fortified town is palpable up to the present day.

The period of Renaissance and Reformation in the 16th and 17th centuries brought along radical changes especially as regards mentality and church properties. Territorial autonomy and multi-confessional tolerance in Transylvania generates special characteristics, a unique profile in urban development. Due to the modernisation of the fortress system by doubling the premises, to the building of large towers and cannon bastions in a period of epidemics and economic regression, urban regulations regarding the *intra-muros* area fully respected the values already achieved. Practically, new church services following Protestant liturgy were held in a unchanged context. In this period urban regulations concern mainly the conditions of the field of intensively developing private construction. Medieval façades composed generically of three elements (main building, gate and fence, secondary wing) could coagulate into a single building, in which the roof was parallel to the public space, with a gangway for carriages leading to the courtyard built in this mono-volume. At the same time, new conditions for the effectiveness of the public domain appeared: the building of commercial porticos and the extension of private residential spaces over these on the upper floors. The subdivision of façades into horizontal registers, as well as the decorative painting of smooth surfaces, in layers, medieval ambience acquired more artistic impression.

The period of Baroque and Restoration in the 18th century strengthened Renaissance rules, urban regulations were expanding in the service of an extensive *extra-muros* development, and they facilitated the placing of new architectural accents in the *intra-muros* area.

The results produced by the development period of the 19th century are exceptional. The historic centre was reintegrated into a new urban concept, the first forms of functional zoning appeared: the upper town (the area of the first three fortified enclosures) together with the adjacent area of the citadel (partially built) hosted most of the new public venues

144

and institutions of the time. Several other areas were attached to this new centre: the zone of the hospitals (in the place of the cemetery) together with the new residential area "Haller" to the south, another new residential district, the Josefin, together with the new park and new cemetery to the west, the industrial area on the bank of the Cibin river (between the lower city and the Therezian neighbourhood) to the north, and a new railway station, the terminal stop of the new urban tramway line, was built to the eastern side of the town, between the historic centre and the Lazaret district. Despite these radical developments, the historic centre was integrated in the new urban ensemble without significant discrepancies. The height of new buildings was limited to a maximum of ground floor and two levels, and the cornice line was not allowed to exceed in height the most important existing buildings (e.g. the new Land Bank, today the Town Hall in the Large Square, in proportion to the Roman Catholic Church, respectively the Brukenthal Palace).

In terms of architectural language, the 19th century meant a revaluation of the entire history of styles. Through the varied use of "quotes" new buildings could really integrate into the inherited architectural texture. "Neo" styles, along with eclectic creativity and Art Nouveau produced public buildings setting urban-architectural accents derived from local history, as well as from European culture. Creative attitude as regards the urban context is not to be neglected either. Representative urban areas were redesigned as a whole by measures of refaçading subordinated to local regulations. The new unitary configuration of the Large Square with unified façades up to a unit of three buildings (recently no. 7) designed to give magnitude to this side of the square, too, may be explained only by this ambition. The new passage way leading to the square from the Arhivelor street was enlarged in the same period, in order to improve the discrepancy between the neighbouring buildings, both having the height of three floors (ground floor and two levels), but built at different times: the one in the Large Square (no. 8.) in the Middle Ages, whereas the one at Nicolae Bălcescu street no.1–3 in the late 19th century. The configuration of roofs was also brought under regulation in this sense: the ridges set in parallel with the public space, in order to generate a uniform look at the level of eaves and attic ventilation holes. To make the corners of the General Magheru and Nicolae Bălcescu streets more prominent, special rules were introduced for the embedding of secondary urban accents by the acceptance of balconies in the axis of the façade above the main access gangways. The new shop windows were harmonized with the given context, by the use of traditional materials

and details. Due to extensive urban infrastructure works, the town was given a uniform paving configuration made of patterned andesite and basalt paving bricks. Public lighting with historicising chandeliers, the street planting strips protected by diversely modelled ironwork, ornamental parapets and engraved cast iron manholes were just a few of the new elements in the furnishing and decoration of the public space.

The rejection of historical values appeared together with the acceptance of the implantation of modernist language without special restrictions in the area of the historic centre, in the interwar period, according to the new "Regulations of construction and alignment for the city of Sibiu". Major facilities were built following a global urban logic, the town being structured only from a utilitarian perspective resulting in subdivision into functional subzones. In this way, historical values were left in the shadow of the new needs of the moment, allowing the development of the industrial subzone adjacent to the historical centre, and facilitating the modification of the ground floor of old buildings into commercial spaces with contrasting large openings in the commercial area situated in the historic centre. This tendency of urban planning regulations, only motivated by pure modernist theories after World War II, received almost unconditional approval and impetus. The nationalization of properties brought along full "liberty" of decision regarding major developments, both on the part of the investor and of the specialist. The organic character of metamorphoses was replaced with limited functionalist preconceptions as regarded meanings or diversity. In the historic centre, common property led to the degradation and revaluation of existing houses according to state, facilities and functionality. The general lack of interest in historical values, contributed to the rapid transformation of the area into a social housing district right in the heart of the town. Paradoxically, however, the poverty of the historic centre together with the new restrictive rules regarding the protection of historic buildings and protected areas, contributed to conservation through the inertia and lack of interventions. Even the façades mutilated by the large shopping windows in the interwar period only gained from their transformation into necessity dwellings, due to the restoring of large openings to the original window sizes. Exceptions to this rule were only those public spaces and buildings that received substantial funding from the administration or the responsible ministry (in the late 1940s the transformation of the Large Square into a central park and the rebuilding of the old "Thalia Hall" theatre into Cinema and Workers Club, in the 1950–60s the partial reopening of the porticos of the Small Square, the restoration of the

Tower of the Council, the city walls and towers, the Evangelical Church, in the 1970s the restoration of the House of Arts and then of the Blue House under the custody of the Brukenthal Museum as a regional centre for restoration and conservation, etc.).

