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STANCES OF FEMINITY IN CELLA SERGHI'S WORK

Lavinia-Magdalena BĂNICĂ*

Abstract: *Cella Serghi is a writer with a relatively small number of original works. What catches the reader's eye is the obstinate way in which the writer reassessed and revisited her works. The causes of such ongoing rewriting are related to both the ideological and biographical and aesthetic criteria. In a series of articles published between 1922 and 1933, E. Lovinescu discusses the concept of women's writing which is characterised by the following according to him: the presence of feelings, sensuality, feminine mystery, the contradictory nature of a woman's soul.*

Key words: *femininity; creative vocation; mystery*

“Generally speaking, literature is not the preserve of women, but of men. There are very few cases of such vocation in our literature that exceed the sentimental realm of relationships. It is usually but an intermezzo between two adventures, a force that is momentarily used for more essential interests.” (*Aqua forte*, E. Lovinescu, 1941)

This is a quote by Eugen Lovinescu expressing the male spirit's distrust of women's creative vocation. However, the critic expressed no discrimination against the writer's identity, rather an interest in a theory of femininity in literature and even in the identification of what we call women's writing today.

In a series of articles published between 1922 and 1933, subsequently published in *Critice 2*, on reviewing Hortensia Papadat-Bengescu's first works, E. Lovinescu discusses the concept of women's writing which is characterised by the following according to him: the presence of feelings, sensuality, feminine mystery, the contradictory nature of a woman's soul. The critic thus, not without hesitation, clarifies things for himself and others by trying to define the nature of the contradictory talent of female writers. He reproaches Hortensia Papadat-Bengescu her lack of epic sense. However, E. Lovinescu notes the subjective quality that turns her book into an Impressionist painting some pieces of which are prose poems rich in lyricism; others are the refined analyses of states of mind. The writer's direction is toward the psychological novel, where the woman's soul is represented through all the perversions and temptations of deep and troubled waters. In the same article, Lovinescu makes a prediction that the centuries to come will confirm, that women in the future will acquire the equality they longed for so long, but that they will, at the same time, lose that distinctive something that defines them, the poetry of their mystery:

We are heading towards utter feminism, and so, our descendants will live under complete equality. We inevitably bow to this. But there are the romantics who believe that only when women get all their rights, will they realise what they have lost, for their greatest treasure has been the very inequality and lack of rights, and they are to lose their only weapon, which is the greatness of their weakness. The moment everyone, without exception, chases the same goal at the cost of our sweat and blood, humanity will have lost part of the poetry of femininity, (...) by having mystery get detached from femininity.

Cella Serghi is a writer with a relatively small number of original works. What catches the reader's eye (whether professional or not) is the obstinate (or attentive, according to some) way in which the writer reassessed and revisited her works. The causes of such ongoing rewriting are related to both the ideological and biographical and

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aesthetic criteria. It is well known by now that the author had, throughout her life, shown a dynamic, almost maternal interest in the fate of her works, by desperately deeming that such works should become known to the public as values of Romanian literature. Unfortunately, in order to meet the requirements of literary politics, Cella Serghi chose to remain an active writer and thus not be one of the great writers of our literature, thus accepting to rephrase certain paragraphs, to build certain characters as great communist warriors by using important historic names from the distant past and replacing them with new role models in order to have her works published. This case of her bowing her head in acceptance of the communist directive remains a topic of interest in relation to Stalinist communism, as can be seen in Petrescu's Intervention in "The Morning Journal" of 14 November 1946, on the crisis of Romanian culture: A founder is not allowed to rely on his inspiration these days. He is bound to adopt only certain themes and approach them in a way which, should he feel discouraged by, would direct him to the journal of infamy. He is particularly invited to step into the crowd and take part in the later formulated issues and provide solutions to such issues. Such invitation is in itself dishonest considering that, in fact, an artist is not called to provide solutions, such being known beforehand and of political nature, while participation is restricted to some repetitive models. "We certainly live in the era of slogans."¹

What followed this period is well known and, according to Vladimir Tismăneanu, "The Party destroyed differences of opinion, within and outside its confines. Campaigns were led to remove objectivity and cosmopolitanism."² At the end of the communist era, literary history chose to clear Romanian literature of its stains by avoiding such names as Mihai Beniuc (perhaps the most representative one), Maria Banușor Dan Deșliu. Fear of being forgotten is what drives Cella Serghi to keep revisiting her works in order to avoid being ignored by the critics, which she claims to be aesthetically substantiated: "It was pure need. Because each time one of my books was published, I realized I could have done a better job. And so, I did a lot of rewriting"³. As for the "requirements" of ideological nature, the writer speaks of some conditions which could not have been avoided given her working style.

Marian Popa is one of those judging the writer for this ideologically conditioned rewriting, minimizing her destiny: "it is the well-known case of the writer spending their life rewriting two or three novels depending on political opportunities", while aesthetic inversion is caused by "the little freedom that new writing is given in official approval terms and by the need to look back to what she had published before, in 1950"⁴. To this claim, which is not entirely unfair (as the writer has a relatively small number of works, not enough of a criterion required to discredit an author), one might add the extraordinary ill-luck which Cella Serghi shares with the other young writers promoted by "Sburătorul" magazine of having the start of their flight interrupted by communism, which they tried to withstand as young literary artists during the years following the war and the

¹Nițescu, M., *Sub zodia proletcultismului. Dialectica puterii. Eseu politologic, o carte cu domiciliu forțat (1979–1995)*, Editura Humanitas, București, 1995, p. 38.

²Tismăneanu, Vladimir, *Reinventarea politicului, Europa Răsăriteană de la Stalin la Havel*, Polirom, Iași, 1997, p. 52.

³Serghi, Cella, *Interviuri. Cu douăsprezece scrisori inedite către Ilie Rad*, Editura Limes, Cluj-Napoca 2005, pp. 53-54.

⁴Popa, Marian, *Istoria literaturii române de azi pe mâine*, vol. I, 23 august 1944 – 22 decembrie 1989, Editura Semne, București, 2009, p. 248.

subsequently endless decades, albeit major works could have been written as a result of their concession during the communist era.

Less familiar to the critics or appreciated by the latter, “Fetele lui Barotă” (*Barotă’s Daughters*) novel’s original version was published at the end of the Obsessive decade (in 1958), inevitably bearing the ideological and stylistic influences of this dark period Romanian literature underwent. The 1974 release renamed “Iubiri paralele” (*Parallel Love Stories*), reflects a renewed narrative technique and more focus on Barotă’s progress is placed from the perspective of the omniscient narrator towards the writer’s story with narrator Victor. The latter tells the bourgeois story of his family and depicts its derisive aspects, ending by breaking up with his chosen one and shaping up his own destiny. “Fetele lui Barotă” (*Barotă’s Daughters*) is a classic novel that is very similar to other novels such as “Pânza de păianjen” (*The Spider Web*) and “Cad zidurile” (*The Walls Are Falling Down*); descriptive fragments reveal the writer’s intention to create an atmosphere that is characteristic of the bourgeois world undergoing extinction at the time. The pages filled with descriptions of Victor’s family’s past are numerous and extremely suggestive of the atmosphere of that time.

The first edition of the novel is commonly Balzacian, as the character portrays his lifestyle. Artemisa is the only authentic woman in her family, a relic worthy of old times which she does not regret, like she regrets nothing. She seems to have been included in the narrative not as a participant, but as a commentator, a true critic.

The novel “Iubiri paralele” (*Parallel Love Stories*) has a particular narrative technique, albeit not always aesthetically positive in effect. The novel’s prologue is a prolepsis meant to establish a link between the narrator and the narrative. The narrator – character Victor – confesses to the writer, friend and former secretary of Artemisa Mindru (the narrator’s aunt), about his experience in Bărăgan.

At the same time, the French writer’s reference, adopted as motto in the first issue of “Pânza de păianjen” (*The Spider’s Web*), reveals the writer’s desire to resume her artistic credence. Her intention is to turn a novel with a formerly downgraded, generic, latent plot amidst the bourgeois family into a cinematic novel based on a new social microstructure (the proletarian family that has a “clean” past and a bright future), and so she sacrifices nuanced inner monologues and very good background and portrayal descriptive excerpts.

Other dialogues are completely changed from one edition to the next. While in “Fetele lui Barotă” (*Barotă’s Daughters*) the narrator took into consideration albeit partially the linear narrative and developed an implied plot starting from the difference between the fallen bourgeoisie and the new social class represented by Barotă the worker, in “Iubiri paralele” (*Parallel Love Stories*) she focuses on the subversive relationship between the two sisters and on the two love stories: that of Horia and Geta on the one hand and that of Victor and Voica on the other.

Technical paragraphs are numerous in the novel’s first issue (where the difference from one generation to the other is noted through the heed paid to the talk about the polishing and sharpening of scalpels in the electrolytic bath). They are a tribute to socialist realism and are, therefore, removed from “Iubiri paralele” (*Parallel Love Stories*). There are also paragraphs that have been removed from “Iubiri paralele” (*Parallel Love Stories*), e.g., the conversation between Barotă and Maria, with an emphasis placed on feelings, on sensitive relationships and Victor’s progress as a character, which is the most valuable part of the novel.

The rewriting of the novels is a constant effort on the part of the writer, such effort underlain by both contextual (the totalitarian time) and aesthetic and biographical

reasons. The network of significances is built on and exceeds these reasons, and it is extremely rich when considered in psychiatric terms, which approach reveals the writer's personal myth and her imagination.

"Pânza de păianjen" (*The Spider Web*) was published in 1938, and was the author's debut novel and her best, with favourable reviews from Camil Petrescu, Pompiliu Constantinescu, Felix Aderca and others. The novel was reedited after 1944, with revisions and additions.

The novel was well received by the critics and by the common readers alike; it is an authentic and fresh depiction of a woman's fate based on the writer's own social data and psychology, as she herself admitted to: "I was not keen on being a writer. I only wanted to write one book that had just one life, my own... I wanted to live in the pages of this novel."

With "Pânza de păianjen" (*The Spider Web*), Cella Serghi established a model of women's writing in Romanian literature, centred on a female character. Subjective and narcissistic, Cella pleaded for the right of women to full happiness, thinking like a feminist militant: "Yes, I do believe in the specificity of women's literature."

The novel is suggestive of an X-ray of a woman's soul, with its mixture of intense and contradictory living, its charm and weaknesses included, marked by its immense power to overcome life's vicissitudes and disillusionments.

The theme is love, a spider web that ensnares character Diana Slavu from three perspectives: the teenager's perspective – the great love of her life, i.e., Petre Barbu, the marriage perspective - Michi and the carnal perspective embodied by Alex. This perpetual fretting of the heart is progressing with time in the background toing and froing in a hallucinatory swing: the nostalgic memory of sweet teenage experiences on the one hand and the remembrance of the war times which leaves a fierce mark on things on the other hand.

The novel acquires various valences, all circumscribed to the modernist current and the influences generated by Lovinescian aspirations. What stands out is the psychological characteristic of the method Cella Serghi employs to explore a teenager's nature and the progress of a woman to be's soul marked by remorse, by introspection on the part of Diana's character who is "caught up in the drama of material transformations" (E. Lovinescu). The urban landscape is rendered in a particular manner by the author, who is endowed with "the gift of thorough and accurate observation that is minutely noted, with a rare power to bring to life and render distinction to the smallest of details" (Mihail Sebastian). She places the charming stories in bohemian contexts (exhibitions, soirées, the seaside) in the interwar Bucharest life, where the plot is originally placed, to Mangalia and Balchik. The social fresco that the novel illustrates is marked by an introduction into the aspects of the aristocratic social life Diana is fascinated with, as well as the sweet and painful nostalgia underlying her telling of life undergoing continuous change, the difficulties generated by the modest socio-economic status which she wishes to overcome.

The novel is presented from a subjective perspective through the eyes of 22-year-old Ilina Dima who tells Diana Slavu's story, the girl everyone admires but behind whose smile a drama unfolds. "Pânza de păianjen" (*The Spider Web*) touches on the memoir genre through the use of a diary's narrative technique, which is the way in which Diana's story is told, relying on such narrative techniques as memorizing through introspection or self-analysis. It may be seen as the author's autobiography, as she herself lives in an era when women's unrest needed to become more tangible, and she includes pieces of her soul in the narrative.

The topic of the novel lies under the sign of the complex character that Diana Slavu is, a mixture of naiveté, femininity, intelligence, and spirit of adventure. She loves ardently but she gets caught in life's spider web. Always discontent and wanting to surpass the confines of mediocre life, she is a mixture of frivolousness and sensitivity. Albeit a playful beauty and a personable individual, Diana becomes captive in the hypocrisy of the game from the very beginning of the novel, when she hides her true socio-economic status from her classmates. The double life she lives gets more intricate as do the desires she creates for herself. The death by suicide of two friends, her unrequited love for painter Petre Barbu, her marriage to Michi and the exuberant experiences with Alex hold her captive in a love triangle that gives birth to remorse, as the spider web grows to ensnare her entirely. It culminates in her fleeing Romania.

"Pânza de păianjen" (*The Spider Web*) opens with a depiction of Ilinca Dima, the 22-year-old girl nervous as she is about to meet painter Petre Barbu at an exhibition, the mysterious man she knows about from her friend Diana Slavu, whose big enigmatic teenage love he used to be.

Events progress, the narrative expands as Diana's diaries come into play, Diana now out of the country. Her notebooks are intended for Ilinca, aiming at explaining her decisions, as well as Slave's a confession to the one person who has always been by her side. The diaries open with teenager Diana Slavu's story, whose childhood was sad, under the sign of frequently moving around, of the hard life she and her family were living. Her father, a harsh but particularly candid person, had difficulty finding a job, while arguments between her parents always happen when the little green-eyed girl is awake. Fighting for survival, the aftermath of war, and her sister's disease imprint on the girl's conscience a series of misunderstandings that will continue to chase her throughout her life. The promiscuous conditions in which she is forced to live, the need to always be one step ahead of her classmates in order to hide her living conditions from them turn Diana into a little girl unable to explain many situations to herself, a teenager confident in her strengths and her effect on people, who takes advantage of any smile to overcome and hide her social status.

Beautiful, merry, daring but not strident, particularly refined, with green eyes like the waves of the sea, Diana's smile would seduce anyone, from the Math teacher to her friend Ilinca Dima's reluctant parents. However, this behaviour relies also on a sheer disillusionment caused by her life at home, by the sacrifices her mother makes in order to keep her in school or her father's anger against the war nouveau riche. She would keep her true identity hidden from her peers or simply live a double life. However, destiny forces her to admit to where she actually lives to her friend Ilinca, whom she invites home one time.

Diana's diaries are the ingenuously and nostalgically depicted image of Mangalia, the girl's beloved town where she met her great love, painter Petre Barbu ("When I think about Petre Barbu I can hardly separate him from the rocky cliff of Mangalia. Ruddy like the cliff and seasoned by the sun and wind like the cliff alike. When I want to remember his voice, I find it almost entirely covered by the sound of waves.") An exotic beauty at only sixteen, teenager Diana meets the bohemian Petre Barbu through the friends with whom she used to spend her time. He becomes her passion. To him, she is only a whim. She would desperately look for him in the blue horizon of the sea waves, as the painter is also a professional swimmer; she creates illusions she doesn't even dare to bring to life. When the summer holiday is over, she returns to Bucharest and her encounters with Petre Barbu come to an end, but to her, he will remain her eternally unfulfilled love that will influence her choices later in life.

The return home and the beginning of a new school year mean the need to pay school fees, to buy books and clothing, which challenges her father but encourages her mother to do everything in her might to help the girl out. Her exotic seaside tan adds to the girl's refinement and elegance.

Diana's beauty would win anyone over, which causes many boys to court her. However, proof has been made that such beauty is not everything. When two of her friends, Puiu Daniel and Georges, who are in love with her, take their own lives, it leaves Diana's soul deeply scarred.

From the many guys who are sniffing Diana around, Tomi Ionescu (Michi) comes into play; a determined and practical man, he is the son of a renowned family, however, the opposite of Diana's bohemian ideals. He asks her to marry him. Determined to escape a life of need and shortcomings, she accepts. Marriage fails the girl's expectations by far. They are in constant need, while the illusion of a carefree life deepens the new couple's tensions. Although deemed a materialist by Ilinca, Diana had fallen in love with Michi for his friendship, his support and protection of her. However, Michi did not meet her expectations, as he was cheap and rude, would never apologise or say hello; in vain had he had the advantage of being brought up, cared for and educated by governesses and tutors.

During one vacation in Balchik, a fairy tale like place, when Michi is away on business, Diana meets Alex Dobrescu, an alter ego of Petre Barbu the painter. Won over by a passionate kiss one stormy night, Diana starts wondering whether or not she really loves her husband. Her encounters with Alex cast a spell over Diana, transport her to an idyllic and Oriental space, thus making her desire him arduously. In the meantime, drama makes its way into the girl's life: her father dies in the hospital, which leaves a deep shadow in her soul for, despite the shortcomings, the moving around and the fury, her father was proud of her, and she loved him for everything that he used to be.

Her encounters with Alex Dobrescu push Diana deeper into the spider web that her life has become. The perpetrated adultery moves her far from her ideals about her career, she becomes obsessed with a man's presence in her life, and she oscillates in an ongoing duality, leading a parallel life that her husband is not aware of. It is fate that makes Michi, her husband, cheat on her too. Furthermore, Alex is not who he had seemed to be either. Diana is entirely caught in a spider web woven by life. Her meeting with Ștefăniță, one of her teenage suitors, and with Geo, the philosopher who, according to her friends' stories, used to be in love with her, helps her give up her fondness of Alex and urges her to escape her unsatisfying and hard life. She thus decides to flee to Paris. Separated from Michi (whom she suggests that they do so), far from everything that was safe and familiar, Diana feels unable to further her journey. From Colonia, she sends Ilinca her diaries and a series of letters and continues to correspond with her even after returning to the country.

Although holding a Law degree, she is not attracted to the lawyer's profession and gets a job in an editorial office. The denouement finds Diana in the bright room she has always dreamed of, cured of the tormenting love stories her soul has always fought.

The novel is written in charming style, and the writer succeeds in illustrating, through the realistic pages of her novel, the silky thread of melancholy and humanity. The images depicting the locations are perfected by the refined manner of depicting the soul spirit: "Perhaps only music could through its high altitudes, or maybe just the rippling waves, flying among the stars, or getting close to the sun could express what I feel when I'm next to you...". (Cella Serghi, 1971, pp.248)

As Eugen Lovinescu himself stated:

it is the style itself that is as bright as the glistening gold of poetic images. "Pânza de păianjen" (*The Spider Web*) is a novel of particular mystery abounding in femininity and painful oscillations, whose lyrical quality objectively transposes the idyllic space of picturesque venues charged with light and cosmopolitan spirit, and under the sign of the drama the society experiencing political conflicts is undergoing. The subjective perspective underlines the emotional side of a complex life spent between the confines of the erotic... and the hypocrisy of the double game of a life lived in two planes – that of reality and that of appearances.

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ASPECTS OF INTERTEXTUALITY IN ZAHARIA STANCU'S POETRY IN THE VOLUME "SABIA TIMPULUI" (THE SWORD OF TIME)

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***Abstract:** Intertextuality in the works of Zaharia Stancu adds additional meanings, linking Romanian culture to the world heritage. Through semantic intertextuality, networks of meanings are created that call for dialogue with other works. The interpretation of these meanings depends on the linguistic and cultural contexts that determine their manifestation in the work and create cultural intertextuality.*

***Keywords:** cultural intertextuality; poetry; mythology*

1. Introduction

This paper proposes a content analysis of the poetry created by Zaharia Stancu, aiming to highlight phonetic, semantic, literary and cultural intertextuality.

Phonetic intertextuality refers to the specific way in which words and associations of sounds are constructed in the form of distinctive patterns, which constitute the author's unique style and connect Zaharia Stancu's writings with those sharing the same features in Romanian poetry.

Semantically, intertextuality is generated both by evoking real-life personalities and by creating hypothetical intertexts, through which the specific influences of other writers in Romanian literature are mixed. At the same time, cultural intertextuality is formed through allusions to myths and symbolic characters from the universal cultural heritage, but which are given a specific, local colouring through contextualisation.

The novelty of this work lies in the detailed analysis of the means by which various types of intertextuality are found and combined in Zaharia Stancu's poetry, in relation to the influences of other writers referred to in his writing style.

2. Intertextuality

2.1. Conceptual framework. Intertextuality is a concept that refers to the relationships between different texts, literary or cultural works. Intertextuality builds up a network of links including them, contributing to their deeper understanding and to the shaping of multiple and complex meanings.

The concept was formulated by Julia Kristeva, who perceives the text containing intertextuality as a text in a permanent process of being enriched by its connection with other earlier or later texts, but also with its social-historical context (cf. Kristeva J., 1982, pp 92 - 101) and developed by other philologists.

Intertextuality can emerge concretely, through its identification at the level of writing, or abstractly, through the manipulation of the semantics of the text.

Concrete intertextuality, occurring at the level of writing, is found in the form of the erudite quotation (neutral or polemical), the bibliographical indication (authentic or falsified), an exordium which offers, at the beginning of the text, a concentrated

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intertextual reading key, allusions, paraphrases and parodies. (cf. Hăulică, 1981, pp 60 - 63).

Abstract intertextuality, derived from inducing chains of ideas connecting several texts, takes the form of intertextuality gameplay, hypothetical intertext or metatext. The intertextuality game can be played by subtly undoing an initial caricature of a source text, leaving the boundaries between stages uncertain, by offering a completely false intertext within a real one to be deciphered in the act of reading, or by using a false quotation from real authors accompanied by rich bibliographical data.

Hypothetical intertext is achieved by placing fictional characters in a real context or real characters in a fictional context, thereby connecting the work with fictional texts or information.

Metatext is an interpretation of the text inserted within it by means of commentaries, by rewriting sequences that have been altered in the meantime or by an unfaithful translation with the aim of diverting the reader from the intended narrative thread in order to create confusion and leave the reader to decipher the text and its pitfalls through intertextual research.

Intertextuality offers depth and complexity, cultural and historical context, direct dialogue between the author and the reader who becomes co-author by decoding the narrative in a personal style and by making connections. Gerard Genette has significantly contributed to the understanding and analysis of the phenomenon of intertextuality. He distinguished between implicit and explicit intertextuality and introduced the notion of “transtextuality” (cf. Genette, 1982, pp 39 - 47) Genette stressed the importance of studying both the influences received by a text and the influences it will in turn exert on other literary works. G. Genette discusses intertextuality in literature and explores its dimensions, influences and importance in the study of literature. He develops the concepts of implicit and explicit intertextuality as well as the distinction between vertical and horizontal intertextuality. He argues that literary texts are connected by subtle or obvious links, and understanding these connections can bring a deeper understanding of the text under analysis. *Palimpsest: La Littérature au second degré* theorises the concept of intertextuality according to Gerard Genette’s perspective on literary studies.

2.2. Cultural intertextuality. Zaharia Stancu is known as one of the poets who use literary, mythological or historical references and allusions, as well as hypothetical intertextuality to connect his poetry to the sources of universal culture. Zaharia Stancu’s poems reflect aspects that transcend temporality and space, foregrounding existential dimensions that are common to all humanity.

Cultural intertextuality is manifested by reference to the linguistic context created by the author, which includes the entire reality surrounding a sign, a verbal act or a discourse.

The context can be divided into three types: idiomatic, verbal and extraverbal according to Eugen Coșeriu’s theory (cf. Coșeriu E., 2013, pp. 228-229).

The idiomatic context is constituted by the language itself and represents a background of speech, with meanings given by semantic oppositions and associations with other words and the speakers’ linguistic knowledge.

The verbal context represents speech itself, which can include what has been said before and what will be said in the same speech.

The extraverbal context includes the circumstances of the environment, including physical, empirical, natural, practical, historical and cultural context. Of these, it is the latter that accounts for cultural intertextuality as it creates connections with the

circumstances that encourage poetic imagination and shape the writer's world view. It comprises the following subdivisions:

The natural and empirical contexts are part of the extraverbal context and include objective things and states of affairs known to the speakers in a particular place and time.

The practical or casual context is the occasion of speech and may influence the semantic or stylistic functions of speech.

The historical context consists of historical circumstances known to speakers, including the history of a person, family, village or nation.

The cultural context includes the cultural tradition of a community and influences the meaning of words, such as topos in literature. "Literature makes greater or less use of certain limited frames, especially historical and cultural frames" (Coşeriu E., 2013, p. 231), and the work must largely contain its frames, so their interpretation depends on knowledge of contexts.

Zaharia Stancu shows an affinity for hypothetical intertextuality of cultural-historical inspiration. The writer chooses literary, historical or mythological characters, real or acknowledged in universal culture, around which he creates a fictional but plausible intertext, starting from the symbolism of the character, but adapting it to the local context.

The poetic text *A murit marele Pan (The great Pan has died)* written by Zaharia Stancu explores a concrete type of intertextuality, achieved by means of allusion, by which the writer refers to the chapter on the death of the god Pan by J. G. Frazer (cf. Frazer, 1980, pp. 6 - 7).

In an extraverbal context, the expression the great Pan links Zaharia Stancu's text to the mythological figure of the god Pan, who holds a central position in Greek mythology. Pan is recognised as a god of nature, forests and shepherds, and is often depicted with a half-man, half-goat body, horns and goat's feet. He is associated with the melodious sounds produced by panpipes, musical instruments made from reeds.

In a cultural context, Greek mythology assigns Pan's death to the decline of belief in the gods and the beginning of the Christian era. According to one legend, at the moment of Pan's death, voices were heard shouting "Pan is dead!", a moment interpreted as a sign of change in the beliefs and values of the ancient world. However, the allusion to Pan's death can also be interpreted as a metaphor by which the author suggests, through a re-semantization at the level of the verbal context, the transition from traditionalist to modernist poetry.

In the historical context, through the poem *A murit marele Pan (The great Pan has died)*, Zaharia Stancu highlights an event with momentous connotations, suggesting the profound transformation of a specific era or way of life. This form of concrete intertextuality, based on the reference to the name of the god Pan, is already recorded in the title *A murit marele Pan (The great Pan has died)*, which suggests a connection with the myths and symbols of antiquity.

The poetic text *Voi fura focul (I will steal the fire)* written by Zaharia Stancu represents a form of mythological-literary intertextuality, based on a metatext, which consists of a modified rewriting of a statement with reference to the myth of Prometheus, a remarkable mythological story from Greek mythology.

In Greek mythology, Prometheus was a daring titan who dared to steal fire from Mount Olympus, bringing it to humans to give them the power to improve their existence. This act of defiance of the gods had significant consequences, for although it brought about progress and knowledge to humanity, it incurred the wrath of the gods. The supreme god Zeus punished Prometheus by tying him to a pillar of rock, where an eagle ate his

liver every day and it regenerated overnight. Prometheus bore this punishment until he was freed by Heracles (Hercules).