Together with the abolition of the Department of Historical Monuments of the Ministry of Culture in 1977, the related mandatory obligations as regards urban and architectural regulations concerning protected monuments and areas initially included in the list of this department vanished. Consequently, a radical urban restructuring of the historic centre of Sibiu could be seen, especially in the eastern area, and the extensive growth of the industrial zone from the direction of the north into the former protected area beginning from the 1980s.

Since the 1990s, thanks to resurrected Department of Historical Monuments of Romania, the List of Historical Monuments regained its legitimate rights. However, in the case of the city of Sibiu a decade had to pass before the appropriate regulation of these protected areas (reconsidered as values and potential catalysts of development for the entire city) took effect, and before these changes in mentality and strategy were assimilated at an administrative level and by civil society.

A new organic vision of urban regulations regarding the historic centre of Sibiu

Urban rehabilitation, reintegration and/or restoration are ways of prevention of unwanted interventions, conservation and protection of the inherited architectural ensemble, of rehabilitation of historical spatial values, of accentuation of the urban fabric, and of remedial treatment of the built environment in order to reduce the effect of destructive factors and purify contaminated areas. In this context we consider the historic city as a living organism, with characteristic components, diseases and entities, with presence and a specific life that has been left to us and we are responsible for how we leave it to future generations. In spite of urban restructuring in the late 19th century, as well as of modernist transformations and conceptions of urban planning specific to the 1980s, the city of Sibiu presents itself as a separate entity, with its fortifications and with its original architectural texture conserved in a proportion of around 90%.

The fortified city has gone through heavy times because of certain ideas concerning urban planning and the extension of immediately adjacent areas: the industrial zone to the north, the railway station zone to the east, new city centre area to the west. The dissolving of demarcation boundaries among these distinct areas of different

architectural value and urban texture has endangered primarily the entity of the city within the walls.

The urban regulations concerning the historic centre highlight the importance of these demarcation lines in order to raise awareness of the protected area, both in terms of concepts and projects, and as regards use. The rules applying to a historic city may not be differentiated according to subzones on contemporary functional criteria in either the *intra* or *extra muros* area of the protected section. Such a subdivision will not be helpful in the promotion of the protected entity. Through sub-differentiated regulation the unity of the area would be lost and, consequently, distinct protection through rehabilitation and restoration projects would be impossible. This fact needs special mention because there are examples of subdivision on functional basis and according to architectural value among zone regulations, such as those developed for the cities of Sighişoara and Mediaş in the 1990s.

In the case of the Fortress of Sibiu the intrinsic unity of urban values may be perceived even though geographically or architecturally it may be separated into the lower town and the upper town or into multiple sites of fortifications. Compositional complementarity is essential in this case: the upper town with its dwelling houses with basement, ground floor and one or (never more than) two upper storeys, as well as the architectural accents of dwelling, church and fortification towers would not possess the same monumentality without the lower city presenting forms of rural-type settlement (single floor houses, possibly with raised ground floor level or one upper storey, with alternating rhythm, with the gates on the street alignment).

Interventions in the inherited texture are proposed and permitted only in the case of parasitic constructions or in places where demolitions or overcrowded architecture give a negative aspect to the site. These areas have been identified by overlaying the development of building lots and of the built area. For the purpose of clarifying the steps of intervention the sites requiring archaeological, historical assessment before the formulation of a design brief are presented on a separate layer. This category includes built sites that have undergone radical changes over time, or public spaces that have gone through representative arrangements, decorated with statues, fountains etc. By studying and highlighting these areas the fortified city may be restored to its original alignments of a particular character, and by infilling the zones affected by unnecessary demolitions the historic urban texture may be regenerated.

Of course, these regulations include restrictions regarding the aspect of buildings and the conditions of equipment with public utilities, water, sewage system, sanitation, electricity, gas and other heating sources. Thus it is proposed to preserve the volumetric of buildings and of traditional finishes, the infilling of gaps that are dissonant in comparison with the proportions of fullness/emptiness of historic façades, to reopen the old water channels of watermills as characteristic elements of the lower city, to restore old street lamps according to documentation from the beginning of the 20th century, to conserve, restore and put to use historic lighting and heating equipment or those of unique character.

The existing balance achieved between the fortified city and the surrounding nature obviously suffered from industrial development. The industrial platform was built between the river Cibin and the northern part of the lower city. The volumetric and functional pollution of the protected area may be moderated only through complex urban policy by demolishing parasitic buildings and functionalising historically valuable ones. The peripheral area may thus take over complementary commercial, recreational and hotelier functions, as well as the car parking platforms from the protected city.

The relationship of the fortified city with the *extra muros* space caused repercussions for the walls and gate towers since in the second half of the 19th century all four gate towers of the fourth fortification, were demolished and transformed. The direction of traffic towards the old town centre as the main intersection led to a partial decomposition of the urban texture in the Huet Square and in the Small Square in the first and second ring of fortification. Traffic decongestion in the historic area started only in the 1970s, when the new administrative centre, tangent to the walled city from the south-west started shaping, and led to the elimination of the tramway and the transformation of the Large Square into pedestrian area. By reorganizing traffic in the entire protected city the traffic intersection could be eliminated from the historic centre together with central parking platforms. The direct results of these new regulations included the decongestion of street traffic in favour of pedestrians ensuring thus adequate environmental conditions for historic monuments. By linking initially the three organically articulated squares of the upper town (Huet Square, Small Square and Large Square) and the Goldsmiths' Square into the pedestrian area a connection route was created towards the semi-pedestrian area of the lower city. Road access for local residents and services was limited by new regulations to a one-way loop system tangent to the pedestrian area and with direct access to the outer belt.

149

In conclusion we may attempt to make a synthetic presentation of the current situation and outline the new conception of urban development starting from the historic core up to the urban limit line. Unfortunately we are faced with a difficultly manageable situation from an urban point of view. After a period of socialist development lasting for over four decades, with modernist principles and allowed to totally remodel suburbs, today, after two more decades of development along neo-capitalistic principles and an architectural language that could be characterized as "postmodernist with autochthonous features", the outer suburbs have been enlarged using agricultural batches without road infrastructure or adequate networks. Under these conditions we may point out the inherent shortcomings, but we must also be realistic about the following period of development as regards possible remediation. We may rather speak about a strategy of emergency response in line with European regulations, about a redirectioning of longer-term strategies in order to rehabilitate the existing context and to turn interest to certain key elements, such as the couloir of the Cibin river and surrounding geographical formations, as well as to rediscover historic urban architectural values through different methods of rehabilitation, restoration and revitalization.

Special attention must be given to regulations concerning protected areas so that these were combined with appropriate urban policy. These should have one coherent orientation. Existing urban-architectural potential may recover its functional and cultural value if it is supported by concrete measures. The surplus of special materials and labour costs of restoration work of the façades may be supported from public funds regardless of ownership if it is accepted that urban image is a public good, a defining quality of life, and through public-private partnership façades should be included in this segment of financial and material support, at least in the protected areas. In this respect, for example, historic gates and windows may be restored from public money, the quality of shop windows and entrances to buildings may be controlled if urban renewal works are executed by the local government. Moreover, employing a specialized team, the maintenance work of the façades may be carried out in advance, and the costs being recovered subsequently, together with the tax on the buildings in question.

Regulations regarding the reduction of traffic in protected areas allows limited access for vehicles on the streets in question, thus the terms of parking must be strict. In the case of buildings with monument status the prohibition of parking in their courtyards should be compensated for by annulling the conditions regarding the provision of a

number of parking spaces required in order to obtain a building permit in the case of restoration works. In such situations the functional solution will be collective parking on the edge of the protected area, where suitable means of transportation should be provided for residents and visitors. When considering such special measures, if local budgetary funds are available for this purpose, the actual area of protected zones and of those newly proposed should be carefully reviewed.

Of course, the redefining of peripheral areas remains a major challenge, in the sense that there is a need for new district centres with public spaces suitable for cultural, educational, commercial and entertainment purposes, and for optimal life conditions in these new quarters both in terms of space and from the point of view of sustainability, what may be possibly calibrated according to biotope coefficients.

Beyond these goals, on the long run peripheral urban texture should probably become more controllable and multiply connected for the sake of a balanced development of the central pole. The main traffic lines, as well as connections with other major cities of the region are a vital problem under these conditions. The ring road of the city, put into operation in early 2010, means a substantial improvement as regards external connections. At the same time, the new entrance roads in the city, at major intersections with the belt, have been also outlined.

The new regulations promoted by the General Urban Plan manages this given context both by necessarily continuing the positive discrimination of the historic centre as well as by limiting the built-up area to an optimal perimeter. However, as regards restrictions of a formal character one may observe a constant oscillation between historicizing or modernist conceptions. As such, the unity of the architectural language in the historic centre is becoming more and more fragile, as a visible effect of the above-mentioned transgressive forces.

BIBLIOGRAPHY:

*** *Documente de Arhitectură din România*, vol. 10–11, ed. by Institutul de Arhitectură Ion Mincu, Catedra de Istoria Arhitecturii, Bucureşti, Editura Didactică şi Pedagogică, 1964.
Alexandru, Sorin, *Identitate în ruptură, Mentalităţi româneşti postbelice*, Bucureşti, Editura Univers, 2000.
Avram, Alexandru; Bucur, Ion, *Topografia monumentelor din Transilvania*, vol. 5.1.1. Editura Rheinland Köln, 1999.

Derer, Hanna, *Sibiu: Arhitectura în Epoca Barocă*, Bucureşti, Editura Universitară „Ion Mincu", 2003.

Fabini, Hermann, *Sibiul gotic*, Bucureşti, Editura Tehnică, 1982.

Fabini, Hermann; Fabini, Alida, *"Sibiu" portretul unui oraş din Transilvania,* Editura Monumenta, 2001.

Guillebaud, Jean-Claude, *Gustul viitorului,* traducere de Dinu Flămând, Piteşti, Editura Paralela 45, 2006.