With the title *Voi fura focul (I will steal the fire)*, Zaharia Stancu evokes an act of courage, boldness or heroism that can have both beneficial and costly consequences. Metaphorically, it can signify the pursuit of knowledge or progress, whatever the risks or difficulties involved, suggesting an aspiration towards enlightenment and truth, even if this means defying norms or confronting existing authorities and traditions.

The poetic text *Întâlniri cu Attila (Encounters with Attila)* by Zaharia Stancu presents a form of intertextuality of a concrete type through the evocation of Attila, in which the author refers to the well-known historical figure of the Hun king, Attila, underlining an intersection between present and past, between history and myth.

Attila was, indeed, a king of the Huns in the 5th century, considered one of the most fearsome military rulers of that period. He played an important role in the history of ancient Rome and in the decline of the Roman Empire. However, in addition to historical fact, Attila was also the subject of myth and legend, so he became known as the Whip of God and was associated with the image of a ruthless and conquering barbarian. (see <https://ro.wikipedia.org/wiki/Attila>)

Întâlniri cu Attila (Encounters with Attila) refers to a series of imagined encounters with this historical figure, either through time travel in the historical world or as a metaphor for dealing with one's own past or with significant events in human history. Through his poetry, Zaharia Stancu can foreground imaginary encounters with Attila or relevant historical events related to his personality. These metaphorical encounters may reflect a quest for knowledge, an introspection into the past or a reflection on the impact of history and culture on the present and the future.

By setting the poem in a historical and cultural context, it creates intertextual links with other texts such as William Saroyan's novel *Attila's Glaciers*, which tells the story of a character who travels back in time and meets Attila, bringing elements of fantasy and adventure to the fore. At the same time, Edward Gibbon's *History of the Decline and Fall of the Roman Empire* and Giuseppe Verdi's opera *Attila* can be cited as relevant literary and historical references to further explore the connections between Zaharia Stancu's text and cultural references about Attila's period and his influence on the history of Rome and the peoples of Central Europe.

In terms of the author's intentionality, intertextuality can be desired and cultivated intentionally by the writer as in the case of the texts presented above or it can arise from a thematic connection, being unintentionally cultivated but evident as can be seen in the following text. (cf. Hăulică C., 1981, pp 72 - 23) The poetic text *Cântec de toamnă (Autumn Song)* written by Zaharia Stancu highlights a form of intertextuality of a concrete type, allusion, exploited in the natural-empirical context, in which the title suggests connections with the autumn season, which can be perceived as a metaphor for the passage of time, wisdom and transformation.

2.3. Literary intertextuality. Intertextuality is a notable characteristic feature of any literary work, expressed through a complex manifestation that goes beyond the semantic sphere that is obvious at first reading, i.e. allusions or references to other literary or cultural references.

In this research, I will use the concept of *metabole* as theorized in the book entitled *General Rhetoric* (cf. Dubois J., Edeline F., 1974, pp 41-43, 58) in order to analyse stylistically each of the levels of Stancu's poetic text.

At the semantic level, intertextuality refers to the subtle and complex interconnections between different literary or cultural texts. Zaharia Stancu picks out the

obvious by naming famous historical or cultural personalities or symbols that carry within themselves a known anecdote and a meaning in nuce. In the poem *Întâlniri cu Attila* (*Encounters with Attila*), intertextuality is manifested through references and allusions to historical, literary and cultural figures and myths. The name 'Attila', the description of the tent woven with golden threads and the mention of Attila's famous horse, which fed on dew drops and gold, suggest a mythical and symbolic dimension, perhaps representing the power and dignity of this historical ruler.

In this text, a variety of vowels and consonants appear, providing a host of sounds and rhythms specific to the Romanian language. These phonetic elements can result in a pleasant musicality and strong expressiveness in the poem. Some examples of vowels in the text are: â- the central sound as it appears in words like "câmp, răscruci, mă, știu" ("field, crossroads, me, know"); î - the closed and narrow sound, found in words like "întâlnesc, întreb" ("meet, ask, me"); ,e - the open sound as it appears in words like "cort, crește, e-naltă" ("tent, grow, is tall"). Some examples of consonants in the text are: p - the plosive deaf sound in words like "plimb, poftescă, ploaia" ("walk, covet, rain"), r - the vibrant sound as it occurs in words like "răscruci, râde, râzând" ("crossroads, laugh, laughing"), m - the bilabial nasal sound in words like "mă, mi, umblu" ("(to)me, me, I walk"), t - the plosive deaf sound in words like "cât, răscruci, atunci" ("how much, crossroads, then").

However, Attila is not simply evoked, but becomes a real personality around whom a series of circumstances have been created through a hypothetical intertext that auto-humanize him. The encounter always takes place at night, at crossroads. The moon, the stars, the field seen at night create a seemingly romantic setting of an Eminescu-like quality. The haunting roaring laughter, the wind and the rain that seem to be elements of universal dissolution recall George Bacovia's *Sonnet*. The song in Latin recalls the principle of the Latinity of languages, which was used in all the writings promoted by the movement Școala Ardeleană. The motif of alienation refers to the alienation of the teacher caught in the game of love and death in Mircea Eliade's short story *La țigănci* (*The Gypsy Women*), and the dual symbol of love and death recalls the main philosophy of life of the characters in G.M. Zamfirescu's *Maidanul cu dragoste* (*The Greenfield Filled with Love*). The context in which the encounter with Attila takes place is, in fact, an intertextual labyrinth based on the different stages of the development of Romanian literature.

Zaharia Stancu's works include phoneticisms and metaplasms that create connections with all the products of Romanian popular culture. In the poem *Voi fura focul* (*I will steal the fire*), two important metasemes can be identified as metaphor and antithesis. With the word "fire", the author uses a metaphor to suggest a more abstract idea, possibly knowledge, creativity or power, that needs to be "stolen" in a figurative way. This metaphor emphasizes the protagonist's desire to seek knowledge and power, giving a deeper, symbolic meaning to the poem. At the same time, the antithesis presents an opposition between the "mîne" (i.e. me) and the "inima lui Prometeu" ("heart of Prometheus"), highlighting the difference between the poet's personal resources and those of a powerful mythological figure such as Prometheus. This antithesis underlines the poet's humility and modesty and suggests that knowledge and inspiration come from the mythological source rather than from himself.

In the text *Voi fura focul* (*I will steal the fire*) there is a specific form of intertextuality at the level of metatax, made evident by the use of a hyperbatic metatax in the line *De lumina căruia ochii mei* (*Of whose light my eyes*). Traditionally, the correct word order would have been *Ochii mei de lumina cărora* (*My eyes of whose light*). By using hyperbatic metatax, Zaharia Stancu emphasises the visual aspect of the poem and

expresses a depth of the character's feelings and emotions in the face of light. In Zaharia Stancu's poem *Voi fura focul (I will steal the fire)*, intertextuality is evident in the reference to the mythological personality of Prometheus. By using the antithesis *Nu din mine, / Ci din inima lui Prometeu, (Not from me, / But from the heart of Prometheus)*, the author creates an opposition between "me" (i.e. the poet himself) and "the heart of Prometheus" (a mythological figure). This antithesis evokes the myth of Prometheus, who stole the divine fire from the gods and offered it to mankind, representing the act of bringing knowledge and wisdom to humanity. In this intertextual perspective, the poet compares himself to an instrument through which the world acquires knowledge, like Prometheus, who brought divine fire to humanity. This connection with myth gives the text additional depth and meaning, expanding the meaning of the poem and creating a link between the mythological universe and the poet's wording.

Tonic stress, which falls on the last stressed vowel in most Romanian words, is evident in words like "răscruci", where the stress falls on the syllable "ru". This rhythmic and melodic harmony in poetry can give a sense of balance and completeness to the lines.

3. Conclusions

Intertextuality in Zaharia Stancu's works adds additional meanings and significance, connecting Romanian culture with the universal cultural heritage. Through references to myths, history and folklore, the author explores fundamental themes of humanity, bringing depth and complexity to his work. These cultural references transform Zaharia Stancu's works into true works of art, relevant in any cultural context. Intertextuality at the level of stylistic analysis of the poetic text plays an essential role in enriching and amplifying the meaning and depth of the literary work. This complex and subtle feature goes beyond the semantic sphere that is obvious at a first reading, providing allusions and references to other literary or cultural references, both phonetically and in terms of metable, prosody and semantics of the lines.

By using intertextuality at the semantic level, authors can create their works as networks of interwoven and interconnected meanings. These explicit or implied allusions to other literary or cultural works add additional layers of meaning and invite dialogue with other works or authors. An example of this is the poem *Encounters with Attila* by Zaharia Stancu, which may contain subtle references to other literary or historical texts, thus creating a dialogue with the historical figure of Attila and his associated myths. Intertextuality is a key element in understanding and appreciating the literary work in the cultural and historical context in which it was created.

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PLURAL VOICES AND INTERTEXTUALITY IN THE CONTEMPORARY CHILDREN'S LITERATURE

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Abstract: *It seems that the authors and the readers think that there are some changes needed in the children's literature, therefore the traditional scenarios and patterns are changing. However, the authors bear in mind the old children's literature works, with their heroes, their initiatory routes, with their villains coming from the fairy tale, their victims and the final salvation, that are all being questioned and even deconstructed. This is the case of Adina Popescu's two novels 'Istoria secretă a Țării Vampirilor. Cartea pricoliciului' and 'Istoria secretă a Țării Vampirilor. Cartea fetei - vampir'. In this author's old fairy tales and myths are surveyed and changed, therefore there are several voices that speak to the child: the voice of the fairy tales that remember the hero's former glory, the voice of the contemporary story that in a nostalgic manner remembers the old and tells a different story, the voice of contemporary media that infuses the book with present myths and stories. In this context, the reader's voice is a complex of beliefs, meanings and misunderstandings.*

Keywords: *children's literature; voices; intertextuality; deconstruction*

Although it has a controversial status, as some of the researchers refuse its recognition, and others approaching it from a pedagogical, psychological or anthropological perspective, the children's literature is a phenomenon that the cultural world is compelled to accept, because both the book market, the readers' appetite for childhood books, the parents' interest in children's texts have experienced an unprecedented evolution compared to previous centuries. In these circumstances the texts also changed their themes, substance and textual strategies, following complex and sometimes unpredictable paths, proposing dialogic, intertextual approaches, plural voices and complex narrative perspectives.

Structurally, the children's literature stays close to the fairy tale's pattern, emphasising the elements of the Bildungsroman, because the infantile age books are teaching about growing and evolution, either some of the texts use the mimetic model, or others the phantastic one.

Regardless of the suggested model, the literary features are the fundamental criteria that direct them. These traits, examined in the author-reader relationship, through the text intercession, in a cultural context susceptible to metamorphosis, differentiates the utilitarian writings (therapeutic or pedagogical) from the fictional works, in which emotions encourage the escape from the everyday life. The candour of the communication (Bodiștean, 2007: 20), which excludes the didactic tone, the antithetical pairs framing (good/bad, beautiful/ugly etc.), the event-based specificity, the suspense, the strong conflicts, the exceptional hero, as the main attributes of the literary text for children, provides the enjoyment of the text, its particular way of reception, the catharsis.

From the themes' point of view, the children's literature compiles not only the fairy tale as its fundamental structure, but also the folklore, the myths and legends, the archetypal structures of primitive thought, or the superstitions, as Peter Hunt observes (Hunt, 2005:8). They constitute the background of the events in the children's books, capturing, in a condensed and simplified form, the immense human axiological and epistemological

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richness. In this framework, the victory of good in the conflict with evil, which animates almost all productions intended for children, shapes a secure and slightly sweetened world, an alternative to the imperfect world outside of the literary text. Much emphasis was placed on the resources of the empirical reader, whose comprehension skills are reduced. In this regard, although different in relation to the adult, the access to the depth structures of the reader-child ensures the viability of this genre in which the layered reading allows diverse interpretations, in connection with the reader's age.

From the study perspective, the historical-literary approaches are the least significant, although the needs of the school and the book market would require a more thorough and applied approach. There are scattered debates, weak welcome criticism, often unspecialized, without enough echo in the multitude of titles appearing in the context of the redefinition of the child in the society. Authors as Adina Popescu, Adina Rosetti, Florin Bican, Alex Moldovan, Cosmin Perța, Petre Crăciun, Veronica Niculescu etc., have not been sufficiently explored in the dimension of the children's literature, although thematically they announce new trends, and, in terms of discursive strategies, the metamorphoses aim not only at the change of the cultural code, but also at the reception habitudes of a reader that is different from that of past centuries (Crînganu, 2022: 21-27). A simple review of some texts is enough to illustrate the thematic and discursive diversity: Veronica Niculescu - "A summer with Isidor" („O vară cu Isidor”), "A winter with Isidor" („O iarnă cu Isidor”), the theme of inclusion, the one of the animal and animalism in a posthumanist manner, which remind of Cezar Petrescu's "Fram, the polar bear" („Fram, ursul polar”), but apart from this one, Veronica Niculescu's word uses the narrative voice is of the child who saves the condor; Cosmin Perța - "Anisia and enchanted tools" (Anisia și uneltele fermecate”), the children who save the planet; Horia Corcheș, "Răzvan's History", the didactic rethinking of history, and the examples can continue. The overwhelming abundance of Romanian children's books is not only happening here, but is an international phenomenon, which requires the rethinking of exegesis in the field, because contemporary texts creatively amalgamate previous productions, adapting their discursive strategies to the new audience.

It is well known that the Romanian children's literature is quite poor in relation to the number of texts, regardless of whether we are talking about books written strictly for children or which can be read by innocent readers. One can remember Cezar Petrescu's "Fram, the polar bear" („Fram, ursul polar”), Gellu Naum's "Apolodor's Books" („Cărțile cu Apolodor”), Tudor Arghezi's, Ana Blandiana's, or Nina Casian's poems. Although they remain reference books for the childhood universe, neither Ion Creangă's works (fairy tales, stories of "Memories of Childhood"- "Amintiri din copilărie”), nor Mihail Sadoveanu's (The "Wonderful Grove"- "Dumbrava minunată”) are no longer read by the children today, as the language obstruction is almost insurmountable for the uninitiated. On the other hand, the school textbooks preserve, in the sphere of children's literature, texts that were not intended for them, such as Vasile Alecsandri's poems, some short prose writings by Ion Luca Caragiale, some of Mihai Eminescu's works as well as some belonging to non-canonical authors. The contemporary children's literature comes to fill this feebleness, in the context of rethinking the child's role in the community (Crînganu). Thus, Veronica Niculescu rewrites the path to freedom of the captive animal, in the same key that Cezar Petrescu used: where Fram was a circus animal, the condor is sequestered in a zoo. The authorial voice following Fram's adventure in the land of polar ice is replaced by a reported authorial voice, as the events of "A Summer with Isidor”, for example, are told from the perspective of the little girl who saves it. In both situations, however, the central theme is freedom and the search for

it. In the case of Florin Bican, the intertextual dialogue appears even from the titles of the books with Apollodorus (for example, "The White Book with Apollodorus or the Apollododecameron"- „Cartea albă cu Apolodor sau Apolododecameronul”) with the explicit intention of recovering a previous text and rethinking its meanings, the case not being singular, because the author assumes the popular culture ("And I told you the story like this"), or other famous texts ("Recyclopedia of rhyming and without meaning stories" („Reciclopedia de povești cu rimă și fără tâlc”). Explicitly intertextual are also some of Petre Crăciun's books, whose fairy tales are carefully kept in the neighborhood of the popular literature.

Adina Popescu's books belong to the same trend of reconsideration, rethinking, deconstruction of assumed culture, whether it is popular culture or school literature. The two volumes of the projected trilogy "A Secret History of the Land of Vampires" - „O istorie secretă a Țării Vampirilor”, "The Book of Werewolf" - „Cartea pricoliciului” and "The Book of the Vampire - Girl" - „Cartea fetei – vampir” recover popular beliefs and superstitions, together with Romanian or international folklore elements, read literature, all of them being integrated into a diffuse fabric in which the myth is deconstructed, questioned, to validate its qualities while being read by a skeptic generation.

In the first book, "The Book of Werewolf" - „Cartea pricoliciului” the main character, the werewolf is searching for his own identity. He doesn't know, at first, what he is or who he is, he only knows who he has to be afraid of, the Ghost from the Swamp, who tries to lure him, but, driven out of his own lair, he goes out into the world, meeting Mr. Ar (Archibald), a Traveller, with whom he writes the pages of the Book which the President fails to decipher. In his initiatory journey, the Werewolf becomes a keyring at the keys of the dragon called Tase, then at the Red Emperor, in the Citadel of Chairs, at Greuceanu's home, at Sângerie and, finally, at the hospital where Greuceanu seems to live his last minutes, injured in the fight with Pipăruș -Petru. The werewolf saves Greuceanu by giving him living water, he also saves the fairy tale by saving the hero and discovers his own identity, through several moments of anamnesis that take place during the journey. However, the world he goes through has no longer the same meanings it has in the Ancient Fairy Tale, because the heroes become anti-heroes, such as Greuceanu, Prince Charming, the emperors are deprived from their greatness, as the Red Emperor is involved in living water smuggling, and the Green Emperor leads a ridiculous opposition against the President. The dragons are not scary either, the vampires are sick, the saints make pacts with them, saving them from the persecution of the Correctors, Saint Friday sells the White Holms, leaving the Good-Natured people without homes and gardens and so on.

One might say that the world of the Trade Fairy Tale (Basm Comercial), where the President struggles to read a book with blank pages, but a book that has favorable press coverage, is an upside-down world. That would happen if the folk values and meanings were truly reversed. They are not. They are rather altered, diffused, and the world of the Commercial Fairy Tale, a world of generalized confusion, in which the Werewolf, an evil entity that takes the richness of the cows and affects the harvest, receives the attributes of a savior hero, because he is the one who saves Greuceanu, with the help of living water, thus saving the world of the fairy tale. Although he is powerless at times, fearful, almost invisible, ugly, thus not fitting his status as a hero, the Werewolf is generous and kind-hearted, ready and able to sacrifice.

The second book, "The Book of the Vampire - Girl" - „Cartea fetei – vampir” centers on Todossia, the daughter of a fairy, Ana Bugiana, the author of the Book with white pages, whose initiatory route starts from a haunted house, at the moment when the

building closes completely. The girl wants to attend the courses of a fairy school at the Calu Gastru monastery, but when her mother disappears, she goes in search for her along with the Werewolf, reaching the monastery, but the place is not what it seems. Following the two travellers, the girl and the werewolf, Dioptrie and Cataractă also arrive at Calu Gastru, in search of Werewolf, which hastens Todosia and Werewolf's departure. However, from Inia Dinia, Todosia learns how to get to the Other Realm, where her mother is supposed to be imprisoned, in the Prison of Muteness: through the Valley of Weeping, a dangerous route, or by traveling on the Faeries' Log (Bușteanu Ielelor). Helped by Werewolf and by Lia, a poor girl brought by the fairies from the village, Todosia manages to escape from the monastery and from the pursuers Dioptrie and Cataractă, but in order to find her mother Todosia must go to the other realm, a space the girl dreamed for a long time. When they leave the monastery, they are caught by a flood, being saved by Saint Friday, who keeps Todosia as a maid, and takes the Werewolf to the animal stable, the two of them being saved, in the end, by Saint Wednesday. Escaping from Saint Friday, Todosia continues her trip to the Other Realm. Along with the Werewolf she has also to pass through the swirling Saturday Water, where the travellers find Ar, Prince Charming and his miraculous horse, also on their way to the Other Realm, but there Todosia loses the Werewolf. She reaches the Forest Mother, who seizes her as well, but Todosia tricks her and manages to escape, taking with her Blueblood, a vampire, an old friend of her mother's. The two of them also meet the Werewolf and all of three look for the fairies dance, hoping to use the log, but they fail. Todosia still finds out news, the fact that her mother, Ana Bugiana, is not usual fairy, but one that dances in the nights, steeling the young men's minds. While travelling together, Todosia observes that Blueblood feels worse and worse and decides to feed him with her blood. Along with Todosia, Werewolf and Blueblood, Ar and Prince Charming also attend the fairies' dance. The fairies mute Prince Charming, trying to harm him, because he saw them. Therefore, the only way to the Other Realm remains the route through the Valley of Weeping. They start the journey and reach The House of Longing, belonging to a much older than the fairy tale character. Prince Charming enters the house and is not able come out anymore and the miraculous horse is forced to take him out. When he does it, the house converts into dust. While being in the Valley, Inia Dinia shows Todosia a mirror, and as the girl looks into it she discovers herself as being a vampire. Walking further Todosia deviates from the official path and reaches the Mill of Time, followed closely by Blueblood, who searches for her and by Ar, who tries to understand the stories. Before arriving in the Other Realm, the travellers meet the Good Natured people who were drowning willingly because of Saint Friday who sold their White Holms to the Red Emperor. Close to the Mill of Time they can see the Other Realm.

The narratives suggest several levels of reading, corresponding to several perspectives of interpretation: the story of the President, who begins to decipher the book with blank pages, discovering old fairy tales, myths and legends. Functioning as a framework for the mythical characters' stories, the reading of the book restores forgotten truths, acting as a trigger of collective memory, in a time of forgetting. As a metaphor for the communist and post-communist regime, the President's story stands under the sign of a diffuse intertextuality, in which myths and legends, obsessions and stories, rumors and advertisements are hidden, such as "Choose the sheep", a program about which the miraculous sheep talks, in the barn, "in a clean language and above all correct from a grammatical point of view" (Popescu, 240). The next level of reading proposes the investigation of beliefs, fairy tales, school texts, which the text questions in a postmodern manner, deconstructing them. The uninhibited dialogue projected by Adina Popescu's

texts, the two central characters - Werewolf and Todosia, the vampire girl - modifies the substance of the stories, the hierarchy of the heroes, placing marginal characters, such as the two protagonists, in a central position, pushing the central fairy tale and legend characters into obscure areas. For example, the Green Emperor and the Red Emperor are nothing but episodic characters, obsessive, mingling myths of the modern society: the Green Emperor, obsessed by the vogue of healthy life lives into a uninterrupted fasting; the practical Red Emperor smuggles the living water, Saint Friday, selfish and unpredictable, looks more like a maleficent character than the kind and gentle saint from fairy tales, Prince Charming, superficial and not very young, he rides a whiny horse, which nevertheless rescues the hero from danger. The third level of reading, the character's adventure in their journey to the Other Realm, implying suspenseful events narrated passionately and hilarious targets the child reader, in a cynical reading convention, significant for the contemporary child whose diffuse perception of reality is also affirmed by Arthe Traveller: "This reality you speak of exists only in recollections" (Popescu, 231). However, the memory agglutinates in the reality of the text altered fragments of fairy tales, personal memories, such as those of the Traveller, myths and legends in an elastic and diffuse fabric like the cloth walls of the fairy monastery from Calu Gastru. This perspective assumes the reading of the events as an adventure of Werewolf and Todosia, of Archibald (Ar) and Prince Charming, as an independent story, in which the fairy tale remains the main frame, Werewolf 's journey, in the first book, respectively the one of Todosia, in the second, building itself as initiatory and identity narrative. This perspective assumes the reading of the events as an adventure of Werewolf and Todosia, of Archibald (Ar) and Prince Charming, as an independent story, in which the fairy tale remains the main frame, Werewolf 's journey, in the first book, respectively the one of Todosia, in the second, building itself as initiatory and identity narrative. Both paths of the characters start from a lack: of their own identity, in the case of Werewolf, of the paternal figure, in the case of Todosia. At this reading level, the use of basic narrative strategies ties in the joy of reading books, aesthetic pleasure, escape from the everyday pressures, with the development of reading competence and the integration of society values. The reading would therefore be shaped either as a reading in step with the text, the adventure of the heroes, as well as a reading against the text, demystifying and curious, in which beyond the adventure a heterogeneous, even chaotic reality is discovered whose meaning can be established only by the reader.

In the context of the intertextual dialogue, the author introduces three characters with the role of witnessing the metamorphoses of the stories: the agents Dioptrie and Cataractă, whose role of cancelling the ancient stories and beliefs, as Werewolf observes, places them in an antagonistic position in relation to Ar, the story engineer, whose mission is to keep the fairy tales intact, but who abdicates his role by riding, along with Prince Charming, on the miraculous horse. His space journey, from one realm to another, is nevertheless equivalent to a spiritual journey, to find and preserve memory, to recover the past, to resist the annihilation of the old world. He is even asked by Prince Charming, whose story the traveler Ar is destined to take further, "to never end". Even the allusions to the mission of the saints suggest the preservation of memory: "the saints were just travellers in the beginning", the text insists (Popescu, 230). As a consequence, the intertextual intention is obvious: "The story is not limited to the Book, to its pages. Sometimes it can be suspended above the Book, like a vapor that you inhale without seeing it, sometimes it can sink into the depths, into the depths of the Book, and then you must go deeper into it, wander through its labyrinths of the cave and dig boldly to find it" („Povestea nu se limitează doar la Carte, la paginile ei. Uneori, ea poate fi suspendată

deasupra Cărții, ca un abur pe care îl inspiri fără să îl vezi, alteori se poate cufunda în adâncuri, în profunzimea Cărții, și atunci trebuie să te afunzi cât mai adânc în ea, să te rătăcești prin labirinturile ei de peșteră și să sapi cu îndrăzneală ca s-o găsești”, Popescu, *op.cit.* 288).

The question the lecturer asks facing this complex, layered and demystifying text is to what extent "A Secret History of Vampire Country" meets the criteria of literariness. In this regard, the plurality of the voices assumed by the empirical author disguises truths and values surpassing the fiction, offering the empirical reader "other types of experience than those of practical life" (Crăciun, 2008: 20.), as an effect of the read text, in the context of a complex relationship with an author whose message targets both the child and the adult recipient, in Umberto Eco's terms (Eco, 1997: 24), inducing them intense aesthetic reactions. The textual ambiguities, theorized by William Eson (Eson, 1981), are found not only at the level of language, but of the entire speech, the lecturer shaping a textual reality, associated with the reading competence, the lecture context, the education and temperamental structure of the reader. The lexical polysemanticism, associated with the alternative and simultaneous meanings of the story in which the President tries to decipher an unwritten book, correlated with the heterogeneity of the referent, which mixes fairy tales, with myths, legends with school literature, the layout in a new story, generating strong and complex experiences are just some of the criteria unanimously accepted as representing the specifics of literacy and literary communication.