Moldvan, Mircea, *Istoria artei contemporane*, Cluj-Napoca, Editura U.T.PRES, 2002, "Patru decenii de artă care au schimbat lumea noastră: 1960–2000".

Niedermaier, Paul, *Städtebau im Mittelalter. Siebenbürgen, Banat und Kreischgebiet (1242–1347)*, Köln Weimar Wien, 2002.

Niedermaier, Paul, *Städtebau im Spätmittelalter. Siebenbürgen, Banat und Kreischgebiet (1348–1541)*, Köln Weimar Wien, 2004.

Sebestyen, Gheorghe şi Victor, *Arhitectura Renaşterii în Transilvania*, Bucureşti, Editura Academiei RPR, 1963.

Sebestyen, Gheorghe, *O pagină din istoria arhitecturii României. Renaşterea*, Bucureşti, Editura Tehnică, 1987.

Sigerus, Emil, *Die Chronik der Stadt Hermannstadt 1100–1929 (Cronica oraşului Sibiu 1100–1929)*, Sibiu, 1930 (Romanian translation by Beatrice Ungar), Imago Sibiu, 1997.

Stănciugelu, Irina, *Prefixul **post** al modernităţii noastre*, Bucureşti, Editura Trei, 2002.

The History of the Romanian Civil Codes Evolution

Petru Tărchilă[*]

Abstract:

In this paper,we are debating the problem of the relathionship between the Romanian civil juristic law and the european civil juristic law.With the abolition of the Turkish-Phanariot regime from the two countries, Moldova and Wallachia, starting in 1821, and the attraction of those in Pan-European spheres of interest, through the initial mediation of Russia and then determining one of France, qualitative changes will appear in the legal area, materialized through codifying the rules of law, including the civil law. This activity will take place in several distinct phases, depending on the reasons which have determined the development and adoption of codes, and their existence, the entry into force and implementation took place successively.

The first two major waves of modern coding requirements have circumscribed both to general development and the imperative of the unification of the laws in the process of formation of the Romanian national state and are related to two great historical figures: the ruler Alexandru Ioan Cuza, and respectively, King Carol II, whose names they originally borrowed. Thus, first under the impulse of the requirement of the 35th article of the Paris Convention from 1858, in the first phase of the project for the establishment of the modern Romanian unitary state as United Principalities, after the union in 1859, the laws of the two principalities were unified and modernized in European spirit, by developing, adopting and entering into force in 1865 of the four major codes: civil law and civil procedure, criminal law and criminal procedure, in line with the country's economic and social development, the adoption of the first modern commercial code (according to the Italian model) will have to wait until 1887.

The second wave of coding will occur under the impact of the need to unify the laws of the three Romanian provinces, annexed after 1918, to the Kingdom of Romania, with its laws as well as aligning them with the social, economic and political ideas of the time, and the evolution of the legal regulations of the other European countries. However it was about a large coding work, left unfinished because of the political situation, meaning that they were developed and came into force in 1936 only the criminal Code and the criminal Procedure Code Carol II. The Civil Code, Civil Procedure Code and the Commercial

---

[*] Associate Professor PhD, "Aurel Vlaicu" University of Arad

Code, although adopted, putting them into effect had to be postponed to December 31st, 1940, sine die will never happen, leaves it at the simple exercise of legislative technique.

Keywords: the civil code, the civil procedure code, the criminal code, the criminal procedure code, the commercial code etc.

The Romanian civil code in the modern era

With the abolition of the Turkish-Phanariot regime from the two countries, Moldova and Wallachia, starting in 1821, and the attraction of those in Pan-European spheres of interest, through the initial mediation of Russia and then determining one of France, qualitative changes will appear in the legal area, materialized through codifying the rules of law, including the civil law. This activity will take place in several distinct phases, depending on the reasons which have determined the development and adoption of codes, and their existence, the entry into force and implementation took place successively.

The first two major waves of modern coding requirements have circumscribed both to general development and the imperative of the unification of the laws in the process of formation of the Romanian national state and are related to two great historical figures: the ruler Alexandru Ioan Cuza, and respectively, King Carol II, whose names they originally borrowed. Thus, first under the impulse of the requirement of the 35th article of the Paris Convention from 1858, in the first phase of the project for the establishment of the modern Romanian unitary state as United Principalities, after the union in 1859, the laws of the two principalities were unified and modernized in European spirit, by developing, adopting and entering into force in 1865 of the four major codes: civil law and civil procedure, criminal law and criminal procedure, in line with the country's economic and social development, the adoption of the first modern commercial code (according to the Italian model) will have to wait until 1887.

The second wave of coding will occur under the impact of the need to unify the laws of the three Romanian provinces, annexed after 1918, to the Kingdom of Romania, with its laws as well as aligning them with the social, economic and political ideas of the time, and the evolution of the legal regulations of the other European countries. However it was about a large coding work, left unfinished because of the political situation, meaning that they were developed and came into force in 1936 only the criminal Code and the criminal Procedure Code Carol II. The Civil Code, Civil Procedure Code and the Commercial Code, although adopted, putting them into effect had to be postponed to December 31st,

1940, sine die will never happen, leaves it at the simple exercise of legislative technique.