In Florica Bodiștean's terms, the antithetical pairs organization (good/bad, beautiful/ugly, etc.) is done on different levels of reading: the bad and the ugly, represented by those who want to cancel the story, such as Dioptrie și Cataractă, oppose to the good and the beautiful represented by Archibald, the traveler who watches over the perpetuation of stories; the eventful nature, represented by the adventures of the heroes, who oscillate between death and rescue, captivity and freedom, such as the story of Werewolf, transformed into a key bring by the Tase dragon, or the one of the vampire girl, servant of Holy Friday, the story of Ar, caught by the Green Emperor's men provides the necessary suspense to follow the events in an enthusiastic and emotional reading; the strength of the conflicts, which lies in the battle for the identity discovery (Werewolf), of paternity finding (Todosia), for the preservation of stories over their annihilation (Călătorul Ar) suggests the conflict between old and new, between preserving or abandoning some values for which the ideal or empirical adult author is responsible. The exceptional hero, an echo of the protagonist of the fairy tales, is no longer Greuceanu or Prince Charming, central heroes in the stories that the Traveler tries to recover or at least to preserve. The exceptional heroes of Adina Popescu's texts are a werewolf and a girl.

Their adventures do not target, as in fairy tales, restoring the order of the world, in a context in which it was altered, to receive, as a reward, a half of kingdom. The journeys that the two characters make involve the theme of quest, the finding of some ontogenetic truths without which the meaning of their existence remains cryptic. In their path to the revelation of the deep layer of their being, Werewolf and Todosia reveal exceptional traits, such as of mythical heroes, from strength to kindness, from cleverness to tenacity, all of which are under the sign of initial images that they contradict throughout the text. Thus, Werewolf, who seems to be fearful and weak, lacking horizons, turns out to be, on the contrary, clever and altruistic, when he makes all possible efforts to save Greuceanu, bringing him living water. Todosia, a little girl who misses her mother, embarks on an adventure that pushes her limits, reaching the Valley of Weeping, the Mill of Longing, to cross the Other Realm. Compared to the place they are supposed to have

in fairy tales, the heroes come from margin to center, suggesting the changing fictional world and literary taste.

Literary writing certainly, addressed to children through the adventure of proven exceptional heroes, Adina Popescu's text (whose continuity is evident, despite the two books in which it is organized) still transgresses the limits of a heroic adventure, through the implicit narrative voices, the "random" intertextuality which "depends on the lecturer and his culture" (Gignoux, 2006), aiming at a modern reader, who examines the fairy tale, the story, the myth, the beliefs and superstitions and even the reality, building and reconstructing the world and the story.

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THE POSSIBLE WORLDS AS INTER-CONNECTIONS BETWEEN TEXT AND MUSIC

Carmen DOMINTE*

Abstract: *Adapted for literary analysis, the theory of possible worlds is applicable both to the relation of a textual system of reality and to the internal description of the semiotic universe projected by a narrative text. The access to a textual semiotics and, more particularly, to a narrative semantics could be provided by the concepts of modal logic. Thinking in terms of narrative plans, moves, symbols and motives, there could be established a certain structure of a narrative universe based on various layers of possible worlds belonging to a narrative system. The present study intends to identify the connections between a textual system and a musical system having a core element: the fictional world. Having different tools and manners of artistic expressions, the narrative universe of Mircea Eliade's "La țigănci" and the musical universe of Nicolae Brâncuș's "Arșița" may also inter-connect on the realm of the possible worlds, each offering its unique "voice".*

Keywords: *possible worlds; inter-connection; narrative; music.*

The Semantics of Fictional Worlds

In the thinking of literary theorists, most of the narratives belonging to literature may represent possible worlds, or better said possible fictional worlds. Since the distinction between the two concepts – narrative and fictional – is not clearly elucidated, the analysis provided by this study is from a larger perspective: the semiotic one. At the same time, such a perspective may prove to be useful for the interdisciplinary analysis: literature and music.

The possible worlds theory is taken into consideration mainly when referring to modal logic, necessity and possibility. Extending its influences towards various fields from philosophy to metaphysics and fiction, the theory of possible worlds represents a formal model aiming to define the semantics of modal operators.¹ Based on two major concepts², this theory focuses on the interest in the problem of truth in fiction and in the relations between semantic domains and reality. (Ryan, 1991: 3) Identified as a core element of the two fields, literature and music, the theory of the possible worlds, either of sounds and music or texts and literature, finds its basis on modal logic which becomes the conceptual framework functioning as a system when applied not only on textual semiotics but also on the musical semiotics.

Considered, in the first instance, a complete state of affairs as well as a course of events built on a succession of complete states, the possible worlds are made of several possible subworlds generated by the mental activity of the narrator and characters which makes the semantic domain of the text a collection of embedded possible worlds. (Vaina,

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¹ The modal operators are primarily those of necessity and possibility.

² The metaphor of the "world" is meant to describe the semantic domain projected by the text and the concept of modality used to describe and classify the various ways of existing of the objects, states and events that make up the semantic domain. (Ryan, 1991: 4)

1977: 4-5).¹ Further on, Umberto Eco referred to the possible worlds as opposed to the real world within the plot² of a narrative text. This opposition makes possible the connection among the narrative facts as well as the characters' representations of these facts along with their beliefs about the other characters' beliefs. Moreover, the concepts of modal logic proved to be useful when applied to the dynamics of the reading and understanding a narrative text. In this way, the possible worlds are to be assimilated by the inferences and projections created by the reader during the process of reading. Besides Eco's and Vaina's contributions to the approach of the possible worlds theory within the literary analysis of a narrative text, there were also the landmarks that include David Lewis's concept of truth conditions for fictional discourse, Lubomir Doležel's modal operators that include not only possibility and necessity but also categories more directly relevant to narrative semantics, Doreen Maître's dynamics established within the relations between textual worlds and reality and Thomas Pavel's discovery of individuals' migration from one possible world to another possible world based on Kripke's concept of names defined by the conditions of trans-world identity. Each perspective shows that the concepts of modal logic facilitate an access to the textual semantics and, further, to a narrative semantics.

Generally speaking, the possible worlds theory may be applicable to the semantic universe generated by the narrative text. It is commonly known that a narrative text is the representation of a number of events in a time sequence. In its turn, an event represents something that happens to an existent character or object and is meant to lead to particular changes in the entire state of a world. (Ryan, 1991: 110) In a closer look, things get more complicated since there are certain events which have not yet happened or may never happen at all, although they are integral parts of the narrative text. That is why it becomes necessary to distinguish between the narrative importance of the factual events and that of the nonfactual events. Within a narrative text, there are narrative statements, some descriptive, which recall actual events, and there are also modalized statements which, according to Bremond, anticipate the hypothesis of a future event of a virtual action. (Bremond, 1973: 86) In both cases, these statements are constructs of the characters' minds, which, in most situations, are similar to the human mind.³ Thus, it is entitled to mention that narrative semantics finds its basics in the "world-making-activity through which we interact with" and further on, we try to shape the world we regard as actual. (Ryan, 1991: 111) From the reader's perspective, a narrative semantics functions as a description of the cognitive categories that contain the information provided by the text and inserted there by the reader in his or her attempt to make sense of the represented events. In other words, possible worlds are, in fact, constructs made of various materials collected by the mind. Within a fictional universe, possible worlds belong to the characters' domain based on propositions that focus mainly on truth and its function in

¹ The apparatus of modal logic was first applied to the theory of fiction by Aristotle in his *Poetics*, where he states that it is not the poet's business to tell what happened – what is possible according to possibility and necessity. (Aristotle 9, 2)

² In Umberto Eco's terminology, the term *fabula* stands for the narrative plot.

³ Needless to say, that, in general, narrative deals mainly with human or, at least, human-like actions and actions are determined by the mind's involvement with the external reality.

any narrative context. In fact, these possible worlds contain facts that are easily compared to the facts of the actual world, either emotional, judgemental or realistic.

As mentioned before, all the possible worlds consist of facts that build up a whole narrative universe which functions as a system. Such a narrative system is very specific, it does not accept all kind of meanings except the main one as opposed to the semantic domain which could be regarded as a sum of the meanings and interpretations generated by the text¹. It is the very text that is able to outline a whole system of reality made of an actual world surrounded by actual possible worlds. This fact allows the semantic dimension to become part of the narrative text. From this point of view, the narrativity of a text could be given by the ability of a text to bring a world to life or, put in other words, to populate a world with individuals through singular existential statements and, even more, to place such a world in history through statements of events affecting its members and also to convey the impression of its actuality which creates the opposition between it and a set of possible worlds, either implicitly or explicitly.

Narrative Plans: From Text to Music

Generally speaking, the nature of narrative is supported by the fact that it stands for a chronologically ordered sequence of events and states which incapsulates a specific segment of history within a textual universe. The evolution of the narrative states can depend on the narrative significantly changes performed within the narrative universe as well as on the nature of the events and the manner of inter-connecting the various lines of the plot, from instantaneous and deterministic events, that lead to completion, to time-consuming events that would need time during the process of their completion and thus developing different states in the history of the narrative universe they belong to. On the other hand, the event that need temporal extension generates a dynamic aspect within the representation of states.

In a narrative text, the planning of an action belongs to the individual, in this case, the character and it involves two narrative constructs. According to Ryan, these constructs are: the sequence of events leading from S1 to S2 and the sequence of events leading from S1 to the goal state S4. At the same time, there is to be taken into account the states to be avoided during the process. Although both sequences represent a progression of the narrative action and are based on narrative events, they differ in their substance. While the *passive projection* – the sequence of events leading from S1 to S2 – aims to a probable development that, in the end, finds its solution, the *alternative projection* – the sequence of events leading from S1 to S4² – represents the plan that deals with the nature of the actions.

¹ Among these kinds of meanings, there are statements of facts, generalizations, symbolic interpretations, subjective judgements provided by the narrator or by the reader.

² This projection is constructed backwards as opposed to the passive projection. The process of planning starts from the goal state, measures its difference from the current state and then determines the events through which this difference could be negated and, in the end, analyses the prerequisites of the events. In the case they are not fulfilled, these events will be considered as subgoals and the operation will be repeated till they are satisfied.

In Mircea Eliade's story, the plans within the narrative universe are sustained not only by meaning as noticed by Matei Călinescu¹, but also by the impossibility to recognize the sacred, according to Virgil Ierunca². Combining both perspectives of analysis, the narrative plans are reported to events and states that belong, at the same time, to space and to time. The characters initiate plans that contains events and states leading to a centre but the process of evolution coincides with a continuous initiation. That is why the model of narrative progression is represented by a labyrinth. As a symbol, the labyrinth contains the idea of a pre-existent orientation, of a pre-established meaning, of a progression that may lead to various paths but the true understanding of the proceeding finds a single end. Eliade's short story introduces a temporal labyrinth that captures the main character, Gavrilesco, and makes him wander through the uncertain paths facing a permanent indecision. The whole space is made of puzzle pieces. While the hero tries continuously to re-arrange these pieces in order to find the path through the labyrinth, the reader in his turn is placed in the same position, trying to find a meaning or an explanation to the main character's actions. In both cases, some puzzle pieces are missing and both, the hero and the reader, need to use their imagination and creativity so they could reconstruct the way through the labyrinth. The textual obscurity generates the mystery of the labyrinth which in an allegorical perspective could be regarded as a symbol of death as well as of life. Although the hero intends to solve the puzzle, to find the right way within the labyrinth, it turns to be impossible since, in this case, the hero's attempt is destined to create a puzzle and not to solve one. As noticed in the text, the story begins with a description of a daily routine and ends with mythical intuition of a reality of a mysterious space. (Călinescu, 2002: 136)

Eliade's text, *La țigănci*, is both a space and a time. The hero enters a particular space which is able to transcend time for revealing the sacre. The connection between reality and a profound sacre space is given by the labyrinthic path, symbolizing the labyrinthic path of initiation, of life itself. The main character comes into a space where time does not exist, where it becomes possible to enter the other side, the side of death and spiritual accomplishment, where the awareness of reality is experienced as a form of sacre. The hero's intention is to find the very centre of the labyrinth, the space of sacre, but his journey towards the *centrum* turns into a failure since it is impossible for him to separate it from life. On his way Gavrilesco meets three girls Nigredo, Albedo and Rubedo, symbolizing three temporal states: night, dawn and sunrise, but the hero does not recognize them as opportunities of initiation. (Berechet, 2003: 123) He continues to wander inside the labyrinth, missing all the exits from the profane space and time and the entrances into the sacred space and time. There are eight such moments that inter-connect life and death which the hero misses repeatedly and, in the end, he has to turn back, or in other words, to fall again into time. (Alexandrescu, 1999: 193)

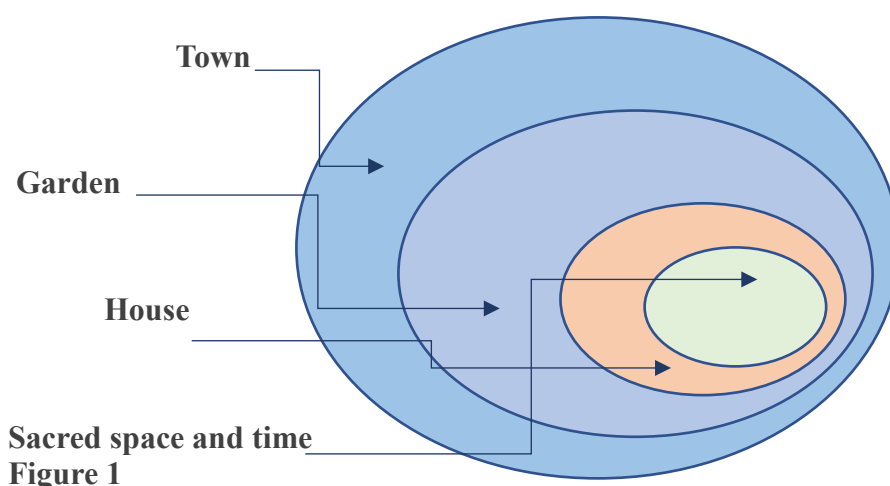
The temporal message of the hero's journey could be decoded based on the perspective of the possible worlds. Since the past co-exists with the present and the future,

¹ According to Matei Călinescu, the quest for meaning in Eliade's literary writings represents « le question qui est au cœur même de toute œuvre d'Eliade comme penseur, romancier et savant » (Călinescu, 1978: 304)

² Virgil Ierunca states his point of view regarding Mircea Eliade's central theme as « le thème que lui-même considère comme clef de voûte de toutes ses œuvres de maturité » (Ierunca, 1978 : 222)

each one projects the possibility of a world, a fictional one. The world of the past is waiting to be recovered by the hero. The opportunity comes in the moment when a door to a temporal loop opens but the hero is not aware of it. He finds himself in the impossibility to remember anything. But besides this attempt to recover the past, in other words, to restore a sacred time, the hero tries to get rid of temporality, to free himself of chronology. The moment he encounters his beloved Hildegard and reunites with her unconsciously he re-creates the primordial couple and the time is finally annulled.

The fictional plans represent a network of fiction and reality including eight sequences: the first one belongs to reality, the world from where hero starts his journey, the second, third and fourth follow a path within an unreal plan, the fifth, sixth and seventh represent a return to reality and the last one is a mixture of the unreal containing elements of reality. Within the unreal plans, the concentric structure of the possible world is configured from the most general to the most particular perspective, so that within the last plan space and time co-exist, as it could be noticed in the Figure 1.



The same dialectics of reality incapsulated in the sacred space as well as in the sacred time is to be identified in Nicolae Brânduș's opera "Arșița". In this case, the first act of the opera renders the profane aspect viewed as the hero's journey through a hot day. The musical language is configured based on *modal structures*¹ which were announced in the Prologue. Within the musical utterance the real plan mingles with the unreal plan extended its structure over the whole musical piece. The two acts are corelated to the musical *rhythm*² as well as to the musical *duration*³. The first act of the opera

¹ Knowing that the elementary musical unit that makes up the musical language is set by the musical *interval* and not by the musical sound, as expected. A modal structure in the field of music represents a musical succession of intervals taken by twos.

² The musical rhythm represents a structured succession of musical durations.

³ Usually, musical duration circumscribes the entire development of the musical action.

contains the Prologue and the characters' models of musical development. The second act consists of a reconfiguration of the whole musical material and the Epilogue.

The structure of the possible worlds generated by music reproduces a linear configuration as opposed to the concentric configuration of the textual worlds. The musical development leads the characters' musical specificity in a consecutive movement based on the musical motives, from Prologue to the Epilogue.¹ From one musical motive to another the musical material is enriched and gradually becomes more and more complex as noticed in Figure 2.

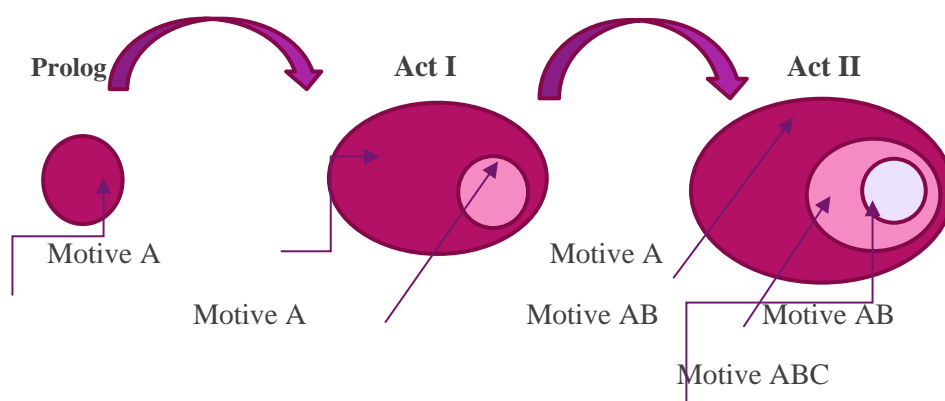


Figure 2

In both cases, the textual and the musical, within the unreal plan, the centre of the labyrinth is the house of the gypsies where the profane is encountering the sacred. Far away from the real world, this house with its rooms placed in a very winding configuration, represents a portal towards the other world. Either the structure of the possible worlds is provided in a concentric pattern, as in Eliade's text, or in a linear evolution, as in Brânduș's musical composition, the narrative movement is sustained by specific elements applied for the specificity of each art. The narrative-literary movement is supported not only by symbols, such as the heat, the tram, colonel Lawrence, the house, the walnut, the old woman, the curtain, the fairies, but also by leitmotifs, such as the number three, the hat, the money. All of these symbols and leitmotifs are placed within the labyrinth and are destined to be encountered by the hero helping him towards the very centre of the labyrinth as well as of himself. The narrative-musical movement is based on musical motives. During the musical development, these motives are announced, resumed and modified polyphonically. The motive A is played in the Prologue, its melodic line is enriched with another musical motive during the Act I, so that the music contains two musical motives played at the same time, motive AB. The Act II becomes even more complex, introducing another musical motive C, so as to obtain a musical piece playing three musical motives simultaneously, during the Act III. The manner of introducing, repeating, resuming and modifying the musical motives within the whole composition points out a concentric disposition of the musical material but only in the second and third

¹ It is the musical movement that determines the musical development forward in a linear configuration, from one motive to another.

plan obtained through accumulation of musical motives while the same disposition of the textual material covers the general plan.

Although using specific instruments, both works propose possible worlds within their general fictional universe, either literary or musical. Having a concentric or linear configuration¹ these possible worlds are to be found on the hero's journey towards the centre of the labyrinth. The development of the narrative is based on symbols and leitmotifs for the literary expression and on musical motives for the musical expression.

Conclusion

The modal structure of the narrative universes, expressed literally or musically, explores the fictional reality and creates the opportunity to enter other worlds, real or unreal. The labyrinthine path that the hero is following could be regarded as uncertain, undetermined and sometimes ambiguous, full of impossible events² such as the penetration of the transcendental worlds which are designed by temporal dimensions so different than those of the real world. In both narrative universes the hero's return into the real world is in fact a time leap forcing the hero to experience the reality that he considers strange and unrecognizable knowing that he does not belong to it.

At the same time, it is the possible world that allows the breakthrough into a sacred world as well as the connection between it and the profane world. Based on the similarities between the textual representation and the musical representation of the possible worlds such as the labyrinth, the hero's journey and quest, the narrative movements, the concentric structure of such world may facilitate the inter-semiotic change of instruments for analysis as well as for literary and musical creation.

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¹ The concentric configuration is still noticed in the second and third plans in the musical composition.

² Most of time these possible worlds belonging to a fictional universe may describe objects characterised by adversarial properties, such as square circle. (Pavel, 1986: 48)

FROM IMAGE TO IDEA IN PANAIT CERNA'S "LIRICA DE IDEI" (LYRICAL POETRY OF IDEAS)

Ana Maria FLOROIU*

Abstract: *The critical essay "Lyrical Poetry of Ideas" was considered the first poetic treat in Romanian culture and, at the same time, a legitimation of the lyrical type of text that Panait Cerna practised. In this work, Panait Cerna emphasizes the principle that poetic art is a reflection of life, and the poetic idea is far from an abstract unity, but a concrete and compact ensemble. The author considers that there is an "instinct of shaping" right from the moment of the conception of the work of art, an instinct that can act with such force that it objectivizes itself through the way of expression.*

Keywords: *poetic art; reader; communication*

Panait Cerna presents new directions in the field of Romanian essayism, demonstrating in his studies that the rational is absorbed in the illogical element of feeling.

The absolute form of the idea will be replaced by the poet with "the sensitive intuitive form" (Vianu, 1978: 395).

In "Lyrical Poetry of Ideas", thanks to his experience as a poet, Panait Cerna rejects didacticism and declares irrelevant in poetry the role of objective truth, but amplifies the affective value of poetic thinking expressed through the musicality and rhythmicity of the lines, following the principles enunciated by his mentor, Volkelt.

Through his reflective and innovative poetical consciousness, Cerna converts the concept of the lyric of ideas by restructuring it and giving it a new momentum by proposing a switch of lyrical discourse within the same text. Cerna promotes the recurrence of literary ideas, but also for a dichotomy within the poetic discourse.

Ioana Em. Petrescu considered in "*The Dictionary of Romanian Writers*" (DESR, 2000: 166-167) that, through the "Lyrical Poetry of Ideas", Panait Cerna proves to be an acknowledged expert of the main aesthetic directions of the epoch, since he intends to follow in this study how poetry of ideas can be justified beginning from the directions of an aesthetic of intropathy.

The role of the poet, according to the Cernian studies in his thesis is to reflect in the poetical consciousness, through the prism of his own sensitivity, phenomena of external reality making accessible the reader's intropathy in the abstract.

Although aware of the fact that, by the nature of the subject, the poet of the lyric of ideas finds himself at a certain distance from the reader's sensitivity, whom he considered the centre of inner life.

The Dobrogean poet believes it is absolutely necessary to identify a path of communication with the reader's soul, either in a direct manner, as Byron and Leopardi do, either indirectly, through the means of life and nature, as most of the poets of the time do, "on a path that leads through the beauties of the world" (Cerna, 1974: 43).

That is why, Volkelt himself makes the following observation regarding Panait Cerna's thesis: "a real pleasure to read such a work" (*Ibidem*: 54) which allows us to deduce that the splendor of poetic argumentation had the source of Panait Cerna's inner

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desire to demonstrate himself and to all contemporary critics, the legitimacy of this type of poetry.

This demonstration is based on Volkelt's principles, which had as starting point the opinion that "ideas can acquire poetic value, as long as they became, first, the poet's affective experiences, thinking assimilating into the illogical element of the imaginary" (*Ibidem*: 62).

The studying of sciences, of contemporary philosophy but above all, the reference texts in universal literature, can give a certain direction to the Cernian vision.

The moment of inspiration, ideas, affections, the urge to concentrate all their efforts towards achieving a certain goal, make up an organic whole, lead to a valuable combination between spirit and intuitions of fantasy.

Cerna acknowledges the progress of science and its impact on society which denies all mystical and apologetic conceptions of the Universe.

The spread of science generates mutations in the poetical art, so that, through aesthetic contemplation, new relationships are born between men and nature, along with new possibilities that should not be overlooked.

The author stated at that time that art doesn't oppose the advances of science, but, on the contrary, all ideas and phenomena corresponding to social needs and ideals generated by them, present and future, make up a compact body in which each component part creates a new life and a new form. As Tudor Vianu well observed, Cerna has, however, preserved the image of the thinker poet and "the reader who acquires a reflective attitude, and, in this image, has closed its way to the concept of absolute poetry, that is, of the one who reaches the highest levels, forbidding itself to be anything other than poetry" (Vianu, 1964: 396).

He brings to the forefront exemplifications from all Western literature, with emphasis on the Germanic ones, citing and commenting on the works of Goethe, Schiller, Lenau, Byron, Shelley, Lamartine, Alfred de Vigny, Hugo or Baudelaire. From Baudelaire's ideas, Cerna finds within the artist "an ingenious and a calculated one" (Manolescu, 2008: 134), so that "lyricism, purity, antimimetism and creative lucidity will become the undeniable emblems of many generations of poets" (*Ibidem*).

Although for the theorists of the time, poetry had the role of instruction or demonstration, Cerna takes from Baudelaire the principle that "poetry has no other purpose than itself and implicitly makes its place in the poet's beliefs the idea of the gratuity and purity of art" (*Ibidem*: 133).

Thus, the principle of poetry is, strictly and simply, the aspiration of man to a higher beauty, and the manifestation of this principle resides in an enthusiasm, in an excitement of the spirit, so different from passion, which is a drunkenness of the heart, and how truth is the food of reason" (Cerna, 1974: 79).

The approach that he achieves in his doctoral thesis is based on an incredible capacity for circular thinking, although he did not extend this attitude beyond the limits of lyric because Panait Cerna liked above all to be a poet. The author believes that there is an "instinct of shaping" from the moment of the conception of the work of art, an instinct that can act with such force that it objectivizes itself through the way of expression.

It is noteworthy that Cerna is a tributary to both Hegelian and Kantian conceptions, when he states that the origin of the work of art, for the beginning, lies in something other than intelligence. This other thing translates into the "inner image" of the external world observed with the help of a type of sense, called by the author "view of the fantasy" (Cerna, 1974: 30). The idea and the sensory intuition being to each other,

as the body and the soul (*Ibidem*: 31) wrote Panait Cerna when he tried to argue that the poetic idea is more subtle and comprehensive than poetry itself. Exposing such a vision, he clarifies, in this regard, his own variant in relation to a problem of aesthetic attitude of all time: the belief that imagination, i.e. thinking in images is in the service of reason and, precisely therefore, it would be superior to reason.

In principle, it is believed that in the creative history of mankind, the superiority of the idea signifies the end of the image and, only exceptionally, only one who is accustomed to self-temptation, which can lead to fragmentary value judgments, could fully understand the necessity and possibility of merging between idea and intuition.

Cerna observed, in a favourable way, this fusion in the plane of lyrical creation: "not with external criteria and own beliefs you must approach poetry, but try to melt with it" (*Ibidem*: 32). We can understand from this that, emotional value, to which reason lose ground, is the engine of timeless creation. Because the idea-intuition relationship, of which Cerna speaks, is complex and difficult to understand, it was necessary to redefine some traditional concepts and even develop new concepts.

Thus, the author opposes classical logic, poetic logic and issues, implicitly, a definition of a new concept: poetic thinking.

In the third chapter of the thesis, Cerna reconsidered the classic concept of representation. Actually, representation is defined as an appropriate reflection in consciousness of the outer world,"due only to rational knowledge, imaginative resurrection of it" (*Ibidem*: 51-52).

In the argument, Cerna starts from a poem by Shelly, which contains a definition, according to the scientific pattern, but "very far from any scientific character because it is an image" (*Ibidem*: 53). He talks about the lack of reading assumed, about the need for intellectual baggage in the reception of the work of art. In their absence, no value judgement can be issued, receiving becoming superficial. In the chapter "Generalities about rhythm", the poet is of the opinion that there is a fusion between the rhythms of the language and the inner one, introducing the term of intropathy.

It specifies that the essence of rhythm is based on intropathy, and what interests poetry first and foremost is the more or less spontaneous correspondence between "the sentiment-driven flow of representations and ideas and the rhythmic movement of expressions and sentences" (*Ibidem*: 75).

He criticizes the metre, "shaped and empty" which he considers to be limited, because it allows only a "relatively uniform, monotonous, poor of dispositional and volitional values" (*Ibidem*) transposition.

It highlights that a dynamic rhythm is conditioned by an affective experience, the original nature dictating the strong and pronounced character of the rhythms. The intensity of a soul state, overwhelming for any poet, is given, in Cerna's conception, by repetition, which involves not only the repetition of the same lyrics and ideas, but also the total or partial re-evaluation of one rhythm, and considers that there is an equivalent between feeling and rhythms as the "material and soul side of one experience" (*Ibidem*: 79).

Without these two essential conditions, poetry cannot be lived. The combination of Image-Idea/Reflectivity-Reflection is sufficient not only at the level of the poetic work, but also at the receptor level.

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THE TECHNIQUE OF THE DISCOURSE INSERTED IN THE TRANSLATIONS OF DANIIL ANDREAN PANONEANUL

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Abstract: *In this study, the techniques of inserting some of the texts written in the 16th and 17th centuries are described as appropriate ways of ensuring the perlocutionary value of language facts. The interpreters of the old Romanian literature (of "Învățăturile lui Neagoe Basarab către fiul său Theodosie" and "Îndreptarea legii") saw the insertion as an abandonment of originality (implicitly of value), without taking into consideration the applicative character (legal and didactic) of the texts and the argumentative strategies of the authors.*

Key words: *insertion; perlocutionary; argumentative; legal, didactic*

1. The discourse inserted in *Îndreptarea legii*

In the extended understanding of the concept of intertextuality, the text that constitutes *Îndreptarea legii* should not be understood as putting two texts in relation in what the functioning of the reported discourse regards (acc. Rosier, 1999: 125), since this fact implies the creation in the first text (the text in which it is quoted) of some determining markers (verba dicendi, etc.) and of a subsequent text (the quoted text), when constituting the coherence of the message (acc. Bălășoiu, 2017).

The type of text that has been less approached by specialists so far is *the inserted discourse* (*Cartea românească de învățătură*, a text which was translated by Eustratie Logofătul and printed by Matei Basarab in 1646, was inserted, included, with slight text and language changes, by Daniil Andrean Panoneanul in the text-translation entitled *Îndreptarea legii*, which was printed in Târgoviște by Metropolitan Ștefan, in 1652).

The insertion is not produced according to the formula of the frame story, the message being a complementary, not a symbolic, superimposed one. In fact, it is achieved the formula of the text as a whole, which is described by the French linguist Houdebine, who, referring to the process of intersection between the two texts, considers that "the problem of the other (text) is placed in its very texture (the present text) and any consideration of the text from an individualistic perspective (...) should be excluded from the first moment" (Houdebine, 1968: 272).

Of course, the problem of the originality of a translated text arises mainly at the level of language and, in the present case, also as a variation of some terms that are specific to the message.

1.1 Insertion techniques

The originality of a text as a whole consists in the selection of texts, and, also in their combination (the distribution of some texts in relation to others), which ensures their potentiation, coherence and understanding. "Such a text, mentions Philippe Sollers, is not inspired by other texts, it has no sources; it rereads them, rewrites them, redistributes them in its own space; it reveals their junctions, the formal and ideological foundations that it provides to its own representation (Sollers, 1968: 223; acc. also Hăulică, 1981:74).

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This selection and merging of the translated texts was necessary for a closer approach to the specifics of the society to which the legal text was addressed.

The selection of the texts that were to be translated was a necessary step both for the first text (*Carte românească de învățătură*, translated by Eustratie Logofătul, printed at the Three Hierarchs Church in Iași, in 1646), and for the second text (*Îndreptarea legii*, translated by Daniil Andrean Panoneanul, printed in Târgoviște, in 1652).

From the point of view of the language and of the transcription methods, it should be emphasized that, in the modern phase, the two texts appeared at a short distance in time (1961, 1962), having the same editor (the collective group coordinated by Andrei Rădulescu). They also had, as it can be seen from the considerations made about the transcription of the Cyrillic text, similar transcriptions.

Regarding the selection of the texts, it should be mentioned that they do not translate a unitary corpus, previously established, as in the case of other texts (*Pravila de la Govora*, for example, from 1640, was a translation of the Slavonic law-book (*Pravila de la Bistrița*), copied in Moldavia in 1618 and brought to Wallachia by Udriște Năsturel, through the manuscript 726 – acc. Găitănanu, 2020: 14).

In fact, *Pravila de la Govora* has as its correspondent *Pravila aleasă* from 1632 (which remained in the manuscript), translated by Eustratie Logofătul in Moldavia, before Vasile Lupu came to the throne (acc. Rizesu, 1969: 295).

The two law-books had very little legislation from the sphere of non-canonical law and could not control the relations of the Romanian society in that era. That is why, the two rulers initiated and financed (Vasile Lupu) or only authorized (Matei Basarab) the appearance of some new works that would include the lay law (*Cartea românească de învățătură*) or add it to the canonical one (*Îndreptarea legii*).

From Metropolitan Ștefan's point of view, canon law could not appear separately from lay law in that period, due to the major determination of the religious life in the social context of that time. It was known that the church was part of the state, not the state part of the church, but the tendency of the church was to dominate the human factor from the perspective of the divinity.

The selection of texts for *Cartea românească de învățătură*, which was the first task of Eustratie Logofătul, was not entirely up to him. The ruler Vasile Lupu, who wanted to have, just like the Byzantine monarchies, a legal instrument that would control the life of his state, established a commission made up of the scholars from the court, who were to select the appropriate texts from the authors of the Byzantine nomocanons and textbooks, many of which having been brought by the ruler himself. Among these there can be mentioned *Manualul lui Armenopol* (based on a manuscript from which 11 paragraphs were missing) and the very extensive penal repertoire of Prosper Farinaccius (*Praxis et theoricæ criminalis*, Venice, 1621).

Like Daniil Andrean Panoneanul, Eustratie Logofătul, "an unimportant and insignificant servant", is putting subjection under the "obedience" of a Greek teacher, Meletie Sirigos from Crete, who was famous at the court of Vasile Lupu.

Daniil Andrean Panoneanul, patronized by Metropolitan Ștefan, considered that Wallachia should have a code of laws in which the imperial (lay) judgments were combined with the hierarchical (canonical) ones, thus establishing a strong relationship between the church and the state.

The translator of *Îndreptarea legii*, who was a Moldavian, as it is known from the presentation of his life, seems to have known well the professionalism of and his concerns in the direction of the legal discourse (*Pravila aleasă*, translated by him and left in the manuscript, had been written before the reign of Vasile Lupu).

Metropolitan Ștefan and Daniil Andrean Panoneanul made a wise decision in not repeating the work of the translator (especially since they also had at their disposal, in the sphere of the lay law, roughly the same sources) but instead taking it over as such.

This is probably the reason why Matei Basarab, out of an often misunderstood adversity with the Moldavian ruler, approved the appearance of the law-book, but he did not finance it and neither did he appear in any of the book's paratexts (in *Pravila de la Govor* the lyrics to the coat of arms were dedicated to him; *Îndreptarea legii* appeared with the emblem of the metropolitanate and the praise of Metropolitan Ștefan.

S.G. Longinescu's statements should be understood by taking into consideration the above observations. He mentioned that: "That's why, Matei Basarab, the ruler of Wallachia (1633 - 1654), also wanting to endow the country with a law, took *Cartea de învățătură* of Moldavia in its entirety and, 6 years after its printing, included it in *Îndreptarea legii*, which was printed in 1652" (acc. Rădulescu, 1962: 24).

1.2. The distribution of laws

As it was shown before, in the composition of the overall text of *Îndreptarea legii* there were used the techniques of the inserted discourse.

The legal discourse of this law-book is made up of the 252 lay laws, taken from *Cartea românească de învățătură*, to which it is added an impressive number of canonical laws which were taken from the used sources.

There have been different points of view referring to the insertion techniques.

Thus, Nicolae Loga stated that it was a heavy, random, methodless mixture (acc. Rădulescu, 1962: 20).

In a similar way, A.D. Xenopol showed that the insertion of the text from *Cartea românească de învățătură* was achieved, but not without "breaking and unraveling its continuity, through reckless intercalations of the canonical prescriptions" (Ibidem).

Law specialists, however, such as S.G. Longinescu, D.C. Arion, I. Peretzand, more recently, Adrian Rădulescu, interpreted the preoccupation of the Wallachian school in different ways.

The last of them, for example, analysing the message affinities between the lay and canonical texts, found their coherence in the newly appeared configuration, emphasizing that "On the contrary, we must recognize the special merit of the translator, who, showing a good knowledge of the material that had been entrusted to him, managed to fulfil, in this respect, a rather difficult task in a satisfactory way" (Ibidem: 21).

This had, in fact, also been demonstrated by the very thorough studies of S.G. Longinescu, who identified the exact correspondence between the two texts, i.e. the distribution of the imperial regulations among the hierarchical ones.

It seems that the trajectory of the construction of the overall text is determined by the fact that the two translators followed a similar direction.

Thus, just as Eustratie Logofătul worked under the tutelage of an educated Greek teacher (Sirigos from Creat), Daniil Andrean Panoneanul accepted the supremacy of the two Greek classicists, Ignatie Petriți and Pantelimon Ligaridi, who were "vestiți și foarte iscușiți întru toată dumnezeiasca scriptură" (IL: 34).

At the level of the paratext, both translators practice the same sector of the imaginary in their preface.

First of all, there appears the apologetic figure of the encomion, which refers to Vasile Lupu: "al nostru prealuminat întru creștinătate și drept întru credință, Ioan Vasilie Voevoda, domnul și biruitorul Țării Moldovei" (CRÎ, 1961: 87).

The lyrics on the coat of arms are taken from Varlaam's *Cazania*, which had appeared in 1643. Moreover, this also inspired the title of the book of laws: Varlaam's *Cazania* was entitled *Carte românească de învățătură dumenecele preste an* (acc. Varlaam, 1991: 18).

In the work of Daniil Andrean Panoneanul, the encomium, although it refers to Metropolitan Ștefan and not to Matei Basarab, is much more extensive, engaged in a climax that evokes his elevation to the highest rank of the church, from among the common people of a mountain village: "Preasfințitului și preaînțeleptului meu și cu toate darurile de flori ale darului duhului sfânt, împodobit tocma apostolilor (...), mirându-se de tine toți, văzându-te de într-un loc ca acela și sat de jos al Ungrovlahiei, carele au crescut odraslă și stâlpare ca aceasta, împodobită cu atâtea bunătăți și darure" (IL: 34).

On the other hand, regarding the authors of the translations, there appears the figure of modesty, the litotes.

Regarding Eustratie Logofătul, his description appears as a common, restricted formula: "mai mic și de niceo treabă a mării tale rob" (CRÎ: 88).

Much more extensive and having connotations beyond the stereotypical formula, there appears the self-characterization of the translator from Târgoviște: "un fiu sufletesc și de nemica rob (...) mai micul prostul și plecatul prah de sub picioarele cinstite ale sfinției tale (...) Nu doară de în nemernicia prostimei mele (...) cu multa proastă a mea minte necuprins (...) eu, ticălosul (...) să dobândesc ertare multelor mele sumedenii de păcate..." (IL: 34).

Comparing the prefaces of the two translators from this point of view, but not only, one can notice a much greater figurative evasion in the text created by Daniil Andrean Panoneanul.

1.3. The text as a whole

The texts inserted in *Îndreptarea legii* (texts which were already translated) are not only from *Carte românească de învățătură*, but also from the manuscript translated by Eustratie Logofătul in 1632, known as *Pravila aleasă*.

A first aspect that is taken into consideration refers to their adaptation to the codes of the Wallachian language. In their prefaces, the translator mentions the importance of grammar and syntax, and the metropolitan refers to "cei care au meșteșugit grammatichia" (IL: 41), which shows the awareness of the norms of the "literary" language of that time.

There are several types of insertions.

Sometimes the text is taken identically, only the language being corrected at the phonological, lexical, morphological and syntactic level: *Doo sate de vor avea svadă pentru hotarul sau pentru pământuri, acolo să se socotească giudeațele să facă direptate și să dea acel loc pentru carele să privesc acesta să-l dea acelora ce să vor afla că l-au ținut mai multă vreme, alegând când va fi hotar bătrân; ținearea cea veache, aceaia biruiaște, cum s-are dzice cum să va afla c-au ținut cei den veaci, așea să rămâe neclătit* (CRÎ, p. 55: 10); *Doao sate de vor avea ceartă, pentru hotarul sau pentru pământuri, atunci acolo trebuie să socotească judeațele să facă dreptate, să dea acel loc pentru carele să privesc, acela să-l dea celora ce să va afla că l-au ținut mai multă vreme, fără numai când va fi hotar bătrân, ținearea cea veache aceaia biruiaște; cum se-ar zice, cum se va afla c-au ținut cei den veaci, așa să rămâe neclătit* (IL: 282: 11).

There are also situations when the texts remain almost identical, because the translator did not modify the northern phonetism: *Cela ce va fura vreo hiară sălbatecă sau pasăre, până nu va fi învățată, acesta să nu aibă nice o certare* (CRÎ: 73: 178); *Cela*

ce va fura vreo **hiară** sălbatecă sau pasăre, până nu va fi învățată, acesta să nu aibă nice o certare (IL: 324: 9).

Many other paragraphs are different because they contain a small number of phonetisms: *Cela ce va fi domn și nu va avea alt domn mai mare asupra lui, acesta poate să facă vamă **noo** cu voia tuturor, însă să plătească și cei de loc ca și cei **streini**, iară nu numai cei **streini*** (CRÎ: 72: 168); *Cela ce va fi domn și nu va avea alt domn mai mare asupra lui, acela poate să facă vamă **noao** cu voia tuturor, însă să plătească și cei de loc ca și cei **striini**, iară nu numai cei **striini*** (IL: 323: 13).

Sometimes they differ because of a lexical addition: *Cela ce va îmbla de va fura noaptea bucate, să-i fie certarea ca și altor furi* (CRÎ, p. 58); *Cela ce va îmbla de va fura noaptea bucate, **aceluia** să-i fie certarea ca și altor furi* (IL: 285).

Moreover, it should be mentioned that for a better understanding of the text, Daniil Andrean Panoneanu very frequently adds demonstrative deictics.

The linguistic differences, at each level of the language, are frequent and represent the accommodation of the language from the northern dialect area (Moldavian) to the characteristics of the southern, Wallachian area.

Thus, if an analysis is made, even on a small number of pages (CRÎ: 55 – 61; IL: 281 – 287), one can notice, first of all, the differences related to phonetics: *nește – niște, așea – așa, plugar – plugariu, sămănat – semănat, să vadză – să vază, dreptate – dreptate, dzice – zice, giudeațele – judeațele, cumu – cum, să lucreadze să lucreaze, șeapte – șapte, iușureadze – iușureaze, să giure – să jure, meșterșugui – meșteșugui, plugar – plugariu, strein – striin, blăstămat – blestemat, Dumnedzău – Dumnezeu, menciunile – minciunile, di ce de ce, deca – deaca, feal – fel, piiare – piae, să piardză să piarză, furtușag – furțișag, demăneață – dimeneața, sămnul – semnul, sara – seara, vicleşug – viclenșug, perirea – pieirea, pîatră – piatră, usteni osteni, feal – feliu.*

Regarding the lexical-grammatical classification, some lexemes differ totally, others partially: nouns (*giudeț – judecătoriu, laz – curătură, ai – ani, seceratului – secerișului, fruptul – laptele, miriștea – prilogul, dzua - zi, potronici – costande, svadă ceartă, mascur – rămătoriu, sârg – grabă, mierțe – obroace*); pronouns (*nescui – cuiva, nime – nimenile, cu dâns – cu dânsul*); adverbs (*andesine - adins eiș, fieștecum – fietecum, nicăiuri – nicăiurea*); prepositions, conjunctions (*pre – pe, den – de în, alegând - fără numai, ca să - să, daca deaca, prespre – peste, din – de în, pentru ce – căce*); verbs (*s-are dzice – se-ar zice, sânt - sânt, zdrobi – frânge*); numerals (*noo – noao, a do oraă – a doa oară, al doile rând – al doilea rând, de doă ori – de doaă ori*); article (*a cui va fi – al cui va fi țăranul, vii a vecinilor – vii ale vecinilor*).

2. The discourse inserted in *Învățăturile lui Neagoe Basarab către fiul său Theodosie*

The interpreters of *Învățăturile lui Neagoe Basarab către fiul său Theodosie* were not from the beginning up to the importance of this work (excepting B.P. Hasdeu and Constantin Noica, who rightfully considered it a masterpiece of our ancient culture and literature) in the sense that they did not understand the type of text in which the originality was excluded (imagine a textbook author who, in the lesson on the dramatic text, begins, for example, to write a play himself, instead of confirming his theory or using as an application an already consecrated play).

In a period when religious texts were blamed, there were several interpretive deviations. Thus, Demostene Russo considered that Neagoe Basarab was "not a ruler and an author who masterfully handled the mosaic technique (where not the component pieces, but the image of the whole is what matters), but a plagiarist" (acc. Mihăilă, 1996: LXXX).

On the other hand, Gheorghe Mihăilă invokes the techniques of mosaic and collage, as being modern compositional techniques on the basis of which a brilliant anthology of texts was created. (acc. Ibidem).

Such an anthology, however, disturbs the literary critic Șerban Cioculescu, who notes the lack of originality of this work which is "like a mosaic of quotations belonging to all the fields of the theological literature" (Cioculescu, 1973: 7).

In the same manner, Ion Rotaru considered it "a confused mixture of religious texts, compiled from everywhere, almost unreadable for unspecialized readers" (Rotaru, 2006: 32).

After the 2010th edition (Gheorghe Mihăilă and Dan Zamfirescu edition) of the work marked with italics all passages adjacent to the original text, the current research demonstrated that "one can discuss about the structure of a real training textbook (not of a religion one, not of a pedagogy one), but of a textbook with learning contents and training strategies for all the aspects of personality development" (Ivașcu, 2020: 217).

In the newer, post-communist literary criticism, it is recognized the fundamental structure of the message of "Învățăturile...": "next to the monarchical pedagogy, which was of a special type, it should be placed the religious one which is superior to the first one (DGLR, 2005: 552). But again, the lack of originality is motivated by the existence of the principle of imitation in that period. Neagoe Basarab, the one who had erected, also in the style of a masterpiece, the Argeș Monastery, did not need this concession. The originality and value of a textbook of literature, for example, lie in the way in which the problems are structured and interpreted. The fact that it uses texts from well-known authors as arguments of authority and as applicative material (an indispensable thing) does not diminish the originality of the original interpretations. Or, in this area of the basic texts, the exegetes recognized their extraordinary value. Taking these texts into consideration, Dan Zamfirescu, even though it was the communist period, considered Neagoe Basarab "an Eminescu of his time" (acc. Ivașcu, 2020: 210).

The inserted texts are illustrative texts (given as arguments of authority), which removes them from the area of the intertextual techniques of mosaic or collage.

The proportion of basic texts to inserted ones was established as follows: of the 298 pages of the 2010th edition, 175 are original and 123 are insertions. In the two parts of "Învățăturile...", the distribution is different: I (46 basic texts – 80 insertions); II (130 – 42) (acc. Ivașcu, 2020: 122).

As a type of intertext, the inserted text is different from the involuntary intertextuality, from collage or mosaic techniques, which have a greater dose of unpredictability. The inserted text participates in its essence, in the realization of some complex argumentative strategies.

From a current perspective, the insertion techniques practiced by Daniil Andrean Panoneanul in the 17th century (the complexity of his code of laws) and by Neagoe Basarab in "Învățăturile...", a century earlier (the Slavist from the Royal School of Târgoviște appears here as a translator), are the only ways by which the perlocutionary performance of the texts could be ensured.

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**L'(AUTO)ANALYSE DES RÔLES SOCIAUX DANS
LE ROMAN « VOCI LA DISTANȚĂ » DE GABRIELA
ADAMEȘTEANU**

Lavinia-Ileana GEAMBEI*

Abstract: *The novel Voci la distanță, published in 2022, Iași, Polirom, falls within the same pattern of Gabriela Adameșteanu's other novels, for the fact that it simultaneously scrutinizes the history of the family (little history) and the history of the country (big history). The novel is set in the immediate present, in our years, with all their challenges and problems, and restores fragments of altered humanity. It is both a novel of everyday life, which breaks out with or without the accompaniment of ABBA, and of the disease as a social symptom. As the title suggests, a significant part of the novel is made up of the "long distance" telephone conversations of the main character Anda (Alexandra Dragomir), a retired doctor, in her 60s, with drawn from Bucharest, in the quiet villa of Sinaia, for fear of contamination with the COVID virus, with Letiția Arcan, born Branea, who lives in France. The latter ensures continuity and unity in the author's Romanian creation, being the main character of the novels Drumul egal al fiecărei zile, Provizorat and Fontana di Trevi. Letiția is also in her 60s and intends to publish a book, for which she is looking for a publisher. Anda is willing to provide her with some material. At the same time, Letiția still wants to reclaim the possessions inherited from her uncles Branea. Through the long conversations with Letiția, and also through the story narrated by the main character in the second part of the novel, Anda takes on several social roles: friend, mother, wife, sister, doctor, neighbour, etc. Starting from these premises, the paper aims to follow the way in which an analysis and a self-analysis of these roles are carried out in the novel.*

Keywords: *social roles; communism; recent history*

Le roman *Voci la distanță* (= *Des voix à distance*, n. trad.), paru en 2022, à Iași, éditions Polirom, est encadré dans la même typologie des autres romans de Gabriela Adameșteanu, par le fait qu'on y recherche, simultanément, l'histoire individuelle, qui inclut aussi celle de la famille (la petite histoire), et l'histoire du pays (la grande histoire).

D'ailleurs, dans la recommandation de la IV^e couverture, Sanda Cordoș affirme que « au-dessus de tout, *Voci la distanță* est un puissant roman de famille », un roman qui « fait parler des voix individuelles consistantes, à travers lesquelles on essaie de déceler des voix familiales ».

Le roman est situé dans l'actualité immédiate, de nos jours, avec tous les défis et tous les problèmes, restituant, par conséquent, des fragments d'humanité altérée. C'est un roman du quotidien, qui surgit avec ou sans le fonds musical du groupe ABBA, mais aussi avec la maladie en tant que symptôme social. Mais c'est aussi un roman où l'on exploite les mécanismes de la mémoire, à travers lequel on fait reconstituer quelques décennies de l'histoire de la Roumanie et on pénètre dans l'âme des personnages.

Comme le titre le suggère, une partie importante du roman est constituée par les discussions « à distance », par téléphone, de la protagoniste Anda (Alexandra Dragomir), médecin à la retraite, sexagénaire retirée de Bucarest, de peur de la contamination par la COVID, dans la tranquillité de sa villa à Sinaia, avec Letiția Arcan, née Branea, qui vit « maintenant » en France, personnage qui assure la continuité et l'unité de la création romanesque de l'auteur, étant la protagoniste des romans *Drumul egal al fiecărei zile*,

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Provizorat et *Fontana di Trevi*. Letiția a, elle aussi, un certain âge et elle se prépare de se faire publier un livre, pour lequel elle est à la requête d'un éditeur et pour lequel Anda aussi s'offre de lui fournir du matériel. En même temps, elle est encore en train de récupérer les immeubles hérités de ses oncles Branea.

Donc, une « mise à jour » du procédé narratif de Boccaccio, mais les deux personnages, qui font elles aussi appel au rôle important de la narration, content les histoires de leurs vies à travers le téléphone, reconstituant des périodes de l'histoire récente de la Roumanie, comme nous venons de le dire, des fragments d'humanité altérée, car il s'agit du communisme de Ceaușescu, de la révolution de décembre '89, des années difficiles d'après la Révolution, des « minériades »¹ et d'autres injustices, aboutissant aux années accablantes de la pandémie.

Caractérisé par un équilibre compositionnel, le roman est structuré en deux parties ayant douze chapitres chacun, où l'on fait alterner le style direct, de mémoires, et le style indirect libre : *Partea întâi, Țara urșilor* (= *Première partie, Pays des ours*, n. trad.), qui est principalement constituée de la transposition des discussions téléphoniques entre les deux personnages féminins et de l'analyse de ces discussions faite par Anda (à travers le style indirect libre) ; *Partea a doua, Folderul Andei* (= *Deuxième partie, Le dossier d'Anda*, n. trad.), qui contient la narration d'une « histoire » qui s'était passée pendant l'une des vacances dans sa jeunesse, écrite afin de la faire valoir, du point de vue esthétique, par Letiția, comme l'avoue la protagoniste : « Dar numai Letiția poate să decidă dacă așa ceva merită să fie scris sau nu. Asta era motivul pentru care țineam să-i spun povestea: dacă tot m-am întâlnit cu o scriitoare, măcar să-i dau un subiect, să rămână ceva din tot ce-am trăit și eu » (p. 181)² (= Mais c'est seulement Letiția qui peut décider si cela vaut d'être écrit ou non. C'était pourquoi je tenais à lui raconter l'histoire: puisque j'ai rencontré une écrivaine, du moins que je lui donne un sujet, pour que quelque chose de ce que j'ai vécu reste.). Donc, dans cette partie du roman, le téléphone est remplacé par l'ordinateur. Les longues discussions au téléphone sont remplacées par d'autres très courtes entre Anda et Petru Arcan, l'époux de Letiția, qui lui donne de courtes nouvelles sur l'état de Letiția, malade de Covid.