The Coding process knew specific evolution periods during 1948–1989 under the new given constraints of socio-economic and political nature. First, although it remained in place, the Civil Code has undergone significant changes, from it emerged new materials, which formed the subject of own codes: the Family Code (Law no. 4/1954) and the Labor Code (1950). More sensitive to the socio-political changes, in the criminal law, after substantial modification in 1948, on January 1st, 1969 came into force the Criminal Code and Criminal Procedure Code of S.R. Romania. In the matter of civil law, even since 1954, have been triggered concerns of developing and adopting a new Civil "socialist" Code, an activity that was completed in 1971 by publishing a draft of the "Civil Code of the S.R. Romania".

After 1989, under the conditions of the transition to the market economy and return to the representative democracy of the Euro-Atlantic integration and accession to the EU (January 1st, 2007) and under the impulse of the requirements of the neoliberal globalization, was raised the question of radical changes in the legal system. Therefore, besides adopting a new Constitution (8 December 1991) and its revision (2003) were developed and adopted new codes: civil law and civil procedure, criminal law and criminal procedure.

The Civil code adopted in 1865

The unification of the legislation was a priority project for the Romanian unitary state established by the Paris Convention from 1858 and implemented between 1859–1866. According to the 35th Article of the document, the applicable laws, the organic regulations as well as the civil, criminal, commercial codes and procedures should be reviewed so that apart from regulation of local interest – so that in the future should be not more than a single body of law to be applied to both Romanian Principalities. It was a late but necessary reaction, in the first big European wave of coding – defining represented by the Prussian code from 1794, the Napoleonic codes from 1804–1809 and the Austrian Code of 1811 – being adopted the French unifying, rationalization and centralization perspective of the law, in order to meet the requirements for modernization and development of the liberal-capitalist state.

Drafted like this, the work of coding due to Alexandru Ioan Cuza's reigning (1859–1866) was marked by feverish searches, various attempts and numerous proposals, leading to the system codes entered in force in 1865, of which, the most longeval, the Civil Code survived,

155

with some modifications, until October 1st, 2011. The first known approach is the first report of the Minister of Justice ad interim of the Romanian Country, Gh. Crețeanu, from October 13th, 1859, which proposed the Prince the creation of a body of law "to ensure the freedom and property of individuals as well as the special transactions between them"[1]. To this end he opined to introduce the "French Codex", together with the Civil Code.

So, the first modern Romanian Civil Code was indebted for the most part, to the 1804 French Code. But it was not only about a simple transfer, through translation being brought some improvements and adaptations to the original text, seeking the resolution of the controversies, removal of provisions, taking into account the doctrine, the jurisprudence and Romanian realities. For mortgages material were taken into account the provisions of the Belgian law from 1851. However, as the Prince recommended the Italian Civil Code, some of its provisions were accepted, about 70 articles were absorbed or from its influences, such as, for example, Article 743 (partition), 751, 756, 761 (ratios), 828 (donations), 942 (definition of the contract), 971 (conveyance of the real rights), 1073, 1074, 1080 (the effect of the obligations). Finally, are present, but to a small extent, also some provisions of the anterior Civil law of the two principalities. As noted in the literature, designed this way, the Romanian Civil Code of 1865 had little qualities or defects to be specific (Hamangiu, 2002: 23), being translated properly according to those from the original. And they were aiming mainly its transactional character, (meaning that the Napoleonic Code was a transaction between the right before the revolution and revolutionary ideas between the common law and the royal orders on the one hand, and the principles of the Roman law on the other), the fact that it was not built according to a methodical plan and a series of regulatory gaps.

The New Romanian Civil Code entered in force on October 1st, 2011

The imperative of adopting a new Romanian Civil Code was presented mainly as an external compliance and a pro-Atlantic internal political choice, but in fact it was, mainly, a solution imposed by legal

---

[1] For the story of drafting of the Civil Code from 1865 see: Andrei Radulescu, *Izvoarele dreptului civil* in the volume *Pages from the history of Romanian law*, Publishing House of the Academy of the S.R. of Romania, Bucharest, 1970, p. 172–188, idem, *Șaizeci de ani de Cod civil*, in Romanian Academy, *Memoirs of the Historical Section*, National Culture Publishing House, Bucharest, 1926.

and technical reasons and specific circumstances. Were present, of course, as usually happens with such occasions, aspects of non-patrimonial personal nature, including of politics and politicking, but ultimately important remains the result: the adoption and entry into force of a new civil code, the second in time in the modern history of Romania.

In any case, the new Civil Code is part of a rich tradition of coding and will indicate the way of the Romanian civil law for the future period. The code is also "an elaborated discipline" expressed in its general conception, and a "materialized" one by dividing and subdividing of its contents in books, titles, chapters and sections, bearing a title. This way, the New Civil Code consists of a preliminary title and seven books, each divided into several units, which are divided into chapters sometimes containing several sections. In this order, the books bear the following titles:

- Book I is entitled "About people";
- Book II is entitled "About family";
- Book III is entitled "About property";
- Book IV is entitled "About inheritance and liberality";
- Book V is entitled "About obligations";
- Book VI, is entitled "About laps of time, termination and calculating terms";
- Book VII, includes "Provisions of private international law".