A travers les histoires des longues discussions téléphoniques avec Letiția, mais aussi à travers celle racontée par la protagoniste dans la seconde partie du roman, Anda assume plusieurs rôles sociaux : fille, mère, sœur, épouse, amie, médecin, voisine etc. C'est pourquoi, dans le roman, on peut observer une analyse et une auto-analyse de ces rôles. D'ailleurs, la devise du roman, empruntée à l'écrivaine hollandaise Connie Palmen, renvoie déjà à cette idée : « Nous signifions quelque chose seulement si quelqu'un veut nous donner une signification dans son histoire. Que cela nous plaise ou non, nous ne sommes que des personnages dans l'histoire d'autrui. Dans notre solitude, nous sommes quelque chose d'insignifiant, dépourvu de substance, dépourvu de voix. A la merci et à l'invention des autres. ».

Caractère réflecteur et confesseur, Anda choisit la réclusion auto-imposée dans la tranquillité de la ville de montagne, non seulement pour fuir la pandémie, mais surtout pour se tourner vers son esprit, pour écouter sa propre voix intérieure, pour faire la paix avec soi-même et avec les autres, en se tournant vers le passé. D'ailleurs, dans une interview accordée à Cristina Timar, l'auteur avoue son crédo : « Eu cred că pentru a

¹ce terme fut, à l'époque, une « création linguistique spontanée », à partir de « *miner* » (travailleur dans les mines) et le suffixe « *-ade* », signifiant « événement, épopée », n. trad.

²Mentionnons que toutes les citations du roman sont de l'édition de la bibliographie. N. trad.: on a traduit ces citations, pour que le lecteur ait une image complète de notre analyse.

înțelege destinele, trebuie să mergi în urmă, spre trecut » (= Je pense que, pour comprendre les destinées, il faut se retourner vers le passé.) (<https://revistavatra.org/2021/03/22/tinta-fixa-gabriela-adamesteanu-i/>, consulté le 10 octobre 2023). Par le retour dans le passé, Anda ne s'identifie ni dans son hypostase de femme très jeune, mais non plus à celle du présent : « Toate astea i s-au întâmpat ei cândva? Secvențe dintr-un film cu o femeie tânără, cu care n-are nicio legătură. În oglindă zărește un cap zbârlit, conturul feței incert, pielea fălcilor căzută, moale, pe gât. Femeia necunoscută apasă butonul telefonului » (p. 62) (= Tout cela lui est jamais arrivé? Des séquences d'un film avec une jeune femme, avec laquelle elle n'a rien à voir. Dans le miroir, elle aperçoit une tête ébouriffée, le contour du visage est incertain, la peau des mâchoires flasque, molle, autour du cou. La femme inconnue appuie sur le bouton du téléphone.)

Puisqu'il s'agit d'une incursion dans le passé, les éléments proustiens se rencontrent assez souvent. Un voyage à travers le présent narratif déclenche immédiatement un voyage symbolique, par les chemins sinueux du souvenir, comme elle raconte à Letiția: « Când o iau prin parc, spre Cazino, și pe urmă pe străduțele în pantă, spre Furnica, re trăiesc emoția veche, de când eram cu mama și cu Alex » (p. 65) (= Quand je prends le parc, du côté du Casino, et puis les petites ruelles en pente, vers Furnica, je revis l'émotion ancienne, de l'époque où j'étais avec maman et avec Alex.). De tels moments sont accompagnés par une brève réflexion : « Locurile ne absorb viețile, o stradă pe care ai mers cu cineva drag parcă e luminată, încălzită, nu ți se pare? » (p. 65) (= Les lieux absorbent nos vies, une rue que l'on a parcourue en compagnie de quelqu'un de chéri semble éclairée, chauffée, ne te semble-t-il pas ?).

Comme le montre Cristina Timar, Anda « fait volontairement s'estomper les voix des autres pour pouvoir s'entendre elle-même et elle fait suspendre partiellement la sociabilité en faveur de la solitude. La montagne, qu'elle contemple de la fenêtre de sa villa chaque jour, depuis le lever du soleil jusqu'au crépuscule, est la projection de son besoin ardent de purification. Le paysage montagneux, avec tout son symbolisme ascensionnel, l'air raréfié des hauteurs, la neige immaculée concourent à déclencher et à entretenir le catharsis. Toute la première partie est un tâtonnement des zones sensibles, basses, ténébreuses, un ajournement de la confrontation avec des blessures vieilles, (...), mais, surtout, une rotation autour d'un trauma pivot » (traduit du roumain) (<https://revistavatra.org/2023/03/09/tinta-fixa-gabriela-adamesteanu-voci-la-distanta/>, consulté le 10 octobre 2023), s'agissant de la mort absurde de son premier époux, atteint par une balle, lorsqu'il était allé chercher son fils aîné, qui avait joint le groupe de manifestants, en décembre 1989.

L'architecture de l'esprit de Anda devrait commencer en se rapportant à l'enfance, à sa relation avec son père et avec sa mère, une relation difficile qui a laissé des traces dans l'âme de Anda adulte. Comme fille, Anda a été dépourvue de la manifestation de l'amour parental. Sa mère, de bonne famille, était très froide par rapport à Anda, surtout après la disparition du fils Alex. Et ses mots d'avant la mort, « je te haïs » va longtemps hanter Anda. Le père, Alexandru Dragomir, fils de paysan d'Olténie, devenu médecin à Bucarest, était très dur avec l'enfant Anda, même si celle-ci l'aimait tellement : « Cu cât îmbătrânesc, abia îmi mai aduc aminte cât de mândru era de mine, dar n-am uitat groaza care mă cuprindea când îi vedeam fața încruntată și știam ce urmează. Și mă tot întreb cum a putut un bărbat inteligent și educat ca el să bată un copil, și mai ales o fetiță, cu cureaua. » (= Plus je vieillis, moins je me rappelle comment il était fier de moi, mais je n'ai pas oublié la terreur qui m'envahissait lorsque je voyais son visage froncé et je savais ce qui allait se passer. Et je n'arrête pas à me demander comment

un homme intelligent et instruit a pu frapper un enfant, surtout une petite fille, avec sa ceinture.).

Mihaela Vancea, s'appuyant sur l'idée que la relation avec les parents aurait marqué Anda et que cela se reflète du point de vue émotionnel dans la vie des deux enfants de celle-ci, considère que « nu e întâmplătoare nici similaritatea de nume ale celor doi soți (Andu-Sandi), construite în jurul numelui Alexandru, ca o marcă a încercării de recuperare a unei figuri masculine pierdute.. » (= « La similitude de noms de ses deux époux (Andu – Sandi) n'est, elle non plus, accidentelle, des noms construits autour du nom Alexandru, comme une marque de sa tentative de récupérer une image masculine perdue. » - notre traduction). (<https://revistavatra.org/2023/03/09/tinta-fixa-gabriela-adamesteanu-voci-la-distanta/>, consulté le 10 octobre 2023).

En tant que mère, Anda souffre, s'auto-analyse, se juge. Les deux enfants du premier mariage, Liviu et Delia, sont tous les deux partis ailleurs. Avec Delia, elle communique plus fréquemment, surtout sur WhatsApp, mais sur Liviu, elle a des nouvelles plutôt par l'intermédiaire de sa fille. En s'analysant en rétrospective, Anda se culpabilise pour bien de choses : « O fi vrut Liviu să copieze destinul unchiului său? Să fie și asta vina mea? se tot întreabă Anda. Le-a hrănit, și lui Liviu, și Deliei, dorul de ducă fiindcă le-a vorbit prea ades despre fratele ei geamăn, dispărut după bac acum patruzeci de ani? »(p. 103) (= Liviu aurait-il voulu copier le destin de son oncle ? Serait-ce ma faute aussi ? Aurait-elle nourri, chez Liviu, chez Delia aussi, le désir de s'en aller, pour leur avoir trop souvent parlé de son frère jumeau, disparu après le Bac il y a quarante ans ?). Liviu est le jeune homme qui avait joint, avec enthousiasme, les protestataires, le 22 décembre, boulevard Calea Victoriei, criant « Olé, olé, olé, Ceaușescu nu mai e ! » (= Ceaușescu n'est plus !), étant cherché par le père qui avait été atteint par une balle. La mort du père lui a produit une terrible dépression, pour laquelle Anda l'a fait suivre une thérapie, et qui est revenue à la suite de la *mineriade*, éprouvant le sentiment de l'inutilité et de la culpabilité : « Se simțea vinovat până și că n-a fost acolo când au venit minerii, să-l schilodească și pe el ca pe cei din gașca lui și să-l arunce, mai mult mort decât viu, în fântâna de lângă Arhitectură! » (p. 143) (= Il se sentait même coupable de ne pas avoir été là-bas quand les mineurs sont venus, pour qu'il se fasse estropier lui aussi, comme ceux de sa bande d'amis, et qu'il soit jeté, plus mort que vivant, dans la fontaine près de la Faculté d'Architecture !). Anda souffre beaucoup en pensant à Liviu, car elle sait que celui-ci avait été « fragilisé » par les disputes des parents, durant la dernière année, lorsqu'elle et Andu se mettaient en lambeaux devant les enfants. « Ea nu crede că Liviu s-a mai dres vreodată, dovada e trăitul lui la întâmplare, s-a lăsat să-l ducă viața cum vrea ea. » (p. 144) (= « Elle ne pense pas que Liviu s'en soit jamais remis, la preuve en est sa vie chaotique, il s'est laissé aller »).

Anda semble avoir perdu son rôle social de sœur, car cela fait quatre décennies qu'elle ne sait plus rien de son frère jumeau, Alexandru (Alex) Dragomir, mais, depuis qu'elle s'est retirée à la villa de Siniția, elle pense de plus en plus souvent au sort de celui-ci. Après que, dans sa jeunesse, il s'était vu sur la liste des « échoués » à la faculté d'Electronique, provoquant une grande déception à ses parents, surtout à son père, Alex leur avait annoncé, d'un air défiant, qu'il irait parcourir des trajets dans les montagnes Bucegi, avec son ami Costi. Comme ils ne sont plus rentrés ni après deux semaines, le père en avait annoncé la Milice et, à la suite de l'enquête de la Sécurité, Costi a reconnu que les deux avaient eu en plan de s'enfuir du pays, par Orșova, mais à la Gare du Nord ils s'étaient disputés, Costi y renonçant et rentrant à la maison, Alex restant en gare, les yeux sur les panneaux d'affichage des trains. C'est pourquoi tous, ou presque tous, c'est-à-dire ses copains, la famille, la Sécurité, excepté la mère, ont cru que Alex s'était noyé

dans le Danube, en essayant de fuir la Roumanie communiste. Anda avoue avoir toujours senti que son frère était vivant, c'est pourquoi elle demande à Letiția si elle ne l'a pas rencontré en Allemagne ou, plus tard, en France. Des fois, les derniers temps, Anda pense que, peut-être Ales était-il allé à la montagne, avait-il glissé sur une cime et alors elle, la sœur, en ressent une terrible douleur : « Gândul că fratele ei a agonizat, singur, într-o prăpastie, și încă viu, a fost mâncat de animalele pădurii îi strânge inima, care încă mai tânjește după el, după atâtea decenii. » (p. 41). (= La pensée que son frère a agonisé, seul, dans un précipice, vivant encore, dévoré par les bêtes de la forêt fait son cœur se serrer, car il lui manque encore, après tant de décennies.). Ensuite, elle avoue que, avant d'arriver à la villa de la montagne, Anda n'avait pas pensé que son frère était mort noyé ou dans la solitude de la montagne, mais qu'il était parvenu sain et sauf sur l'autre rive du Danube et que les policiers serbes ne l'avaient pas fait retourner. C'est pourquoi elle croit que sa mère n'avait jamais fait une cérémonie de commémoration pour lui, mais elle n'avait dit rien d'autre sur lui. Dans une discussion téléphonique, Anda avoue à Letiția : « Știi că gemenii au tot soiul de telepatii, un gen de comunicare a lor, a noastră nu era prea bună, eram gemeni bivitelini, totuși eu simt c-ar fi viu, crede-mă ! » (p. 54). (= Tu sais que les jumeaux éprouvent toute sorte de télépathies, une sorte de communication à eux, la nôtre n'était pas terrible, nous étions des jumeaux bivitellins, cependant, je sens qu'il serait vivant, crois-moi !). A travers l'histoire sur son frère, Anda se dévoile comme un personnage avec des préjugés et des réticences envers l'homosexualité. Parce que lorsque sa fille, Delia, lui dit qu'il est possible que Alex vive en France, avec un petit ami, elle repousse l'idée.

Comme épouse, Anda traverse deux expériences. Le premier mariage signifie pour elle beaucoup de frustrations, car elle vit un choc lorsqu'elle découvre que son mari a une « épouse du boulot ». Le mariage finit avec la mort absurde de Andu, le 22 décembre, lors de la Révolution de '89, nuit dont Anda ne veut plus se souvenir, qu'elle « pousse dans le sac sombre de la mémoire » (p. 77). Ce souvenir la fait souffrir, non tellement en tant qu'épouse, mais surtout en tant que mère : « Totul s-a schimbat în acea noapte din decembrie. Odată cu gustul amar al întrebării, i se rostogolesc în minte certurile cu Andu, sub ochii dezaprobatori ai băiețandrului căruia îi mijeia o mustață blondă, la fel ca a tatălui ei. » (p. 77) (= Tout a changé cette nuit-là de décembre. En même temps que le goût amer de la question, dans son esprit roulent ses disputes avec Andu, sous les yeux désapprouvateurs du jeune homme à moustache blonde, à peine poussée, pareille à celle de son père.). De toute façon, le mariage entre elle et Andu aurait fini par un divorce qu'il avait annoncé quelques nuits auparavant, quand il lui avait dit que l'autre femme, Ramona, était enceinte, qu'elle avait un RH négatif, cela étant son unique chance d'avoir un enfant et que, de toute façon, il ne pouvait la laisser se faire ravager par un avortement illégal, qui l'aurait impliqué à lui aussi.

Son second mariage aussi, avec Sandi, finit par la mort de l'époux, après une lourde souffrance. La villa de Siniaia, c'était Sandi qui l'avait achetée et, finalement, il l'avait laissée à Delia, qui l'avait accepté à cœur ouvert dans leurs vies, à la différence de son frère, Liviu. En analysant son rôle de fille et d'épouse, sur le fonds de l'éphémère humain et de l'inutilité, regardant de nouveau vers la montagne, Anda accepte avec tolérance et avec une ironie amère son destin assez dur, pour lequel est suggestif la métaphore du « brouillard » : « La geam, cu ochii la ceața pufoasă care a umplut strada, acoperind până și *chalet*-ul verde de vizavi, Anda își amintește cum a trecut prin trei familii. A vrut să scape de una și s-a trezit în alta, ca musca prinsă în pânza de păianjen, care, cu cât se zbate, cu atât se înfășoară mai tare. Asta a fost destinul ei, sau așa și l-a făcut ea, până a ajuns o uscătură, cu cohii la ceața albăstrie și cu mâna pe telefonul care

sună iar! » (p. 48) (= A la fenêtre, les yeux sur le brouillard moelleux qui avait envahi la rue, couvrant même le *chalet* vert de devant, Anda se souvient comment elle est passée par trois familles. Elle a voulu échapper à une et elle s'est trouvée dans une autre, comme la mouche attrapée dans une toile d'araignée qui, plus elle se débat, plus elle est enroulée et coincée. C'était ceci son destin, ou c'était elle qui l'avait fait, jusqu'au point de devenir un être sec, les yeux au brouillard bleuâtre et la main sur le téléphone qui sonne de nouveau !).

Comme amie, Anda assume ce rôle tant au présent, surtout avec celle que Delia appelle « son amie de coups de fil », Letiția, mais aussi avec des amis anciens, telle Corina, celle qui est malade « maintenant » de COVID et qui souffre dans les hôpitaux. A travers les souvenirs et les discussions avec Corina, Letiția refait quelque chose de l'imaginaire communiste, y compris l'imaginaire linguistique, tel le « PCR = pile-relații-cunoștințe »¹, mais fait montrer aussi les problèmes actuels de notre système sanitaire, tels qu'ils se sont révélés durant la période de la pandémie. Anda se fait beaucoup de soucis pour son amie Corina, celle qui avait mené une bonne vie tant durant le communisme, mais aussi après, et qui souffre maintenant à cause de cette maladie virale, associée à d'autres maladies dues à l'âge, étant isolée et humiliée dans les hôpitaux où les visiteurs n'ont pas la permission d'entrer. Comme amie, Anda garde la discrétion, c'est pourquoi elle ne raconte pas à Letiția certains événements et aspects du passé de Corina, qu'elle considère que Letiția ne pourrait pas comprendre et elle l'en jugerait : « N-are rost să-î spună asta Letiției, care strămbă din nas când aude că unii au avut situații bune în comunism, de parcă ea ar fi stat atunci în munți, cu pușca la umăr, nu în ditamai Clădirea unde n-ajungea oricine! » (p. 81) (= Cela n'a pas de sens de dire ça à Letiția, qui fait des grimaces en entendant que certains ont eu de meilleures situations dans le communisme, comme si elle avait vécu alors dans les montagnes, le fusil à son épaule, et non par dans un grand Bâtiment où ne pouvait pas parvenir n'importe qui !), faisant référence au Bâtiment du Parti Communiste Roumain, où Letiția travaillait comme fonctionnaire.

Comme le suggère Anda, les amitiés « vieillissent » aussi, restant parfois bloquées dans le passé. Par exemple, son amitié avec un ancien collègue du boulot et son « admirateur », Mihnea Stătescu, celui qui lui téléphone de temps en temps de Californie, où il vit « maintenant », chez son fils : « Vorbim doar despre lucruri din trecut, el acolo a rămas, rădem de Profesorul Pop și de amanta lui, Luminița, care ne-a mâncat zilele, și pe-atunci rădeam de ei, dar rădeam albastru. » (p. 14) (= On parle seulement de choses du passé, c'est là qu'il est resté, on se moque du professeur Pop et de sa maîtresse, Luminița, qui nous avait pourri les vies, on se moquait d'eux à cette époque-là aussi, mais on riait bleu.).

Comme médecin, Anda a été très dévouée, responsable, touchée par la douleur qu'elle avait vue dans l'hôpital le long de sa carrière. D'ailleurs, les piliers de son existence ont été sa famille et sa profession.

En conclusion, Anda réussit, par son retrait dans la villa de la ville de montagne, par les fenêtres de laquelle elle regarde toujours les cimes des montagnes, acquérir le courage de retourner dans le passé, vers soi-même, et de s'assumer les différents rôles et hypostases, d'accepter ses erreurs et ses chagrins. Elle avait trop fui cette appropriation, ce retour sur soi, croyant que, de cette manière, elle se protégeait. Elle avait trop tergiversé cette « opération », comme elle se souvient l'avoir fait bien de fois, par exemple le soir,

¹ jeu de mots de la période communiste, où l'acronyme du Parti Communiste Roumain, PCR, était associé, ironiquement, à « pile » (= influences), « relations », « contacts », symbolisant la corruption du régime. (n. trad.)

après l'enterrement de sa mère : « Nu, la asta nu te gândești acum! și-a comandat drastic, gonind imaginea. Ecranul minții a rămas negru și gol, în timp ce auzea: o să te gândești la asta mai târziu! MAI TÂRZIU, când o să fii în stare! » (p. 57) (= Non, tu ne penses pas à cela maintenant ! s'ordonna-t-elle autoritairement, en chassant l'image. L'écran de l'esprit resta noir et vide, pendant qu'on entendait : tu y penseras plus tard ! PLUS TARD, quand tu en seras capable !). D'ailleurs, Andu lui conseille, lui aussi, la même chose : « Vocea lui Andu când împinsese poarta și scosese de pe ea prapurul de doliu: Te gândești la lecțiile și la hainele de mâine ale copiilor, la zilele când vine femeia, la programarea concediului, dar la asta nu! Nu acum, nu acum! Altă dată, când o să fii în stare! » (p. 57) (= La voix d'Andu quand elle avait poussé le portail et en avait enlevé le drapeau de deuil: Tu penses aux leçons et aux vêtements de demain des enfants, aux jours où la femme de ménage vient, à la planification du congé, mais pas à cela ! Pas maintenant, pas maintenant ! Une autre fois, quand tu en seras capable !)

Dans tous ces rôles, Anda fait preuve d'un grand pouvoir de pardonner, comprenant maintes fois qu'il y a toujours des circonstances ayant favorisé la tendance de faire des erreurs. Par exemple, quand elle se rappelle certaines erreurs de la période communiste de son amie, Corina : « Dar cine, dacă a trăit acele vremuri, nu se simte vinovat de ceva, dacă ține să-și amintească? s-a gândit, deloc interesată să continue discuția. » (p. 83) (= Mais qui, ayant vécu ces années, ne se sent coupable de quelque chose, s'il tient à s'en souvenir ? pensa-t-elle, nullement intéressée à continuer la discussion.).

Donc, l'histoire de la vie d'Anda se projette et s'entrelace avec l'histoire de famille et avec l'histoire collective. Comme dans le cas d'autres héroïnes de Gabriela Adameșteanu, la vie de la protagoniste de ce dernier roman a été influencée par les bouleversements de l'histoire et, comme elle le comprend « maintenant », a déterminé ses rôles sociaux. Après chaque situation de crise, Anda, étant puissante, a réussi se replier, se lever, reprendre tout.

Par l'analyse et l'auto-analyse de ces rôles et hypostases d'Anda, le roman parvient à reconstituer beaucoup de ce que signifiait relations sociales durant le communisme : des relations de famille, d'amitié, professionnelles, montrant l'intrusion du politique dans la sphère de la vie privée. Aussi, en remémorant des fragments de vie, on met le doigt sur les absurdités et les injustices d'un régime politique sans adhérence au réel, telle l'interdiction de l'avortement. Et le « cadre » que l'auteur propose pour ces histoires de vie, la période de la pandémie, d'une part on montre les vulnérabilités de notre système médical, d'autre part on exprime la confiance dans la puissance de l'homme de surmonter des situations difficiles.

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TRADUIRE LES LOCATIFS. APPROCHE CONTRASTIVE FRANÇAIS-ROUMAIN

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***Abstract:** The analysis of the elements that contribute to the expression of the locative in French and Romanian can turn out to be a difficult task, despite the situations where the two languages have a lot of elements in common. Indeed, in the analysis of base language-target language transpositions, direct transcodings can be identified, but they seem to be less numerous. Oblique transcodings, modulations, suppressions are predominant. They will predominate in the identified examples, which are presented in a systematized manner in the second part of the article. We must also mention the presence of semi-automated verb + spatial determinant structures.*

***Keywords:** locative; formants; direct transcoding; oblique transcoding; semi-automated structure.*

Introduction

On se propose dans le présent article de dresser un aperçu sur le locatif en français et en roumain et sur les problèmes qui peuvent surgir dans la traduction. Les « pas » que nous proposons dans notre démarche sont : d'abord un aperçu sur la catégorie du locatif, dans la perspective des grammaires modernes, afin de déceler ses caractéristiques et ses moyens de réalisation. Cette analyse des éléments contribuant à l'expression du locatif en français et en roumain peut s'avérer une tâche malaisée, malgré les situations où les deux langues disposent d'éléments communs. Ensuite, on va procéder à une analyse des transpositions langue base – langue cible, afin d'identifier les transcodages directs, les transcodages obliques, les modulations et les suppressions. Nous allons nous concentrer surtout sur les difficultés, sur les dissemblances, plutôt que sur les correspondances directes, car c'est d'ici que surgissent les difficultés dans la traduction ou dans l'apprentissage du français langue étrangère.

Le statut des locatifs

Le rôle des circonstanciels est d'assurer l'ancrage, la situation spatiale et temporelle des états ou des processus marqués par le verbe.

En parlant des circonstanciels (y compris les locatifs), Riegel (2014, p. 140) affirme que ceux-ci se caractérisent par trois propriétés formelles :

1. ils sont facultatifs
2. ils se démultiplient librement
3. ils sont mobiles dans les limites de la phrase entière.

Selon Riegel, les locatifs ne font pas partie de la valence verbale, ce ne sont pas des compléments du verbe. Leur trait principal est la mobilité dans la phrase, à cause du fait qu'ils sont des « constituants périphériques », ils ne dépendent pas d'un autre constituant et ne sont pas régis par le verbe. Cette mobilité « est la propriété vraiment caractéristique du complément circonstanciel, qui peut être antéposé au groupe verbal, mais peut aussi s'insérer entre ces deux constituants et même entre le verbe et son complément. » (Riegel, 2014, p. 140).

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Cette mobilité de la subordonnée circonstancielle, qui peut apparaître en début de la phrase, en fin de phrase, avant le verbe ou après le verbe est mentionnée aussi par Abeillé et Godard (GGF, 2021, p. 1541).

L'argument en faveur de ce statut du locatif comme non-complément du verbe est qu'il « n'est pas à proprement parler dislocable » (Riegel, o. cit., p141). Si le locatif est détaché en tête de phrase, par exemple, on n'a pas besoin d'une reprise pronominale, sauf dans le cas des circonstanciels de lieu repris par les adverbiaux *y* ou *en*.

M. Grevisse (*Le Bon Usage*, 2007, p. 391-392) mentionne aussi cette mobilité particulière des circonstanciels, ce qui justifie le fait que les grammairiens ne les rangent pas parmi les compléments du verbe, mais parmi les « compléments de phrase » (Grevisse, 2007, p. 392). On y distingue entre « compléments essentiels » et « compléments non essentiels ». Les *compléments essentiels* ont deux traits principaux : (1) leur construction, le choix de la préposition dépend directement du verbe (Il vient de Paris. Il va à Paris.) et (2) sans eux, le verbe ne peut pas constituer lui-même le prédicat (*Il vient.). Les *compléments non essentiels* ne remplissent pas les conditions (1) et (2). Ceux-ci « précisent l'idée du verbe, en marquant la connexion de l'action avec un repère (temps, lieu etc.) situé *autour* d'elle » (Grevisse, 2007, p. 392).

Mais la discussion concernant le rôle d'argument du verbe des locatifs n'est pas fermée, parce que Riegel (o. cit, p.145) remarque l'existence, en français, des « compléments d'objet sémantiquement locatifs des verbes tels que (*re*)gagner et quitter, que seule leur construction directe distingue des compléments des verbes transitifs directs. *Il regagne Paris. = Il va à Paris. Il quitte Paris. = Il part de Paris.* ». Pour le roumain aussi, « le circonstant de lieu prototypique est un constituant supprimable, se manifestant comme un déterminatif non obligatoire » (GALR, vol II, p. 488). En même temps, avec certains régents verbaux, le circonstant de lieu est obligatoire, non supprimable, faisant partie de la structure sémantique et syntaxique du centre verbal. Ceux-ci peuvent réaliser le locatif (a amplasa, a (se) aciua, a se refugia, a sălășlui), la source (a proveni, a izvorii) ou le cible (a ajunge, a descinde). La seule situation, dans le cas de ces verbes, où le circonstant de lieu n'est pas obligatoire est lorsque celui-ci est « récupérable du contexte » (GALR, o. cit., p 489).

Moyens de réalisation des circonstants de lieu

Le rôle des circonstants de lieu est de localiser le reste de la phrase dans un certain cadre spatial ou bien de préciser un élément de ce cadre. Les principaux moyens de réalisation des circonstanciels de lieu sont les adverbes de lieu ou les groupes nominaux, en général introduits par des prépositions ou par des locutions prépositionnelles.

On a mentionné ci-dessus le caractère « mobile » des circonstants. En français, « lorsqu'ils sont placés en tête de phrase, les circonstants de ce type entraînent souvent l'inversion du groupe nominal sujet si le verbe est intransitif : *Ce matin-là, devant le bureau, au pied de la chaire, se tenait [...] le menuisier de la place Thionville (A. France)* » (Riegel, p. 142).

a) Les adverbes

Ceux-ci ont un emploi « scénique » (terme repris de Riegel, o. cit., p. 379), et leur rôle est de préciser un élément dans le cadre spatial (et temporel) dans lequel se situent l'événement ou la situation dénotés par la phrase (ici, là, là-bas, ailleurs, dessus, dedans etc.).

Les compléments réalisés adverbialement peuvent être *essentiels* ou *non essentiels*, selon la distinction discutée dessus. Les non essentiels se caractérisent par une

grande mobilité dans la phrase, tandis que les compléments adverbiaux essentiels sont moins mobiles. Les non essentiels, quoiqu'ils suivent souvent le verbe, peuvent se placer en tête de la phrase, à la fin de la phrase, avant le verbe ou après le verbe, selon l'intention du locuteur (par exemple une mise en relief).

b) Les prépositions

Le rôle des prépositions simples (à, dans, sur, sous/ la, în pe, sub), dans la réalisation du locatif, est celui de permettre de décrire les relations spatiales de base. Les prépositions complexes contribuent à réaliser des relations géométriques et topologiques plus variées (au bout de – la capătul, au nord de – la nord de etc.).

Ces relations spatiales vont situer une entité par rapport à un repère. Le rôle du repère est rempli par le complément de la préposition, tandis que l'entité localisée sera exprimée en dehors du syntagme prépositionnel. Selon Godard (GGF, op cit, p. 774), ce repère « est conçu comme un point (à Lyon), une ligne (le long du canal), une surface (sur le toit) ou un volume (dans la piscine). ». Quant à la localisation, celle-ci peut être statique ou dynamique, c'est-à-dire avec ou sans déplacement. Les prépositions qui expriment la localisation statique sont les plus nombreuses mais, comme Godard (o. cit, p. 775) l'observe, la majorité de ces formes peuvent exprimer également le déplacement vers une destination. Donc, « on peut considérer que c'est le contexte qui fournit l'idée de déplacement ; *habiter en France* (statique) s'oppose ainsi à *entrer en France* (dynamique). En français, les prépositions exprimant exclusivement le déplacement en envoi spatial sont peu nombreuses. Pour la *localisation avec ou sans déplacement*, nous avons : à, après, à travers, autour (de), avant, dans, de, derrière, devant, en, le long (de), loin (de), près (de), sous, sur. Pour la *localisation avec déplacement*, GGF propose une distinction selon qu'elles expriment le déplacement « a) *vers une destination* (direction, en, destination (de), en direction (de), jusque, jusqu'à, pour, vers) ; b) *à travers un passage* (par, via) ; c) *depuis une origine* (à partir de, de, depuis). ». La préposition « typique » pour exprimer le déplacement depuis une origine est *de*.

Celui qui régit l'opposition location / direction est le *thème de l'élément verbal* de la phrase. Teodora Cristea (*Eléments de grammaire contrastive*, p. 131) distingue *des verbes d'état* et *des verbes de déplacement*. Les verbes d'état « indiquent le lieu où se trouve l'objet » et « sont des verbes non-orientés », tandis que les verbes de déplacement « expriment un mouvement, réel ou imaginaire, à partir d'une limite initiale vers une limite finale ; ce sont des verbes orientés ». Pour avoir le *corpus* d'exemples pour notre démarche, on a consulté les dictionnaires, surtout « *Dicționarul verbelor franceze cu construcțiile lor specifice* », mentionné dans la bibliographie.

En ce qui concerne les *types de locatifs*, Teodora Cristea (o. cit., p. 131-136) propose une classification et une structuration des locatifs selon les traits mentionnés ci-dessus. Ainsi, nous aurons les *essifs*, les *ablatifs* et les *allatifs*. Les *essifs* sont les locatifs caractérisés par le trait [- orientation], tandis que les *ablatifs* et les *allatifs* sont *orientés*, indiquant soit le point initial, soit le point final. On ne se propose pas ici de reprendre toute la classification, mais seulement de souligner la complexité des moyens d'expression du locatif. Ce que nous nous proposons est de suivre les exemples et les constructions offertes par les dictionnaires et d'identifier les divergences entre les deux langues.

Les divergences dans l'expression des locatifs en français et en roumain

On va, ci-dessous, présenter une liste (pas exhaustive) des situations de divergence les plus fréquentes. Ce sont autant de situations où les apprenants du français se sentent piégés et qui peuvent conduire à des fautes.

1. La première divergence que nous allons mentionner est la situation où, en français, on indique un lieu déterminé, *l'adresse* (« sans préposition, ni article, pour les noms de rues, boulevards, etc. » (Grevisse, o. cit., p. 393). Dans ce cas, le français utilise donc un syntagme de rection directe (préposition zéro). Mais cette préposition zéro correspond à un système prépositionnel en roumain : *în*.

2. Devant les noms de personnes, ou devant les noms ayant le trait [+ humain], le français connaît une variante de la préposition *à*, à savoir *chez*. Le roumain ne fait pas la distinction, employant la préposition *la*. Les grammaires roumaines enregistrent aussi l'emploi de la préposition composée *pe la*, avec les noms ayant le trait [+ humain], marquant « une courte durée » : « *Merseră pe la unchiul lor.* ».

3. *Pour* est une préposition dont Grevisse affirme qu'elle est « fondée sur le sens originaire de *partir* » et que « beaucoup de grammairiens n'admettent pas que le complément indiquant la destination se construise autrement qu'avec la préposition *pour*. Il est vrai que cette préposition est restée dans l'usage ; elle s'impose même quand on indique à la fois le point de départ et le point de destination (Partir de Paris pour Bordeaux) » (Grevisse, o. cit., p. 397). Ici, en roumain, on fait rarement la correspondance *pour-pentru*, la préposition utilisée le plus fréquemment étant *la*.

4. *Près de/ auprès de – lângă*. *Près* est employé en français, pour exprimer la localisation spatiale, avec un nominal soit [+ humain] soit [- humain], tandis que *auprès de* s'emploie seulement avec un nominal ayant le trait [+ humain]. Le roumain ne tient pas compte de cette distinction, le correspondant étant *lângă* soit qu'il s'agisse d'un [+ humain] soit d'un [- humain].

5. *Là/ là-bas – acolo*. *Là* s'emploie en français « pour désigner le lieu du locuteur aussi bien que le lieu du non locuteur » (Cristea, o. cit., p. 141). Pour le lieu du non locuteur, sans ambiguïté, le français utilise *là-bas*. Le roumain n'y fait pas la différence, dans les deux cas étant employé *acolo*.

6. En roumain, on enregistre l'emploi de la préposition *pe*, accompagnant les adverbes de lieu, pour exprimer la valeur d'*approximation spatiale* (*pe aici, pe acolo, pe undeva, pe acasă*). Ces réalisations peuvent correspondre, en français, à des constructions avec *par* (par ici, par endroits). Cependant, dans la plupart des cas, en français l'adverbe s'emploie sans la préposition *par* pour exprimer l'approximation spatiale :

Roum : Le-am pus *pe undeva*.

Fr: Je les ai mises *quelque part*.

Roum : Sunt *pe acasă* astăzi.

Fr: Je suis *chez moi* aujourd'hui.

7. L'adverbe roumain *acasă* peut avoir, en français, deux correspondants : *chez + moi/toi... ou à la maison*.

8. Le locatif exprimé en français par l'anaphorique *y/en* peut avoir, en roumain, une correspondance explicite ou implicite.

Fr : Il est parti à la fac à midi, il y est resté jusqu'à seize heures et il *en* est rentré vers dix-sept heures.

Roum : A plecat la facultate *pe la prânz*, a stat (*acolo*) până la ora patru și s-a întors (*de acolo*) la ora cinci.

9. Les verbes *déménager/ emménager – a se muta*. Le verbe roumain est neutre du point de vue de l'expression de l'orientation spatiale du mouvement, tandis que le français emploie *emménager* pour *a se muta în* et *déménager* pour *a se muta din*.

10. *En/ dans – în*. En français, *dans* est utilisé avec un nominal précédé de l'article défini ou indéfini, ou un autre déterminant nominal. *En* s'emploie avec un

nominal sans article. Ce comportement est un « piège » pour les apprenant roumains. : *Il est en classe. - Il est dans la classe. – El este în clasă.*

11. Les prépositions employées avec les noms géographiques posent aussi beaucoup de problèmes. Tandis qu'en roumain, pour les pays, on emploie une seule préposition *în*, avec les noms de pays, en français il y a *en* (le correspondant que les apprenant roumains choisissent spontanément) devant les noms masculins en voyelle et devant les féminins, mais *au* devant les noms masculins et *aux* devant les pluriels.

Roum : Au mers *în* Franța, *în* Canada și *în* Statele Unite.

Fr : Ils sont allés *en* France, *au* Canada et *aux* Etats-Unis.

12. En roumain, il y a des constructions où le circonstant de lieu est réalisé par un groupe nominal, un substantif au datif, le *datif locatif*. Ce sont des constructions archaïques et populaires : *a sta locului, a se duce dracului, a se așterne drumului* etc. (constructions mentionnées dans GALR, o. cit., p. 492). Les auteurs de la grammaire roumaine observent que « le substantif en datif, qui exprime le lieu, est fixé dans la forme articulée défini, repoussant d'autres déterminants » (GALR, P. 493). Ce comportement confirme le figement de ces constructions, ce qui fait que la traduction française de celles-ci nécessite une *modulation*, la traduction directe étant impossible.

Roum. : El *stătu locului*.

Fr. : Il resta *sur place*.

13. Des divergences surgissent aussi quant aux prépositions employées dans les deux langues pour introduire le déterminant spatial des verbes qui expriment le contact. Tandis que le roumain utilise toujours la préposition *de* pour les verbes *a se lovi, a se izbi, a se ciocni, a se împiedica, a da, a (se) rezema, a (se) sprijini, a se ține, a (se) prinde, a (se) lega, a (se) agăța, a (se) atinge, a trage, a (se) spânzura, a (se) atârna*, les verbes correspondants du français régissent des circonstants de lieu introduits par des prépositions différentes, à savoir *à, contre, sur* : *se heurter à / contre, se cogner contre, buter contre, rejeter contre, s'appuyer contre / sur / à, s'adosser à, s'accouder à, se tenir à, s'accrocher à, attacher à, tirer sur* etc.

Conclusions

Les considérations que nous venons de présenter viennent appuyer notre thèse que la traduction des locatifs est parfois une démarche assez malaisée, à cause, d'une part, des comportements spécifiques des locatifs et de leur statut et de l'autre part à cause des moyens de réalisation des diverses valeurs du locatif en français et en roumain. L'analyse que nous avons faite auprès des moyens d'expression des locatifs en français et en roumain a révélé pas mal de situations où la correspondance n'est pas directe, tous ces « écarts » constituant autant de difficultés dans l'acquisition du français par les sujets roumains. De plus, comme le verbe, « la plupart des prépositions peuvent être vues comme des prédicats avec des arguments. [...] Les prépositions locatives et temporelles expriment un repérage dans l'espace ou dans le temps, et leur complément reçoit le rôle de repère spatial ou temporel : site, passage, destination ou origine. » (GGF, o. cit., p. 777). C'est pourquoi les transcodages obliques, les modulations, les suppressions sont nombreux.

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LANGUAGES, LITERATURE, AND THE PLURALITY OF VOICES: A SYMBIOTIC EXPLORATION

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***Abstract:** The synergy between language acquisition and literature stands as a testament to the depth and breadth of understanding that can be gleaned from their intertwined study. As the global community leans more into multilingualism, the significance of this interplay gains paramount importance. Delving into this academic interrelation reveals a profound connection, highlighting the plethora of voices that construct our perspectives on culture, self, and identity. In this context, Romanian literature emerges as a particularly illuminating lens. Its rich tapestry, spanning from age-old myths to contemporary narratives, offers learners unique insights into the heart of Romanian culture and history. Furthermore, when Romanian literature is integrated into the curriculum of teaching Romanian as a second language (RSL), it not only aids in linguistic comprehension but also deepens the cultural resonance for learners. This symbiotic exploration underscores the potential of literature to amplify and enrich the process of language learning, ensuring the experience is both comprehensive and deeply rooted in cultural nuances.*

***Keywords:** plurality of voices; language acquisition; literature; culture*

Introduction

The synergy between language acquisition and literature stands as a testament to the depth and breadth of understanding that can be gleaned from their intertwined study. As the global community leans more into multilingualism, the significance of this interplay gains paramount importance. Delving into this academic interrelation reveals a profound connection, highlighting the plethora of voices that construct our perspectives on culture, self, and identity. Claire Kramsch emphasizes this in her seminal work, stating, “The study of context and culture in language teaching is crucial for developing communicative competence in a foreign language, encompassing not just linguistic but also cultural knowledge” (Kramsch, 1993: 23). This highlights how intertwined language and culture are, making the inclusion of literature in language education indispensable for a holistic learning experience.

In this context, Romanian literature emerges as a particularly illuminating lens. Its rich tapestry, spanning from age-old myths to contemporary narratives, offers learners unique insights into the heart of Romanian culture and history. Paran (2008) reinforces this idea, noting that “literature provides a rich resource for language learners, offering authentic materials and varied linguistic input that can aid in the development of language skills and cultural understanding” (Paran, 2008: 470). This demonstrates how literature can serve as a bridge to deeper cultural immersion and understanding, enriching the language learning process.

When Romanian literature is integrated into the curriculum of teaching Romanian as a second language (RSL), it not only aids in linguistic comprehension but also deepens the cultural resonance for learners. This integration fosters a more engaging and meaningful learning environment, where students can connect language to the cultural and historical contexts it inhabits. Kramsch's and Paran's insights into the value of cultural context in language learning underscore the potential of literature to amplify

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and enrich the process of language acquisition, ensuring the experience is both comprehensive and deeply rooted in cultural nuances.

This symbiotic exploration underscores the potential of literature to amplify and enrich the process of language learning, ensuring the experience is both comprehensive and deeply rooted in cultural nuances. As Kramersch (1993) and Paran (2008) articulate, the integration of literature into language education not only enhances linguistic proficiency but also fosters a profound cultural literacy that is essential in our increasingly globalized world. Thus, the study of Romanian literature within the framework of RSL provides a rich, multifaceted approach to understanding both the language and the culture it expresses.

The Interplay of Language and Literature

Language and literature are inherently intertwined. Language serves as the medium through which literature is created, while literature provides context and substance to the language. The study of a language cannot be complete without an understanding of its literature, which embodies the cultural, historical, and social nuances that mere linguistic study might overlook. Literature, with its myriad forms and genres, offers a diverse array of voices and perspectives that reflect the complexity and richness of a language. As Collie and Slater (1987) assert, “Literature provides authentic contexts that reflect the complexities of real-life language use, thus offering learners a more practical grasp of the language” (p. 3), underscoring the indispensable role literature plays in exposing learners to the multifaceted nature of language as it is used in everyday communication.

When students engage with literature in a foreign language, they are exposed to authentic uses of the language in various contexts. This exposure helps in understanding idiomatic expressions, cultural references, and the emotional undertones that are often absent in conventional language lessons. Moreover, literature provides a narrative context that makes language learning more engaging and meaningful. Through stories, poems, and plays, learners can experience the language as a living entity, full of life and emotion, rather than just a series of grammatical rules and vocabulary lists.

One can undoubtedly state that literature enhances the development of critical thinking skills and cultural awareness. Lazar (1993) emphasizes this point, stating, “The inclusion of literature in language education not only enhances linguistic skills but also promotes critical thinking and cultural awareness” (Lazar, 1993:19), bringing forth the dual benefit of literary study in language learning, where students not only acquire language proficiency but also learn to analyse and appreciate diverse cultural narratives and perspectives.

Engaging with literature allows students to experience the language in a variety of registers and styles, from the formal to the colloquial. This diversity in language use prepares students for real-life communication, where they must navigate different social contexts and expectations. By reading and analyzing literary texts, learners develop a deeper understanding of the subtleties and nuances of the language, which are crucial for effective communication.

Moreover, literature provides a window into the cultural and historical contexts of the language. Through literary works, students gain insights into the values, beliefs, and experiences of the people who speak the language. This cultural immersion is vital for developing empathy and a broader perspective on the world. As students explore the themes and characters in literature, they also learn about the social and historical forces that have shaped the language and its speakers.

The Significance of Multilingualism

In an increasingly globalized world, multilingualism is becoming more common and more essential. The ability to speak multiple languages is not just a practical skill but also a gateway to understanding different cultures and perspectives. Multilingualism enhances cognitive abilities, fosters empathy, and promotes cross-cultural communication. It allows individuals to navigate and appreciate the pluralistic nature of the modern world, where multiple voices and narratives coexist.

Research has shown that multilingualism offers significant cognitive benefits. Bialystok (2001) highlights that bilingual individuals often exhibit enhanced executive functions, such as improved attention control, problem-solving skills, and cognitive flexibility. These cognitive advantages stem from the constant mental juggling required to switch between languages, which strengthens the brain's executive control system. This cognitive flexibility is crucial not only for language use but also for other areas of mental function, providing a broad intellectual advantage.

Moreover, multilingualism fosters empathy and cultural sensitivity. Grosjean (2010) argues that bilingual individuals are more likely to appreciate and understand different cultural norms and practices, which fosters a sense of empathy and reduces ethnocentric attitudes. This ability to view the world from multiple perspectives is invaluable in our interconnected global society, where cultural clashes can arise from misunderstandings and ignorance. By being able to communicate in multiple languages, individuals can build bridges between cultures, fostering mutual respect and understanding.

The integration of literature in the study of multiple languages can amplify these benefits. Literature opens doors to different worldviews and helps learners appreciate the diversity of human experience. Kramsch (1993) notes that “literary texts provide a rich source of linguistic input and can serve as models of authentic language use” (p. 177). This immersion in authentic contexts not only aids in language acquisition but also deepens cultural understanding. Through literature, learners can encounter the thoughts, emotions, and experiences of people from different cultures, enhancing their empathy and cultural literacy.

Engaging with literary texts from diverse cultures requires learners to analyse and interpret different viewpoints, fostering critical thinking. This process helps learners to develop a nuanced understanding of global issues and to appreciate the complexity of human experiences across different cultural contexts. This critical engagement with literature encourages learners to question stereotypes and to develop a more sophisticated understanding of cultural differences.

The role of literature in promoting cultural literacy is crucial for fostering global citizenship. By reading literature from various cultures, learners can develop a deeper respect for cultural differences and a more nuanced understanding of global issues. This cultural literacy is essential in promoting peaceful coexistence in a diverse world. As learners encounter diverse narratives and perspectives, they become more aware of the interconnectedness of global communities and the importance of mutual respect and understanding.

Furthermore, multilingualism and the study of literature contribute to personal identity development. Language is a key component of identity, and being able to speak multiple languages allows individuals to connect with different parts of their cultural heritage. Language is a key component of identity, and being able to speak multiple languages allows individuals to connect with different parts of their cultural heritage.

Similarly, the language we speak is instrumental in forming our identity, and being required to speak a language that is not completely natural may interfere with the child's construction of self (Appel & Muysken, 1987). This connection to multiple identities can enrich individuals' self-concept and provide a more complex and multifaceted sense of self. The ability to navigate different linguistic and cultural worlds enhances individuals' social and emotional skills, making them more adaptable and resilient.

In the context of education, promoting multilingualism and incorporating literature from various cultures can create a more inclusive and enriching learning environment. Students from diverse linguistic backgrounds can see their languages and cultures represented in the curriculum, which can enhance their engagement and sense of belonging. This inclusive approach to education can also prepare all students to thrive in a multicultural world, equipping them with the linguistic and cultural competencies needed for global citizenship.

Romanian Literature as a Lens into Culture and History

Romanian literature, with its rich and varied heritage, offers a fascinating window into Romanian culture and history. From the mythic tales of the Miorita to the modernist works of Mircea Eliade and the postmodern narratives of Herta Müller, Romanian literature encompasses a wide range of themes and styles. These literary works reflect the historical, social, and political changes that have shaped Romania over the centuries.

The epic ballad "Miorita," for example, is one of the most famous pieces of Romanian folklore. It narrates the story of a shepherd who learns of his impending murder by his fellow shepherds and contemplates his fate with a sense of resigned acceptance. This ballad reveals deep insights into the Romanian ethos, highlighting themes of fatalism, pastoral life, and the close connection between humans and nature. The symbolism in "Miorita" can be seen as a reflection of the Romanian people's historical experiences and their philosophical outlook on life and death.

Modern Romanian literature, such as the works of Mircea Eliade, delves into more complex themes of identity, spirituality, and historical consciousness. Eliade's writings, including his famous novel "The Forbidden Forest," explore the tension between modernity and tradition, the sacred and the profane, and the individual's quest for meaning in a rapidly changing world. Eliade's exploration of myth and religion through a Romanian lens provides profound insights into the nation's cultural and spiritual heritage.

Postmodern narratives, exemplified by the works of Herta Müller, offer a critical perspective on Romania's recent history, particularly the oppressive regime of Nicolae Ceaușescu. Müller's novels, such as "The Land of Green Plums" and "The Hunger Angel," depict the harsh realities of life under totalitarian rule, focusing on themes of fear, oppression, and the struggle for personal and political freedom. Her works highlight the resilience and resistance of individuals in the face of systemic brutality, offering a poignant commentary on the impact of political oppression on personal identity and social relationships.

Romanian literature is also characterized by its deep roots in folklore and mythology. The oral traditions and epic poems that have been passed down through generations reveal the values, beliefs, and customs of the Romanian people. Folktales often feature themes of heroism, justice, and the triumph of good over evil, reflecting the moral and ethical codes of Romanian society. These stories not only entertain but also serve to educate and reinforce cultural values within the community: "Romanian

literature, rich with folklore and historical narratives, serves as a vital repository of the nation's cultural and social evolution" (Călinescu, 1988: 3).

Additionally, modern Romanian literature addresses contemporary issues such as political oppression, social change, and personal identity, offering a critical perspective on the country's recent history. The works of authors like Ioan Slavici and Liviu Rebreanu, for instance, provide a social realist portrayal of Romanian life in the late 19th and early 20th centuries, examining the struggles of the peasantry, the impact of urbanization, and the complexities of social mobility. These narratives offer valuable historical insights and contribute to a deeper understanding of Romania's social evolution.

By studying Romanian literature, learners of the Romanian language can gain a deeper understanding of the cultural and historical context in which the language is used. This cultural immersion enriches the language learning experience, making it more relevant and meaningful. It also helps learners to connect with the Romanian people and their heritage on a more personal level.

For instance, reading the works of Mihai Eminescu, often regarded as Romania's national poet, allows learners to experience the beauty and depth of the Romanian language through his lyrical poetry. Eminescu's works, such as "Luceafărul" (The Morning Star), combine romanticism with philosophical musings, offering readers a glimpse into the poet's inner world and the broader cultural landscape of 19th-century Romania.

Contemporary Romanian literature continues to evolve, reflecting the ongoing changes in Romanian society and the broader global context. Authors such as Mircea Cărtărescu and Norman Manea explore themes of identity, exile, and the search for self in their works, resonating with readers both within and beyond Romania. These modern narratives contribute to the ongoing dialogue about what it means to be Romanian in a rapidly changing world, offering fresh perspectives and new voices to the rich tapestry of Romanian literature.

Incorporating Romanian literature into language education not only aids in linguistic comprehension but also deepens cultural resonance for learners. Through the lens of Romanian literature, learners can explore the nation's cultural and historical identity, gaining a more nuanced and profound understanding of the Romanian people and their language. This integration of literary study into language learning fosters a richer, more immersive educational experience, bridging the gap between language and culture in meaningful ways.

Romanian Literature in Language Education

Integrating Romanian literature into the curriculum of teaching Romanian as a second language (RSL) can significantly enhance the learning experience. Literature provides a rich source of authentic language input that can help learners develop their reading, writing, speaking, and listening skills. It also exposes them to different registers and styles of language, from the formal language of literary texts to the colloquial language of dialogue.

One of the primary benefits of using literature in language education is its ability to present language in context. Authentic texts from Romanian literature, whether classical or contemporary, introduce learners to the richness and variety of the language as it is naturally used. This contextual learning helps students understand not only vocabulary and grammar but also idiomatic expressions, cultural references, and the subtleties of tone and style.

Moreover, literature can serve as a springboard for discussions and activities that promote cultural understanding and critical thinking. For example, students can analyze the themes and characters in a novel, compare different interpretations of a poem, or write their own stories inspired by Romanian myths. These activities not only improve language proficiency but also encourage learners to engage with the cultural content on a deeper level. One of the “most potent benefits of teaching Romanian to foreign students is to promote a two-way street of cultural exchange and mutual understanding, thus transcending traditional language instruction by weaving into the very fabric of education the goals of societal integration, cross-cultural learning, and global citizenry.” (Lăpădat, 2023 :161)

In this regard, as teachers of a foreign language, the information we provide “cannot and must not be restricted to traditional structures of grammar, vocabulary and so on. We need to stay connected to an entire apparatus of updated cultural and informational references” (Lăpădat and Lăpădat, 2020:139). Literature invites learners to question, interpret, and connect personally with the texts, fostering a deeper intellectual engagement. By integrating these broader cultural and informational contexts, we enrich the learning experience, making it more relevant and meaningful for students.