Throughout the Code, there is only one set of numbering of its 2664 articles. The heading of each division or subdivision is as short as possible, but comprehensive enough to evoke the whole content, and in the same time enough circumstantial not to overcome, by generalizing of the used terms, the actual content of the text. Like any coding of the rights at the beginning of the XXI century, the present one involved, regarding the plan, the rise of fundamental options. The first of these concerned the existence or not of a preliminary title (made of a smaller number or, if appropriate, larger number of principles), after the French Civil Code, the version of its replacement with a general part, to precede the special part, a technique used in the German Civil Code, or a temporary solution, of compromise, namely the inclusion of some preliminary provisions as well as a general part. Continuing our judicial tradition, in an inspired way, the new Civil Code has opted for the solution of a representative preliminary title, this way meeting the need for very general rules, regarding both the civil-objective and the subjective-civil rights.

The monistic conception concerning the regulatory of the private law relations is expressed mainly by setting the object and its contents (Article 2), its provisions regarding the property and non-property relations between people, as subjects of civil law and being "common law for all the areas that are meant by the letter or spirit of its provisions" as well as the general application of the Civil Code (and the relationship between professionals and their relationship and any other issues of civil law). In this context, the problems of the sources of the civil law (Article 1), find their place and modern solutions, respectively, the application of the civil law (in time and space, Articles 6–8). Like any code that has opted for a monistic vision, in addition to the matter related to the traditional civil law, the new Civil Code includes new important areas: commercial law (which meant that by law no. 71/2011 the Codex of commerce from 1887, the Commercial Code Carol II from 1939 and other special rules to be nullified), regulations regarding the family (by returning them to the common civil core and the nullification of the Civil law. 4/1953 from the Family Code), assuring the protection of the fundamental civil rights and freedoms inherent to the human personality and private international law provisions (nullifying almost entirely the Law no. 105/1992 regarding the regulation of private international law, namely art. 1–33 and 36–147).

From such a perspective, it provides a unified approach of the compulsory relationships, giving up the traditional division in civil and trade relations, and establishes the differentiation of the legal regime depending on the quality of the professional namely non-professional, of those involved in the legal compulsory relationships. Regarding the matter of the private international law, provisions of the Law no. 105/1992, are integrated in the code, but revised to be aligned with the new concept in family matters, contained in the new Civil Code and with international and EU instruments in the field.

BIBLIOGRAPHY:

Radulescu, Andrei, *Izvoarele dreptului civil*, in the volume *Pages from the history of Romanian law*, Publishing House of the Academy of the S.R. of Romania, Bucharest, 1970. Radulescu, Andrei, *Şaizeci de ani de Cod civil*, in Romanian Academy, *Memoirs of the Historical Section*, National Culture Publishing House, Bucharest, 1926.
Hamangiu, C.; Rosetti Bălănescu, I.; Băicoiartu, Al., *Tratat de drept civil român,* All Back Publishing House, Bucharest, 2002.

REVIEW ARTICLES

De două ori Fernando Pessoa

Emanuela Ilie[*]

Two Times Fernando Pessoa

În procesul receptării româneşti a excepţionalului poet lusitan Fernando Pessoa, anul editorial 2011 a marcat două evenimente cu o importanţă deosebită. Primul vizează publicarea unei ediţii absolut remarcabile a operelor sale poetice, atribuite, cum se ştie, unei serii extinse de heteronimi, între care ce   ii Alberto Caeiro, Ricardo Reis şi Alvaro de Campos. Este vorba despre cea mai nouă apariţie din seria de autor editată la Humanitas: *Opera poetică. Antologie, traducere din portugheză, prefaţă, tabel cronologic şi note de Dinu Flămând.* În fapt, un op antologic cu totul elocvent pentru proiectul „heterologic" exemplar, care a marcat pentru totdeauna principiile po(i)eticii moderne. Cea mai importantă secţiune a cărţii constă de altfel într-un corpus de texte poetice emblematice, semnate fie de Fernando Pessoa însuşi, fie de heteronimii graţie cărora concepte precum *alteritatea, multiplicitatea* sau *pluralismul creator* au trebuit practic re-gândite. Ancadramentul acestei selecţii lirice reprezentative este asigurat de numeroase texte critice, scrisori sau eseuri prin care membrii spectacularei familii heteronimice se comentau unii pe alţii ori se raportau la universul în care „trăiau" şi îşi elaborau opera.

Pe lângă un fapt evident – cartea este, primordial, o invitaţie la (re)lectura operei poetice pessoane! – meritul ei esenţial este acela de a facilita în sfârşit cititorului român accesul documentar la ceea ce s-a putut considera, pe bună dreptate, cel mai spectaculos şi mai intrigant „caz" al poeziei mondiale. Ceea ce nu înseamnă că, la sfârşitul lecturii textelor şi a epitextelor concepute de Pessoa, acest cititor (obligatoriu sagace!) al antologiei nu se va întreba, precum Octavio Paz: „Angloman, miop, curtenitor, timid, învesmântat în culori sumbre, reticent şi familiar, cosmopolit predicând naţionalismul, investigator solemn al lucrurilor futile, umorist care nu surâde nicicând, dar ne îngheaţă

---

[*] Lecturer PhD, "Alexandru Ioan Cuza" University of Iaşi, iliemma@yahoo.com

161

sângele, inventatorul de alţi poeţi şi distrugătorul de sine însuşi, autor de paradoxuri clare ca apa limpede şi la fel ca ea de vertiginos, căci pentru el a simula înseamnă a se cunoaşte pe sine, misterios, dar fără să cultive misterul, misterios ca luna la amiază, fantomă taciturnă a sudului portughez, cine este Fernando Pessoa?"

Celălalt eveniment demn de marcat, în acelaşi context, este apariţia studiului *Fernando Pessoa, poetică şi autenticitate* (Editura Tracus Arte, Bucureşti, 2011), semnat de Rodica Ilie. Cartea universitarei din Braşov constituie o cercetare sobră, elegantă şi riguroasă, curajos revendicată de la teorii ale culturii (modelul semiotic oferit de Iuri Lotman este indicat drept una dintre surse), comparatismul specific istoriei ideilor (S. Fauchereau, Matei Călinescu, Al. Muşina) şi hermeneutica subiectului (E. Lourenço, Gianni Vatimo). Miza primei jumătăţi a volumului ne este relevată dintru început: analizarea rolului artistului modern în cultura europeană, pornind de la articolele şi scrierile eseistice ale lui *Fernando Pessoa*, „analistul şi vizionarul". Altfel spus, racordarea „legitimării plurale pessoane" la „spiritul sintezei europene", pentru o mai corectă înţelegere a fiecăruia dintre cele două concepte. Capitolele prin care se atinge această miză (*Fenomenul literar – indicator sociologic, Măşti ale discursului legitimator pessoan, Fernando Pessoa şi exaltarea utopismului portughez, O estetică pluralistă. Scrieri despre artă pessoane*) propun o dezbatere antrenantă, cu documentele pe masă, privitoare la o personalitate-simbol a spaţiului cultural portughez – polivalentul, spectacularul Supra-Camões! Dar şi la întregul context socio-istoric şi cultural care a făcut posibilă opţiunea tranşantă a celor mai semnificativi dintre poeţii moderni pentru alteritatea/ pluralitatea creatoare sau heteronimie.

A doua jumătate a studiului, respectiv capitolele *Poetica prezenţei – poetica „interpretului naturii", Poetica rescrierii – poezia lui Pessoa-Ricardo Reis*, *Poetica simulării – Pessoa-Bernardo Soares*, *Poetica autentificării măştii – poezia lui Alvaro de Campos,* constituie însă un demers hermeneutic ce are ca punct de plecare poetica şi poietica – se ştie, extrem de ofertantă nu doar propriu-zis exegetic, ci şi filosofic, psihologic, chiar psihiatric etc. – celor mai cunoscuţi heteronimi pessoani. Fără să se lase vreo secundă intimidată nici de dificultatea specifică subiectului şi ariei de investigare, nici de pauperitatea discursurilor critice despre opera scriitorului portughez, Rodica Ilie propune o lectură adâncită şi revelatoare a unor texte reprezentative semnate de Alberto Caeiro, Ricardo Reis, Bernardo Soares şi Alvaro de Campos. Ea ne atrage, pe bună dreptate, atenţia că „heteronimii pessoani nu reprezintă doar simple deghizări, ca la Constantin Kavafis, sau o

lume fictivă a măştilor, ca la Ezra Pound, ei devin nu doar pentru creatorul lor, dar şi pentru opinia publică a vremii în care s-au manifestat, personalităţi «reale», care-şi depăşesc limitele constructului fictiv prin forţa lor de manifestare în contextul literar portughez, autentificîndu-şi, fiecare în parte, existenţa proprie în special prin reacţiile lor în presă, chiar împotriva creatorului lor". Subtilitatea analitică, rigoarea demonstraţiei şi evitarea atentă a capcanelor în care, din păcate, practicanţii unui astfel de discurs cad adesea (accentele narcisiace sau efuziunile admirative excesive) sunt punctele forte ale acestei cărţi remarcabile. Căreia îi dorim, fireşte, nu numai cititori declaraţi *pessoani*…

O nouă carte despre „Junimea"

Doru Scărlătescu[*]

A New Book about "Junimea"

O temă ce părea definitiv abandonată de exegeţi, aceea a relaţiei scriitorilor noştri cu folclorul, revine, iată, în actualitate, o dată cu amplul studiu – la origine teză de doctorat, ceea ce explică arhitectura demersului analitic şi ţinuta lui stilistică specifică – al doamnei Adela Drăucean, *Clasicii junimişti şi folclorul*, apărut în 2011 la Editura Universităţii „Aurel Vlaicu" din Arad, unde domnia-sa funcţionează ca lector la Facultatea de Ştiinţe Umaniste şi Sociale. Volumul reprezintă corolarul firesc al unor preocupări mai vechi, constante, materializate în studii şi comunicări din spaţiul academic arădean: *Fantastic romantic şi rusticitate în basmele eminesciene*, *Sărbătorile religioase în lumea „Amintirilor" lui Ion Creangă*, *Consideraţii asupra semnificaţiei paremiei „femeia are o coastă de drac" din* **Povestea lui Stan Păţitul** *de Ion Creangă*, *„Crucişul lingvistic şi atitudinal" în opera de inspiraţie folclorică a lui I. L. Caragiale*, *Demonicul de factură populară în opera lui Ion Creangă şi a lui I. L. Caragiale*, *Rolul prevestitor şi moralizator al proverbelor din opera lui Ioan Slavici*…