The use of Romanian literature in language education also supports the development of empathy and intercultural competence. By exploring diverse narratives and characters, students can gain insights into the lived experiences, values, and worldviews of people from different cultural and historical backgrounds. This exposure is crucial for developing a nuanced understanding of the Romanian culture and for fostering an empathetic perspective towards others. Engaging with literary characters and their stories helps learners to see the world through different eyes, promoting a more inclusive and understanding mindset.

In addition to fostering cultural understanding, literature can enhance the emotional and imaginative aspects of language learning. Stories, poems, and plays can evoke emotions and stimulate the imagination, making the learning process more engaging and memorable. The emotional engagement that literature provides can enhance retention and recall, as learners are more likely to remember and connect with material that resonates with them on a personal level. This emotional dimension of learning is essential for developing a deep and lasting connection with the language.

Literature can nevertheless be a powerful tool for developing advanced language skills. Complex literary texts challenge students to expand their vocabulary, improve their syntactic knowledge, and develop a more sophisticated understanding of language use. Through literary analysis, learners can practice critical reading and writing skills, learn to construct coherent arguments, and develop their interpretive abilities. These skills are crucial for achieving academic and professional proficiency in the language.

The integration of literature into RSL education also fosters a love for reading and lifelong learning. It encourages students to explore the language beyond the classroom and to develop their own interests in Romanian literature and culture. This intrinsic motivation is crucial for achieving long-term language proficiency and cultural competence. When students find joy and personal relevance in their language studies, they are more likely to continue learning and to engage deeply with the language and culture. This engagement can lead to a lifelong appreciation of Romanian literature and a sustained commitment to language learning.

In addition to its pedagogical benefits, incorporating literature into RSL education can also have positive social and psychological effects. Literature can provide a sense of connection to the broader Romanian-speaking community and can help learners

develop a sense of identity and belonging. By reading and discussing literature, students can share their interpretations and experiences, building a sense of community and mutual understanding within the classroom. This social dimension of learning is important for creating a supportive and inclusive educational environment. By embracing the study of literature, educators can enrich the language learning process and help students develop a deeper, more comprehensive understanding of Romanian language and culture.

Conclusion

The symbiotic relationship between language acquisition and literature highlights the importance of an integrated approach to language learning. Literature enriches the language learning experience by providing context, authenticity, and cultural depth. It allows learners to engage with the language in meaningful and emotionally resonant ways, fostering a deeper understanding of the language and the people who speak it.

In the case of Romanian literature, this integration offers unique insights into Romanian culture and history, making the study of Romanian as a second language more comprehensive and culturally (Lăpădat, 2022:14). As the global community becomes more multilingual, the interplay between language and literature will continue to play a crucial role in promoting cultural literacy, empathy, and global citizenship. By embracing this symbiotic exploration, educators can ensure that language learning is not just about acquiring linguistic skills but also about appreciating the rich tapestry of voices and narratives that shape our world.

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MARIN PREDA: "THE EARTH'S MOST BELOVED SON" OR THE TOTAL OVERTHROW OF INTELLECTUAL VALUES THROUGH IDEOLOGIZATION

Luiza Venera SÂRBU*

Abstract: *The Earth's Most Beloved Son is an exemplary novel, an incontestable benchmark of the philosophical depth of which the current political novel has shown itself capable. It is not the professional condition of the main hero that gives the novel this philosophical nature, but the respective qualities that life awakens in the presence of Victor Petrini. It is unacceptable to separate the philosopher Petrini from his predecessors, no less philosophers, Ilie and Nicolae Moromete, Călin Surupăceanu from the "Prodigals". What unites them all in an unmistakable spiritual family is the radicalism of these intellectual natures: in politics, in love, in morality, especially in morality. Nicolae Moromete dreamed of founding a new ethical religion, Victor Petrini wrote "a new gnosis", both spiritually equivalent to a radical questioning of the values of old systems.*

Key words: *socialism; propaganda; ideologization*

Marin Preda was, at the time of his disappearance (May 1980), the most read of Romanian novelists and probably the most admired and envied by his colleagues. At that time, he ran one of the most important publishing houses in Romania, the print runs of his books were huge - precisely because they sold like hot cakes - and his position within the system (literary, but also political) only seemed to grow. The first volume of *Moromeții* (1955) had hit the national literary scene with the force of a tsunami, imposing itself from the very beginning as a novel that suddenly became a "textbook" of the Romanian 20th century. Having the inspiration to negotiate his literary freedom in relations with the communist regime - see the introduction of the young communist Ionică, i.e. a kind of idealized N. Ceaușescu, in the novel *Delirium* (1975), as a price for being able to talk about Marshal Ion Antonescu (which brought harsh criticism to the Romanian writer in the official Soviet press!) -, Marin Preda was, at the same time, one of the most courageous writers, but also one of those who had good and direct relations with the authorities. Then, in the very year of his death, the novel *The Earth's Most Beloved Son* instantly became a resounding success - both from a literary point of view, and from the point of view of the themes addressed (love, politics, Stalinism, key characters, etc.) and of bookstore success. The success was so great that some even believed (and maybe some still believe) that the writer's death had something to do with that novel - being provoked either by the Romanian communist authorities or by the Soviets. But these assumptions, for now, have no basis. Marin Preda, through his work and his life, was himself a historical figure, one of those Romanians whose career says a lot not only about him, but also about the society in which he lived. Beyond fashions and currents, beyond the evolution of styles and tastes, Preda's writing remains today as vigorous and heavy (in the value sense of the term), and the homage he paid to pre-communist rural Romania remains today kind of authentic and fresh.

What fascinates the readers of the novel *The Earth's Most Beloved Son* comes from the strength with which the hero, illuminated by an intense aspiration for happiness,

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serenity, trust in the value of reason, assumes his destiny. Without being a superman, but not just any man, small or common, Victor Petrini is a tragic hero who opposes blind fatality (“the accursed insoluble matter”) or the necessity that suspends freedom or life. The novel is, of course, not flawless. A certain scene or circumstance, too anecdotal, could be missing. A certain exaggeration of the image of the hero may at one time appear excessive, too full of failures in the chain, but on the other hand these excesses correspond to the hero's way of being. He is the man who “assumes everything”, to transform an experience into a consciousness. *The Earth's Most Beloved Son* is the novel of a great conscience.

Eugen Simion considered that the novel *The Earth's Most Beloved Son* is a total novel, however, it addresses many other secondary themes: alienation from parents in the form of uprooting, to which is added the loss of religion, the violence of social relations, as well as the sublime next to terror in love. “The Earth's Most Beloved Son is a total novel. A novel, in other words, with several levels, several themes and a large number of characters: political novel (about the obsessive decade), romance novel (the story of a young philosophy professor, Victor Petrini, who believes that if there is no love, there is nothing), a moral novel (more precisely, the novel of a class moralist, in the existential sphere, in the genre of Camus), finally, a novel of morals about the intellectual world and, in general, about the Romanian world in the totalitarian regime communist. A powerful novel, broad as a river, the novel of a moralist, who relentlessly judges the history through which he passes”.

The Earth's Most Beloved Son is a realistic novel, which has as its theme the criticism of the socialist society or the dictatorship of the proletariat. The idea of the novel is that a society built on abuse, lies, political assassination, atheist, which promotes the beasts to lead the society, cannot exist for a long time and devours itself. The subject of the novel is the construction of a social fresco of the “golden age” or “iron age”, as Lucian Blaga calls it. The main hero, Victor Petrini, is an intellectual, a university assistant, a philosopher, it goes without saying from the city of Cluj. Any man who thinks is in a dictatorship regime a potential enemy, who must be destroyed physically, morally, socially. Victor Petrini is dismissed from the post of university assistant, because the professor (Lucian Blaga is suggested) is kicked out of the university by the imbecile heating worker (the total reversal of intellectual values in the early period of socialist ideology), who suddenly became the deciding authority. Victor Petrini is sentenced to hard labor through a judicial farce, staged with cynicism, sent to work in a mine, where he is tortured by a hardened torturer. This, in order to torment him and cause his death, took him out at night in the cold, naked, and Petrini threw him into the pit of an abandoned mine shaft. It is suggested that the only way for these murderous beasts is death, that is, to apply the law of vengeance. The image of former ministers, statesmen, bankers, generals, priests, intellectuals, who fill prisons through the process of organized social destruction, is followed not only socially, physically, but also psychologically, morally.

As a philosopher, Victor Petrini wants to achieve a revolution in thinking by building a new gnosis, i.e. a new theory of knowledge, which would restore the integrity of human consciousness in front of the universe. The principles enunciated by him: “Man is free in himself and for himself, this concept alone is the source of right and spiritual creation. It is, thus said, a meditation on the theme of free will as an Enlightenment idea, which contradicts the dictatorship of the proletariat”. Human rights are dangerous ideas for dictatorship regimes, that is why he is imprisoned to be re-educated through work. Another essay of his, entitled *The Age of Villans*, is a subtle indictment, an attack on the principles of communist society, whose legitimate right to exist he disputes. Victor Petrini

goes through life, like through a labyrinth, with many unforeseen situations, with varied human types such as the cunning, versatile and immoral Matilda, the shy Căprioara Bacaloglu, Calistrat, party activists like Mircea, the officials from Oraca, the security investigators, tender Suzy Culala and the violent engineer Pencea, his opportunistic friend Ion Micu. With the latter, he has extensive debates in connection with the legitimacy of the communist dictatorship regime. It is the expressionist dimension of the novel, which thus becomes a problematic novel. The image of the social spectacle dominated by careerist puppets like Mircea who takes Petrini's wife while he is imprisoned, the architect Matilda, the violence, the promiscuity, the lack of principles, the falsification of the social truth, the transformation of institutions into instruments in the hands of some people, give the accents of social critical virulence. The heroes are constructed both through the typical features of some social categories and through a subtle and nuanced psychological analysis. The collage is intertwined with the essay, the description with the problematized debate. Elements of surprise are also introduced in the behavior of the heroes, in the creation of unique situations. Thus, to save Suzy Culala, he throws the engineer Pencea, her ex-husband, from the cable car. The identity of the author with Victor Petrini is fate because, for daring to tell the truth, he was, it is believed, killed.

At the beginning of the novel, Victor Petrini appears in a symbolic image: in the cell, like a Prometheus chained by the weight of ideas, by the heavy circumstances of history, represented by the coordinates of the concentration system, of another gulag archipelago, which he could not even control, nor predict. He did not have access to transtemporal vision. He is the man fixed in history and destiny, in total indifference of time. The consciousness of captivity puts him in a triple tragic relationship – with himself, with history, with destiny. That is why, through writing, he will go in search of hubris, to find out his tragic fault. He sees himself in a relationship, predictable, with the history that condemns him, and, unpredictable, with the destiny that turns him into a toy of fate, chains him, a captive deity in circumstances difficult to understand and equally difficult to found out. Under the pressure of unforgiving time, Victor Petrini meditates on life and death, on man and relationships with men, on this insidious relationship between history and destiny: *“Death is a simple phenomenon in nature, only humans make it frightening. I'm talking about natural death, which is often a sweet temptation. Before I am deposited here in this cell, from which I shall not leave except to enter into perpetual captivity, in my solitary walks on the outskirts of the city, on the paths, looking down and looking at the earth, a serene feeling it crept into my soul, at first with love for it, the black, silent, peaceful earth, then with attraction, with desire, a kind of melancholy, with gentle nostalgia, to lie down on it and stay there forever. Which I did, staring at the sky, until I fell asleep. I found myself overwhelmed by a deep sense of regret: why did I wake up again?”* From the virtual perspective of death, everything falls into place, acquires a meaning, an order. Victor Petrini imposes on himself a supermundane tranquillity, he accesses inner peace, transcendent harmony, the one capable of taking him out of history and integrating him into a cosmic destiny. He remains, however, anchored in history, returning obsessively to the relationship with others, which can turn a fellow man's life into a nightmare: *“But the violent death, the suicide, that you are pushed to do by people? Tender indifference to the world can really possess you only when you feel alienated from your own being, but when, on the contrary, you have the consciousness that it is everything? And do you know for sure that this will never be free again? Life imprisonment! Try as I might, it is impossible for me to imagine that, once the verdict is pronounced, I will be able to bid the world a carefree tender farewell.”* In this new context, the very relationship with people changes through the different way of relating

to freedom: „*But now I discover with horror that they, those who interrogated me, were free (and this could be seen from the eagerness with which they recorded my deposition, those infamous gestures of the animal being that feels it lives without stops, the gesture with which they applied a stamp, the flipping of the papers , the creaking of the chair under the strong body, well anchored in reality, the looking out of the window, the yawning, the belching, the thought of the young suckling they will hold in their arms at night), and I will never be like them again, all my gestures will be or they will remind me that I am condemned to not be free until death...*”The human mind never stops looking for solutions.

Related to destiny, Petrini accepts it not as a final solution, but in the consensus of history, aspiring not to resistance, but to inner harmony. If he accepts death, says Nicolae Steinhardt, the individual is saved, he can no longer be blackmailed, threatened, coerced, he no longer has, because he no longer hopes, “what to do, what to keep or regain, on what to sell his soul, peace, honor”, “there is no longer a currency in which the price of betrayal can be paid”. The independence that Ilie Moromete aspired to, asserting his free spirit, independent in relation to the insidiousness of history, is an important landmark for the hero of *The Earth's Most Beloved Son*. Victor Petrini relives his failure with pleasure and, out of an excess of lucidity, submits himself and submits his life to a thorough analysis.

His perspective is autoscopic, but not in the virtuality of the being, but in its materiality, in its causality. Hence, the role and importance given to chance with its auspicious and/or inauspicious consequences. He is not in the situation of the narrator Marcel, *A la recherche du temps perdu*. He is in search of the lost being. His return in time is a return to the objective and subjective causes that influenced the order of his moments, a search for the chance that determined the mistake, the tragic fault, the one that led to the diversion of destiny. Victor Petrini is an Iona, but not the one who rebelled against Divinity, but the one who lost his way in destiny and who, therefore, wants to know when, how and why he took the wrong path in order to find out the way out of the labyrinth. Psychic processes – reflections, doubts, experiences – are not realized at other stages. Therefore, the awakening of the conscious means and presupposes detachment from instinct and turning against it, in other words, the formation of the conscious that raises the being above the animal kingdom. For only man poses problems of conscience: *We owe the existence of the problem to the awakening of the conscious; this is the Trojan horse that nature gave us*¹.

At the age of full maturity, Victor Petrini finds himself at a crossroads, and the awareness of this fact occurs with the awakening of the conscious. He returns to a pre-conscious moment, a return to the instinctual stage, therefore, to the personal unconscious. “I was a rough and turbulent teenager,” he muses, having the revelation of another truth, discovering the years of impertinence: “Youth is arrogance, rarely a value.” For this age and for its problems, essential are, in Jungian description, a stubbornness, more or less obvious, in remaining at the level of childhood consciousness, but also an “opposition to the forces of destiny, located in us or in around us, who want to confuse us, taking us out into the world”. These forces act in Victor Petrini that want to keep him tied to a virtual reality. His colleagues are in politics, many are legionnaires. However, he refuses the pact with history, turned towards destiny, seeking fulfilment through love, “a kind of prelude to what would await me later”, as he anticipates. Not necessarily because something in him wants to remain a child, completely unaware of external

¹<http://www.ceruldinnoi.ro/pages/Jung%20-%20Rascrucea%20vietii.htm>, consulted in 26.06.2022

causalities, aware only of his own self, but because, like Ilie Moromete, he also believes and knows that the time for happiness is limited, time becoming, also in his case, impatient. He is tempted to refuse everything that exists, everything that is foreign to him, trying to subjugate them all to his will, to do only what he thinks suits him, what is convenient to him. Episode Nineta would be significant from this point of view. The road he refuses is a dead end. He senses that this road leads him nowhere. By refusing the path proposed by Nineta, Victor Petrini apparently refuses to submit himself to another will, in essence, he refuses a dead end of destiny. Something of the “inertia of matter” is hidden here, equivalent to the stubbornness to remain in the same previous state, the resistance directed against the expansion of life, the “essential characteristic” of this phase, according to C.G. Jung. Paula, Nineta, Căprioara, Matilda are necessary steps that Victor Petrini traverses in destiny until the confrontation with history. Up to a point, he too is an outsider, a Meursault, confronted with the absurdity of his existence, but without its indifference and frustrations. An essential part of his destiny, women do not save Victor Petrini. Not even Suzy Culala. But he will continue to stubbornly believe in love, in its power to redefine everything, to give another dimension to the world, giving, in this way, an ascension and spiritualized meaning to his becoming. Perhaps, indeed, life's great problems are never definitively solved. When we think that they are, we are at a loss, because the point of problems is not to solve them, but to work constantly on solving them, this being the only way to save ourselves from becoming stupid or stones. Victor Petrini fails on all levels in the confrontation with history, as well as in the one with destiny. Not achieving any social goal, he has the chance to fulfil his personality in the fullest sense of self-identity definition, in relation to cosmic destiny, overcoming historical destiny. The discovery of love, that “if there is no love, there is nothing...”, lifts him above the impossibility, transforms him in relation to eternal becoming, into a winner. His target isn't behind him, so he doesn't have to go back into the maze. His target is ahead, therefore, as Albert Camus imagined Sisyphus happy, we must, in turn, imagine Victor Petrini happy.

His philosophical training changes his attitude towards the world, towards history, towards himself. Victor Petrini mixes the Faustian and the Hamletian, the tendency to act and the pleasure of reflecting on events, of representing virtually and contemplating the world in its crystal purity. Action is, for him, like a fall in history. Like Ilie Moromete, he believes up to a point that he can escape, that he can be happy in the time he has been given. He sees history as a reflection, as a determination of destiny, as the integration of his destiny into the collective destiny as well as into the great cosmic destiny. “I, Petrini meditates, however, am interested in my term, although I am not indifferent to that of mankind.” His truth involves him fully, totally: “...mine (my truth) was that I could not give up my vocation without giving up myself as a man.” Victor Petrini is not only formally a philosopher, but through his intimate structure, a sage, that is, a man who makes the effort to understand, to interpret everything that happens to him in the complex determinations of the actions, phenomena, events that involve him in the triple relationship with oneself, with the world, with the universe, in life and in death, assuming the tragic condition, therefore also assuming history and destiny.

For Marin Preda, *The Earth's Most Beloved Son* was/is the novel in which he objectively meditated on the insidious relationship between history and destiny. The meditation on history is a meditation on villainy that Victor Petrini studies in the aspiration of achieving a taxonomy in the essay *The Age of Villains*: “I had the feeling, the premonition, that I had entered a new era, but only later, when an oppressive experience would gather after me, and after heavy threats, the thought would spring up:

It was the time of the villains!” Meditating like this, Victor Petrini is a winner. Although he has a heavy sense of fate that has transformed him into a toy of fate, he never considers himself, nor sees himself as a victim. For Victor Petrini, the history he is crossing is an era of villains. Man feels defeated; deity chained by circumstances. But Petrini is offensive, he does not accept victimization, he is a winner of the moment, thinking his destiny in eternal relationship with the cosmic.

History is confused with destiny for Victor Petrini as well, maybe also for Marin Preda, the novel *The Earth's Most Beloved Son* being the expression of his courage, political and aesthetic, at that hour of the times. Victor Petrini is an observer and witness of the insidious spectacle, full of unknowns, of history, aware of the change of perspective: “it is one thing to watch the movement while standing still, and another can be to be part of the movement itself”. In history or outside of it, Victor Petrini fails, but without being defeated. Petrini does not accept failure. He is a Sisyphus climbing the mountain of history daily, like every person no matter how humble, because every individual makes history on this earth. Failing in history, he seeks fulfilment in/through love, for man cannot live without a purpose, a goal, an ideal. He does not fulfil himself as a social self and aspires to self-fulfilment, being tempted to assert the power of love over any weathers or storms of history. His fate is doubly tragic, as he fails both in history and in love. From the outside, he has all the data of a failed man. But in relation to his own inner becoming, Petrini is a winner. What is important is not how others see you, but how you see yourself in your solitary determinations, in relation to your own possibilities, where man can overcome even an absurd history. It is the pride of the one whom history considers a loser, evident at the end of the novel, in Victor Petrini, when, convinced of his own victory, he assumes the condition of the eternal man, placed above time and history: “I reread this long manuscript and beyond what it contains, I was astonished by the barbarity of the concrete, widely displayed, and with visible pleasure, and which I could not avoid being convinced that otherwise I would have struggled for a long time, without obtaining, spiritually, the total liberation of my consciousness of what I experienced. I was tempted, for a moment, to throw it into the fire. And yet, I told myself, I must let it go. Many of my peers thought perhaps the same, rejoiced as I did, suffered and were happy in the same way. This myth of happiness through love, of this love described here and not of the love of neighbor, has not ceased and will not cease to exist on our earth, that is, to die and to be reborn perpetually. And as long as these steps climbed and descended by me, will be climbed and descended by countless others, this book will always testify: ...if there is no love, there is nothing!”. Victor Petrini is part of history, he belongs to history, his life being objectively integrated into that time, the time offered by destiny to be happy or unhappy. But he is also part of a cosmic destiny, having, therefore, the right to create a mythology. In relation to his own becoming, Victor Petrini is a winner, triumphing over the best of all possible worlds. And the novel *The Earth's Most Beloved Son*, with all its existential issues, a great book.

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LE JEU DES SENS DANS LE DISCOURS SUR LA MUSIQUE

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Abstract: *Music, as an art form, presents a notable resistance to any form of description, interpretation, or explanation through natural language. This often compels us to resort to language infused with fiction and imagination in our attempts to grasp it. However, some authors argue that fiction can only arise through the existence of a language and the conceptualization of space – two realms seemingly distant from music's essence. Our inquiry focuses on several pivotal questions: How can we articulate discourse about music under such circumstances? How is this discourse formulated and conveyed? Is it possible to attribute meanings and significance to music that are similar to those found in visual imagery? To delve into these inquiries, we embrace an analytical approach, drawing inspiration from the works of J.-P. Cléro, to dissect these complexities and propose potential solutions.*

Keywords: *music; communication; discourse*

Introduction

Notre sujet porte sur les limites du langage naturel lorsqu'il est appliqué au phénomène musical. Nous constatons une *lacune* ou une sorte d'*inadéquation* descriptive et explicative lorsque nous tentons d'aborder la phénoménologie musicale. Une thèse que nous soutenons prend en compte trois types de discours applicables à la musique, parmi lesquels l'un nous intéresse principalement dans cet article. En général, le monde des sons musicaux peut être compris à travers trois types de discours : a) Le discours physicaliste-mathématique, utilisé principalement par les professionnels de la musique (interprètes et compositeurs), est généralement dominant dans les écoles de musique. Il vise à expliquer le phénomène musical comme une *logique* des relations sonores. Ce langage possède un vocabulaire technique complexe permettant de décrire et de signifier certains aspects qui contribuent à la création et à l'interprétation musicales. Ce discours aide généralement le professionnel de la musique à appréhender la musique dans son aspect logique et concret. Il décrit un phénomène de réalité. Ainsi, on y parle d'intervalle sonore, de note musicale, de système modal, harmonique ou chromatique, de système tempéré et non-tempéré, etc.

Il s'agit donc d'un discours spécialisé, échappant à un public non initié. Ce discours répond souvent aux questions telles que : comment fonctionnent les sons pour créer de la musique ? et sous quelles lois s'organisent-ils ? b) le langage écrit qui traduit la production sonore musicale en signes visuels. Nous « lisons » la musique sur une partition. Certaines personnes peuvent même « écouter » ce langage, mais, encore, il s'agit d'un exercice qui redevient également spécialisé. De plus, cette « écoute » de la musique à partir d'une partition ne représente jamais réellement l'écoute authentique, car la musique est un art qui s'adresse entièrement à l'audition pure. Ce type de discours est un artifice visuel utilisé pour représenter graphiquement le phénomène musical, alors que la musique s'adresse directement au sens de l'ouïe. c) le discours qui parle de la musique en tant que phénomène qui s'adresse à une conscience qui *ressent immédiatement* la musique et *se rapporte* à ce contenu musical. La musique devient une construction qui se définit uniquement en fonction d'un récepteur qui ressent certaines expériences à travers cette rencontre. Pour décrire la musique dans cette perspective, nous sommes obligés de recourir à un discours qui privilégie la métaphore, la fiction, et l'analogie, en particulier

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celles qui sont visuelles. La musique est ainsi décrite, interprétée, voire même traduite dans le langage quotidien.

Nous envisageons ce dernier type de discours dans notre présente analyse, car son niveau de complexité est si élevé qu'il est difficile de comprendre comment le référent musical est construit ou reconstruit dans une image sonore (au sens saussurien) par un récepteur potentiel. En effet, ce discours devient ambigu car il mélange des descriptions sonores objectives avec les impressions subjectives ressenties au contact *immédiat* avec la musique. Toute la problématique qui se construit autour de ce type de discours provient du caractère *immédiat* de la musique qui doit passer dans un système de signes *médiat*, la langue (Dufour, 2005 : 7). Apparemment, *penser la musique s'avère une action plus difficile qu'on pourrait croire, dans le sens où nous sommes attirés dans une zone extrême où l'ambiguïté et le vague font que le couple dyadique saussurien ou celui triadique aristotélicien ou peircien ne réussissent pas à bien circonscrire ou faciliter la compréhension musicale posée dans un discours. Voici donc notre problème fondamental : pourquoi le discours sur la musique ne satisfait-il pas autant que le discours sur l'image ? Pourquoi la langue semble-t-elle plus adaptée à l'image (qu'elle soit picturale ou non) qu'au son et à la musique ?*

Le sonore et le visuel dans le langage

Certains auteurs considèrent que la musique ne peut pas être mise dans un discours : « *la musique ne peut être l'objet d'un discours, parce qu'elle est l'objet d'une appréhension et d'une compréhension immédiates qui ne passent pas par le concept* » (Dufour, 2005 : 9). Contrairement à cette conception assez radicale, le domaine visuel semble être plus propice à être appréhendé par le concept. Nous pouvons décrire un objet visuel, tel qu'un tableau, et le récepteur de notre discours descriptif peut reconstruire, au niveau représentationnel ou conceptuel, le référent visuel afin de faciliter la compréhension. Cependant, nous devons également reconnaître que le premier niveau d'accès à un référent appartient à une immédiateté qui définit une qualité propre à chaque expérience. Autrement dit, nous pouvons décrire et analyser dans un discours un tableau, mais s'impose toujours avoir un contact direct et immédiat avec l'image même pour *confronter* le discours et l'image. La compréhension adéquate se réalise mieux grâce à ce contact. En fait, le discours soutient l'image – dans le sens où il joue le rôle d'un catalyseur pour comprendre le symbolisme, le *sens* de ce qu'on voit, ce que l'image *nous* dit etc. – et l'image détermine le discours de s'organiser d'une manière qui nous conduit à dire qu'entre les deux il s'agit d'une *correspondance*, chose qui circonscrit une *vérité* comprise dans ce discours. Le cas de la musique nous détermine à faire quelques précisions. Le discours (dans le sens du troisième type décrit en haut) semble être incomplet ou avec un degré d'incomplétude plus élevé que dans le cas du contenu visuel.