Interesul societăţii ieşene pentru literatura şi, în genere, tradiţia populară românească, în pofida calificării membrilor ei, în toiul numeroaselor polemici din epocă, drept „cosmopoliţi", „antinaţionalişti", „antiromâni", nu mai trebuie, desigur, demonstrat. Tonul l-a dat de la bun început Titu Maiorescu, urmat îndeaproape într-aceasta de o întreagă „promoţie a ruralilor", convocată şi, adesea, cum observă Călinescu, stipendiată de „Junimea", ea determinând „o nouă stare de spirit" şi o „înrâurire covârşitoare" asupra întregii noastre literaturi. Între „numeroşii ţărani" promovaţi de aceasta se află, în primul rând, Creangă şi Slavici. Dar nici Eminescu, deşi născut în urbea botoşăneană, nu calcă tocmai a citadin. Şi, până la urmă, nici cel puţin prozatorul din „balcanicul" Caragiale. Cartea recentă a doamnei Adela Drăucean are ca obiectiv tocmai implicaţiile folclorice în creaţia acestor

[*] Prof. PhD, "Alexandru Ioan Cuza" University of Iaşi, doru.scarlatescu@yahoo.com

patru mari scriitori, cu ambiţia de a răspunde exhaustiv la nu puţinele întrebări ridicate de ele. Cele mai multe privesc depăşirea statutului de simplu admirator, cunoscător, culegător şi prelucrător de folclor. Iată-le enumerate chiar de autoare: „Care a fost importanţa cunoaşterii tezaurului popular de către aceşti scriitori? În ce măsură s-au inspirat din el? Cum sunt integrate şi modificate unele mituri specifice poporului român? Cum s-a păstrat originalitatea scriiturii cu toate inserţiile de formule populare, obiceiuri, tradiţii şi mentalităţi? Care sunt procedeele stilistice de factură populară şi cum se regăsesc ele în operele lui Eminescu, Creangă, Caragiale şi Slavici? În ce măsură şi când componenta populară devine un criteriu estetic de valorizare literară?”. În construirea unor răspunsuri convingătoare, autoarea apelează la ajutorul eminescologiei tradiţionale, asimilată şi valorificată decent, fără exagerare, dar şi la forţele proprii, printr-o perfectă cunoaştere a operelor scriitorilor amintiţi, în profunzimea şi articulaţiile lor intime, şi printr-o punere în valoare a capacităţilor sale reale de analiză şi interpretare. Nu lipsesc, se înţelege, trimiterile la folcloristică în general, la contextul romantic european, cu precădere german, şi la ambianţa specifică junimistă, cu masivele preocupări de teoretizare, colectare şi cercetare a folclorului românesc. În ceea ce priveşte miezul lucrării, reţinem capitolul dedicat „prezenţelor mitice” în opera marilor noştri clasici şi pe acela al abordării, din perspectivă comparativă, a formelor populare şi culte în creaţia aceloraşi scriitori, criteriul de prezentare a acestora fiind, mai ales din motive didactice, precizează autorea, acela al speciilor literare consacrate. Punctul de rezistenţă, aici, este secvenţa despre formele eposului popular, ale basmului în special, cu accentele cuvenite pe coloratura tipic romantică la Eminescu, umanizarea şi rusticizarea fantasticului la Creangă, „balcanizarea” lui la Caragiale, în fine, redimensionarea lui etică la Slavici. Am face aici observaţia că această componentă etică prea îngroşată în basmele prelucrate de şirian, în care personajele de rang mai modest ori mai înalt, împărătesc, colportează sfătos teze atât de dragi inimii sale, nu sunt, după părerea noastră, de natură să le sporească valoarea, dându-le dimpotrivă un aer de didacticism şi artificialitate. Mai degrabă, tentativa acestuia, remarcată şi de autoare, de a înzestra personajele din basm cu viaţă psihică, interioară, anunţând viitoarele nuvele şi romane, merită să fie luată în consideraţie. De asemenea, eforturile sale de valorificare a tezaurului paremiologic naţional. Aici componenta morală este desigur la ea acasă. Subcapitolul rezervat de autoare acestui tezaur, cu accent pe valorificarea lui particulară la fiecare scriitor junimist, mi se pare o reuşită. Bune pagini de analiză întâlnim şi în capitolul final al cărţii,

166

dedicat efectelor de natură stilistică în scrierile analizate, în urma contactului cu creaţia folclorică, cu evidenţierea, de asemenea, a diferenţei specifice: convertirea formelor populare în „podoabă stilistică" la Eminescu, „spectacol lingvistic" la Creangă, „cruciş lingvistic" (barbarism împrumutat de la Ioan Derşidan cu care nu mă pot deloc obişnui), „ethos" în expresie, la Slavici.

În întregul ei, cartea doamnei Adela Drăucean reprezintă o tentativă meritorie şi, desigur, temerară prin subiectul abordat. Un subiect în aparenţă arid şi, cum spuneam, inactual, oricum departe de interesul (şi interesele) omniprezenţilor şi omnipotenţilor noştri baroni literari, centrali ori locali. De aici lipsa culpabilă de receptivitate a presei de specialitate diriguite de ei. Singurul ecou, oarecum tangenţial, îl găsim doar peste ocean, la filologul scriitor şi publicist româno-american Cristian Petru Bălan, care, într-un eseu postat mai recent pe internet despre *Influenţa literaturii populare în viaţa şi opera lui Eminescu*, printre „cercetători mai tineri" interesaţi de problemă, alături de regăţencele Cornelia Viziteu, Miruna Lepuş, Lucia Cifor, o numără şi pe lectoriţa noastră din Transilvania. Este o împrejurare asupra căreia merită să medităm.