Nous sommes en quelque sorte des sourds, ou nous agissons comme tels. Il semble exister un certain « retard » entre le discours et le référent musical décrit dans ce discours. En ce qui concerne l'image, nous parlons d'une adéquation entre le concept et l'image elle-même, comme si le discours parvenait à décrire de manière *plus adéquate ou précise* l'image que dans le cas du contenu sonore musical. Seulement dans des cas exceptionnels, le discours sur l'image ne parvient pas à toucher son référent : c'est le cas des aveugles. Diderot, dans un ouvrage très intéressant, *Lettre sur les aveugles à l'usage de ceux qui voient* (1749) expose plusieurs problèmes qui surgissent au niveau de la relation entre la perception et la connaissance ; cet ouvrage est en quelque sorte « repris » plus philosophiquement par Kant plus tard. La suite de cet ouvrage, chez Diderot, s'intitule *Lettre sur les sourds et muets* (1751), où il poursuit l'exploration de la

communication des contenus sensoriels absents dans le cas des sourds, ainsi que les difficultés que cette communication implique. Ainsi, dans ces ouvrages, Diderot cherche à examiner les difficultés rencontrées par le discours conceptuel lorsqu'il s'adresse à des personnes qui n'ont pas accès à des référents visuels et/ou auditifs. Il ne s'agit plus des *qualia* en ce moment, c'est-à-dire des sensations individuelles ineffables qui passent dans un discours sous des concepts qui réalisent *des synthèses*. Ici, nous sommes confrontés à un cas extrême où nous n'avons pas accès, ni même à une *quale*, à une sensation. Par conséquent, le discours tourne en rond, la compréhension devient incomplète ou défectueuse car le référent demeure en dehors de l'immédiateté. Nous pouvons parler d'une image sans avoir accès à celle-ci, mais le simple fait que *nous pourrions y avoir accès* nous place dans une situation privilégiée. En revanche, la situation est différente en ce qui concerne le discours sur une image adressé à une personne qui n'a jamais vu quoi que ce soit. Nous ne rencontrons pas un cas similaire dans le domaine de l'audition. En effet, le discours sur la musique exige nécessairement l'audition elle-même ; sinon, le discours reste tout aussi incomplet pour une personne bénéficiant de l'ouïe que pour une personne qui n'en bénéficie pas. Autrement dit, nous pouvons parler n'importe combien d'une sonate de Mozart, nous sommes comme des *sourds* devant ce discours si nous n'avons pas accès à un certain moment à la sonate même. Mais quelle est la raison de ce discours qui tourne dans le vide ?

La Dioptrique de Descartes et l'effet d'écran

Diderot expose ses thèses à la suite de la théorie cartésienne sur la vision, telle qu'elle a été présentée dans la *Dioptrique*. Comme J.-P. Cléro le dit (Cléro, 2014 : 76), Diderot est profondément cartésien dans ses *Lettres*. Le point nodal de ce discours « impossible » sur la musique ou sur l'image, communiqué à des personnes aveugles ou sourdes, tout comme à des personnes voyantes ou entendantes, tourne autour de la notion de *fiction*. La fiction, selon Descartes dans l'interprétation de Cléro, se construit d'après un schème optique. Le discours sur un contenu visuel se présente comme un *écran*. Le langage, et son unité centrale, le concept, deviennent un écran sur lequel le référent se projette, ce qui crée une certaine *ressemblance* avec ce référent. Ici, par « ressemblance », nous entendons *un lien étroit qui se forme entre l'image sonore, notion ou représentation, et la forme physique sonore, c'est-à-dire le mot ; entre le signifié et le signifiant. Le concept contient en lui-même une sorte de ressemblance de nature visuelle ou optique avec le monde synthétisé sous une notion ou un terme.* « [...] il n'y a pas plus de rapport entre une image et un objet qu'entre un mot et son référent, voire qu'entre un signifiant et un signifié » (Cléro 2014 : 77). Il convient d'ajouter une nuance qui fait une énorme différence : parmi la multitude de façons de produire une image visuelle, le langage *ajoute* une dimension supplémentaire à cette visualité. En effet, le langage décrit une pluralité de détails, voire même des mondes entiers, que le visuel strict ne parvient pas à rendre de manière discernable.

Le langage joue ainsi deux rôles : il suggère la maîtrise d'un arrière-monde, au-delà de ce qu'on voit ; et il « pluralise » cet arrière-monde ou plutôt il donne et maintient l'idée d'une pluralisation, sans forcément l'honorer par des représentations distinctes ; et, par conséquent, il donne l'idée que ce qui est vu ici, d'un certain point de vue, donnerait lieu à de tout autres visions, par un léger décalage, si le monde qui donne lieu à ce qui est vu présentement était organisé autrement qu'il ne l'est – condition ou circonstance qui n'a de sens que par le langage. [...] On peut ainsi comprendre que la fiction, toute verbale qu'elle soit, a un point de départ et un aboutissement optique. (Cléro 2014 : 78)

L'idée est que cette formule qui établit une relation *plus étroite* entre la vision et le langage souffre des modifications quand il s'agit d'autres sens. Ainsi, Diderot attire l'attention qu'il existe un équilibre assez mobile entre la nature des sens, et cet équilibre est encore plus accentué dans le cas des personnes qui sont privés d'un sens ou d'un autre. L'équilibrage fin entre les sens détermine, certainement, des transformations au niveau du langage. Par exemple, la formule de Tomatis (Tomatis, 1991) « on parle ce qu'on entend », démontrée à partir d'une méthodologie clinique et médicale, nous montre comment l'oreille et l'écoute influencent le langage. La fiction est immédiatement demandée pour *compenser* ce déséquilibre entre les sens. La fiction et le concept introduisent une rationalité qui tente de « voir » au-delà de l'absence du référent. La vision nous offre un avantage à cet égard. Le visuel nous donne l'objet d'un coup d'œil. Cette caractéristique aide l'intellect à maintenir l'ensemble sous un certain degré de cohérence. Le concept « géométrise » sous un schème au sens kantien, chose qui fait qu'on a accès à la structure entière comme dans une photographie. Le point faible de ce schème consiste dans la difficulté de saisir les détails et les relations qui s'établissent entre les parties. Le morceau musical se présente sous un schème tout à fait inverse de l'image. La musique est événementielle, se *construit dans le temps*, donc sa structure totale est difficilement saisissable et compréhensible, tandis que les détails sont plus facilement décelables.

[...] certes, aucune idée, aucune image ne l'accompagne si le sens manque, mais ce manque crée une aspiration par sympathie qui peut se combler imaginativement et symboliquement, sinon réellement, au moyen des autres sens par une certaine façon d'en user. (Cléro, 2014 : 84).

Ainsi, nous assistons à une théorie cartésienne analysée par Diderot dans le but d'identifier quelques constantes au niveau de la communication ou du passage de l'objet visuel ou auditif dans le discours. Ce passage de *l'immédiat* au *médiat* ne se réalise que par l'intervention de la fiction. Un sou-problème apparaît en ce moment : jusqu'où nous pouvons aller avec le discours fictionnel pour ne pas perdre le sens et donc la relation entre le langage et le référent ? Ou, en reformulant au sens cartésien, jusqu'où peut aller l'effet d'écran du langage et nous pouvons garder une « ressemblance » entre le mot, l'idée (donc la pensée) et le référent ?

Le modèle d'interprétation des sens qui visent la musique

En ce qui concerne la musique, le langage naturel semble assez impuissant dans le sens où il *rate* le référent. On sent qu'il y a un manque. Le discours nous parle d'autre chose que de la musique ou celui-ci ne réussit pas « à mettre sur l'écran » adéquatement ce référent. La musique appartient au monde de l'immédiateté et à l'ineffable. Les choses semblent être plus compliquées car nous rencontrons un domaine qui *s'oppose* à la conceptualisation. Malgré cette nature, l'individu qui écoute de la musique arrive à dire qu'il *comprend* la musique. Dans quel sens il utilise cette « compréhension », c'est un autre sujet. Il ne s'agit pas d'une compréhension au sens métaphorique. Il s'agit d'une compréhension authentique, qui s'accompagne d'un affect. Mais nous nous trouvons dans l'espace pur d'une compréhension a-conceptuelle. La raison et l'intellect n'opèrent plus des synthèses du divers offert par les données auditives. On parle plutôt d'une *Schwärmerei*. Kant utilise ce terme pour désigner une forme exagérée ou extatique qu'on ressent devant la croyance de type religieuse ou devant les idées philosophiques. La raison et l'intellect tombent également dans cette *Schwärmerei* au moment où nous avons affaire à la musique. Du coup, le discours qui accompagne la musique tourne plutôt dans le vide. L'abondance de métaphores, la confusion entre le référent sonore et son effet affectif sur

l'auditeur, la quête d'un sens précis décrivant le référent qui se construit au contact entre le contenu sonore et l'écoute, ainsi que la fiction qui s'impose dans le discours comme une tentative de *broder* autour de cette compréhension qui échappe à tout effort, tous ces éléments s'avèrent être des tensions pour l'esprit.

Les véritables apports tiennent à l'analyse des amalgames que constituent les mots. Les mots accumulent et agglutinent dans leur être de façon apparemment fortuite, des significations composites que le spécialiste seul parvient à analyser et que le locuteur se contente de faire circuler. Tout mot en glisse d'autres dans son être qui fait que chacune de ses significations dit autre chose et parfois jusqu'au contraire d'une autre ; le signifiant tirant un sens opposé du signifié. (Cléro, 2014 : 90).

Nous sommes confrontés à un « bavardage » qui accompagne la musique ; son essence échappe complètement au discours. Le langage s'emballe et tente d'attraper quelque chose de la musique, sans parvenir à clarifier et à identifier le véritable référent : l'acte sonore même de la musique, ce que nous ressentons au contact avec cet acte ou un mélange affectif-intellectif qui se définit comme une entité isolée de la personne et de l'acte sonore. Objectivement, seulement le langage mathématique qui s'applique au phénomène sonore musical et le langage de la théorie musicale même sont les seuls qui s'approchent du vrai sens musical ; et ici on parle plutôt de la *production* musicale et du *logos* musical. Alors que le discours commun, celui qui utilise des éléments fictionnels et d'autres artifices, se présente plutôt comme un système qui se positionne en quelque sorte en parallèle avec l'ensemble musical. Aucun point commun ne semble être présent, aucun effet d'écran de la part du langage ne semble être présent dans ce cas. La musique se garde pure, ineffable, au sens de Jankelevich (Jankelevich 1983 : 128).

Pourquoi le langage commun n'arrive pas à surprendre l'essence de la musique ?

R. Scruton, dans un livre déjà célèbre, *Understanding Music. Philosophy and Interpretation*, aborde aussi le problème de la relation entre le langage et la musique. Tout d'abord il parle de la nature spéciale du référent musical. La musique est formée de sons purs. Le son musical est un type particulier de son. Les sons présents dans le langage parlé, sous forme de paroles, comme dans le cas des mots dans la poésie, sont associés à la sémantique. Le son musical, en revanche, n'est pas associé à un contenu sémantique spécifique, mais à la perception. La nature du référent sonore n'est pas la même que celle trouvée dans le cas des pierres, constructions architecturales, êtres de la nature. R. Scruton appelle ces objets sonores *secondary objects*. Les objets primaires sont ceux qui ont en quelque sorte une existence indépendante de celle d'un sujet. Les objets secondaires sont des objets qui se constituent comme tels seulement lors du contact avec un sujet ; ce sont des objets phénoménologiques. L'arc-en-ciel est un exemple d'objet secondaire. D'habitude, l'objet primaire peut entrer sous un schéma sémiotique. L'objet secondaire devient lui-même signe. Le son musical ne fait référence à autre chose, le son musical s'isole d'un support (l'instrument, la voix, l'objet en général qui est capable d'émouvoir un son). Le son musical n'est pas un symptôme de quelque chose d'autre, ou, comme Scruton dit : « the sound not happen to anything ». Le son musical se définit uniquement par rapport à d'autres sons, et non en fonction d'un objet matériel qui entre en vibration et est perçu par l'ouïe. Qu'est-ce que nous entendons *dans* un son ? En réalité nous écoutons un *mouvement* entre les tons. La musique est « that what we put in a virtual world of tones » (Scruton, 2009: 7). Le vrai problème réside maintenant dans ce que nous comprenons par « mouvement ». Le mouvement doit être compris comme émotion, *emotion*. En fait, ce qui se « déplace » dans la musique c'est une perception que nous ressentons quand un ton entre en relation avec un autre ton/note. Ce caractère étrange du

ton – en tant qu’objet secondaire et auto-référentiel – devient un facteur de blocage pour le discours. Les concepts tentent, dans un discours ordinaire, de saisir ou de refléter le référent musical. Mais ce référent glisse entre une manifestation matérielle (sonore) et une perception qui déclenche un affect. Le référent est un complexe de trois éléments : le son, le ton/la note, la relation qu’il peut avoir avec d’autres tons/notes, le « mouvement » comme sensation de passage de quelque chose dans le temps, la perception et l’illusion d’une certaine perception subjective, ainsi que l’affect qui génère cet ensemble. Tout cet ensemble ne peut pas être synthétisé par l’intellect dans un concept, car il ne peut pas être « figuré » géométriquement sous un schème. Donc, la seule solution deviendra seulement celle d’ajouter un contenu fictif dans un discours, le sens se modifiant comme dans un poème. Comme la poésie se présente à l’esprit comme un jeu de sens et de sons, rythmes des mots et de leur sonorité, comme s’il existait un mélange qui génère une architectonique où la structure sonore *exprime, ajoute* un plus de sens au contenu sémantique porté par les mots, cela justifie en partie le glissement vers les notes musicales du discours. Mais cette fois-ci la composante sémantique n’est plus dominante, comme dans la poésie, mais le ton et la relation entre les tonalités, qui ne sont signes pour rien, deviennent dominantes. Ainsi, le discours est obligé de combler le vide créé par ce référent glissant. La fiction et le discours imaginaire sont les seuls qui construisent une *alternative* à cette situation. Ceci ne garantit pas que ce discours *dit réellement* quelque chose sur la musique. La sémantique seulement *accompagne* la musique, en jouant un rôle non-explicatif et non-référentiel directement, mais exactement un rôle d’accompagnateur, exactement comme un accompagnement joue le rôle dans la musique.

Un instrument qui accompagne une voix, par exemple, n’explique pas, dans le sens où il *n’intervient* pas comme une composante essentielle sans laquelle la voix et la musique perdraient son sens ; il s’agit plutôt d’un *échafaudage*, d’une structure qui *soutient* par contraste la mise en œuvre de la voix qui est dominante ici et en même temps l’accompagnement *s’insère* dans la musique en faisant corps commun avec celle-ci. De même, le discours et les sens qui sont proférés dedans ne visent qu’en apparence le référent musical. L’effet, contrairement à son but, est de *relever* un monde qui n’est pas mimétique ; le langage n’est pas l’écran où se projette la musique – on ne devrait pas chercher à trouver si le discours parle quelque chose de *vrai* sur son contenu – mais c’est *la réponse* sous forme langagière devant un contenu musical. Au moins ceci est le résultat, même si ce discours commun essaye de *décrire* la musique écoutée. Le jeu des sens présentes dans un discours sur la musique ne cherche pas, comme nous avons vu dans le texte de Cléro, à trouver *le bon sens* qui est approprié pour exprimer la musique, mais ce jeu accepte même le mélange et le changement de significations jusqu’à la contrariété.

Ce discours qui *ne dit rien* finalement sur la musique, car seulement en écoutant la musique *nous comprenons ce que celle-ci voulait nous transmettre*, joue le rôle d’accompagnateur de la musique, avec le simple but de *se manifester*. Le discours devient ainsi une *manifestation* langagière, comme réponse, à la musique même. Si nous sommes enclins à parler de *traduction* de la musique dans un système conceptuel, alors ce type de discours manque son but. Notre thèse actuelle est que le langage entre actuellement dans un régime mimétique de la musique, dans le sens où il cherche à manifester un caractère immédiat, à l’instar de la musique, à travers ses jeux sémantiques. Le sens *joue* dans le discours, les mots ne renvoient plus à un référent, mais ils demandent à être pris en compte comme des objets secondaires, tout comme les notes musicales.

Conclusion

Avec le troisième type de discours possible sur la musique, nous entrons dans une zone d'impuissance accentuée, dans le sens où le référent musical nous échappe. Il s'agit plutôt d'un *décalage* ou d'un *désalignement* entre le couple conceptuel-référentiel.

D'une part, cela se produit en raison de la nature étrange de l'entité musicale, qui nous est présentée comme un système d'objets secondaires (au sens de Scruton) donnés immédiatement et sous une forme auditive. Il faut introduire une autre faculté sans laquelle le concept qui décrit ou qui opère une synthèse entre les données sensorielles et perceptives et l'imagination ne réussit pas à se réaliser aussi bien que dans le cas d'une synthèse optique. Cette faculté est la *mémoire*. Sans avoir une mémoire *reproductrice* de l'événement sonore immédiat, un schème ne réussit pas à se constituer et donc ni aucune représentation au niveau mental. La synthèse du divers sonore musical nécessite un contenu qui a tendance à se retirer vers un code puissant, et dans ce cas, la géométrisation visuelle joue ce rôle. Dans cet article, nous avons présenté un argument pour ce décalage ou cette insatisfaction du discours commun sur la musique. Ce discours ne fait pas « corps commun » avec le référent, et de là découle un certain degré d'insatisfaction. L'objet musical – une sérénade mozartienne, comme c'est *Eine kleine Nachtmusik*, par exemple – est réinterprété dans un discours qui le *présente* à nouveau, mais cette fois-ci sous forme langagière, seulement si une première condition est remplie : nous devons avoir une bonne mémoire de ce morceau afin de pouvoir nous représenter ses parties mentalement.

Deuxièmement, l'objet sonore – et ici on comprend soit ses parties, la mélodie, le thème, les éléments intermédiaires, l'œuvre dans son ensemble – doit être *précisé* au moins au niveau mental. À ce niveau, nous parlons d'une adéquation entre le référent et son expression discursive. Comme nous avons affaire à un objet qui est auto-référentiel, qui nous renvoie vers lui-même et non vers autre chose, comme un signe, le discours approprié est celui *descriptif* et *fonctionnel* (qui nous explique comment cette musique particulière est formée). Dans ce cas, nous nous trouvons dans le type de discours du premier ordre ou du secondaire (la partition qui se lie), comme nous l'avons vu précédemment. En ce qui concerne le discours commun, surtout dans le cas où nous ne disposons pas d'un contenu que nous pouvons reproduire grâce à la mémoire, nous nous trouvons dans une situation qui fait appel à un discours fictionnalisé. On réussit à décrire un objet que nous n'avons jamais vu, comme c'est l'ornithorynque, par exemple, grâce à notre langage qui est de nature visuelle, en *reconstruisant approximativement* l'objet visé.

Le degré d'approximation dans ce cas diffère d'une personne à l'autre, en fonction de ses capacités d'association entre différents types de représentation entre les objets primaires ou secondaires (l'arc-en-ciel, par exemple). Quand nous avons affaire à un discours qui nous parle d'une sonate que nous connaissons très peu ou qui nous est complètement inconnue (soit que nous l'ayons complètement oubliée, soit que nous n'ayons jamais eu de contact avec elle), le discours commun augmente le degré d'approximation, en ayant tendance à introduire des éléments qui décrivent les sentiments ou les affects qui sont, parfois, ressentis devant le morceau musical respectif. Autrement dit, on se souvient et on décrit dans le langage non pas la musique écoutée à un certain moment, mais l'effet que cette musique a eu sur notre conscience. Cette chose ne garantit pas du tout que nous disons vraiment quelque chose sur le référent même, qui est la sonate visée par le discours. Une formule du genre « le tumulte chromatique qui nous accable dans la première partie de la Symphonie numéro 9 de Beethoven » ne dit en fait rien, car nous aurons presque pas du tout la capacité de *recréer* ou *d'identifier* le référent grâce à cette description. Nous savons qu'il s'agit d'un processus de référence (nous savons qu'il s'agit d'une œuvre précise de Beethoven, qui porte le nom de « Symphonie numéro 9 »),

mais le référent ne peut pas se construire de manière conceptuelle car celui-ci ne nous est pas donné simultanément, mais plutôt de manière successive ou diachronique, dans le temps. Le rapport entre les notes détermine l'individualisation de ce morceau musical de telle manière que le discours se trouve face à une provocation étrange ; il est confronté à la présentation d'un événement complexe, individuel et distinct, avec des instruments conceptuels qui décrivent en général des généralités (tout concept fait référence à une masse d'objets, on peut identifier l'extension de celui-ci comme une classe d'objets qui « tombent » sous la notion et le concept visés). Par exemple, le terme « table » opère une synthèse entre les données offertes par plusieurs objets qui peuvent être classés sous la notion de « table » ; et « cette table » se présente comme un découpage de cette classe, pour *exprimer* l'individualité présente. Même si « cette table » est absente dans le sens où elle ne s'adresse pas précisément aux sens pour avoir accès à sa présence, nous pouvons la reconstruire dans le discours grâce à la signification que nous détenons suite à la compréhension de la notion de « table ». Dans le cas de la musique, il s'agit d'une individualité absolue quand on parle d'un morceau musical ; on ne peut pas identifier la « sonate » de la même façon que la table, à cause de la construction différente du référent musical, comme nous l'avons vu. Le discours introduit plutôt les éléments spécifiques à la description du *nom propre*. Nous pouvons ensuite la reconnaître lorsque nous la rencontrons, et éventuellement *corriger* les éléments mal compris ou insuffisamment mémorisés à son sujet. Cette chose peut être possible grâce au même caractère visuel et géométrisant qui facilite la construction dans une image synchrone du particulier absolu qui est le nom propre. Mais les choses se compliquent beaucoup quand il s'agit de la musique. Le référent ne peut pas être *reconstruit* à partir *seulement* du discours lui-même.

Le degré d'approximation est tellement grand qu'on pourrait utiliser le même discours pour plusieurs individualités musicales qui se ressemblent, mais qui conservent toujours un caractère propre et individuel. Le jeu des sens proposé par le discours sur la musique, même si « échoue » dans l'effort d'identification du référent, cherche une sorte de traduction langagière qui tente d'exprimer ou *présenter de nouveau* sous une autre forme un particulier absolu qui est de nature sonore, diachronique.

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THE VOICES OF CRAIOVA AND THE MEMORY OF PLACE

Gabriela BOANGIU*

Abstract: *The present study tries to highlight that the ancient history of Craiova includes stories of various ethnicities and old professions visible in the public space: Greek, Jewish, Romanian merchants, shops, jewellers, skimmers, silk workers, pharmacies, restaurants, diverse clientele. The photographs and paintings of the time presented the life of the main arteries of the city, the socio-cultural relations of the past, some practices and symbolic representations from long ago. Today, new aesthetic enhancements of the houses - historical monuments are needed, compared to the previous ones (the period of royalty, the communist period - the vacuum of representation, the post-communist period and the aesthetic enhancements). In this context I tried to carry out an analysis of the current aesthetic discourse. The current study had as its essential component the archiving of oral history documents that highlight the narrative of some urban public spaces, but also an investigation of the social networks that promote the image of the old city and the current memories, conversations, responses between citizens. In the context of the anthropology researches that focused on the cultural identity aspects of the historical monument houses, it is found necessary to write some studies that provide a framework for analysing the cultural context of this social context, as well as the changes in the collective mentality. The study tried to respond to the need for contemporary research on the figurative representation of historical monument houses in the communist, respectively post-communist period, following the articulations at the local, regional, national, even international level, identifying the contemporary functions of the houses, the importance the cultural aspect of some streets of the city, the identity aspects that concern them in the current period. Their analysis can lead to the deciphering of some subtle elements of today's identity construction.*

Keywords: *urban space; life histories; collective memory*

The Methodology – The social biographies or life histories

Life histories or social biographies, sometimes called “small histories”, fascinate not only from an aesthetic or slightly nostalgic perspective, as sometimes happens with memorialistic writings, but by the richness of the approaches it makes possible in the social sciences. As it is the “lived history”, the descent to the talking individual who becomes the main actant in a broader socio-cultural and historical context, the characteristics of the account of the living phenomenon should be highlighted at the time of recording and registering of some of its marks. Archiving inevitably involves the “freezing” of the lived fact, which is why the researcher is asked to pay particular attention in the “living” preservation of life's stories, taking into account the dynamics of the “open” document.

Social biography – an “open” document?

First of all, what do we call an “open” document? It concerns the process nature of the phenomena investigated and the need to set up documents that can allow for a return over time, or subsequent interpretations of the collections of documents drawn up, so as not to lack certain details on the respondent's biography, socio-cultural context, recording context, etc. These observations must also be attached to the implicit requirement of any contemporary social study, namely to establish their own collection

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of documents necessary to explore the research theme addressed: „the researcher must be an experienced fieldworker, whose starting point in building up a study would be his own collection” (Degh, Linda, 1969: 53). At the same time, „collecting should not stop at the literal transcript of the text, but should consider the close relationship between the text and the individuals and should record the general atmosphere in which the text is transmitted” (*Ibidem*).

Hence, in fact, the exploratory nature of the collection of life's stories/social biographies, because it must respond to a research intention, a research question-hypothesis of the researcher's work, which is why “a story of life means above all exploring a field of possibilities: the details, the account of the concrete facts of life, the complexity of the emotional involvements that follow the perception of its increments and make it open to meaning, meanings” (Vultur, Smaranda, 2002: 9). The researcher is in a position to explore life experiences, to “provoke” even attitudes towards certain events “forgotten” sometimes by the interviewed. Between the two – researcher and interviewer, a spontaneous relationship must be established. The nature of human relations fosters the establishment of a dialogue in which the researcher must have the ability to reveal himself as little as possible in order to avoid producing “desired answers”, while provoking revelations from the subject of research, already become a dialogue partner and not just a source of information. Life stories/life histories/social biographies are always revealed as a document, an “open document” due to the research process, correlated with the dynamics of phenomena. The exploratory nature of the document highlights the fact that this is not only a stage in research, as has sometimes been mentioned (Frunțelată, Ioana R, 2004: 18), nor the purpose of the research, such abstract distinctions placing themselves in the sphere of some didactic aspects, because the social document is also interrogation, and construction, and creation.

Craiova respiră aerul arhitecturii *à la française* pe unele artere active încă ale urbei. Numeroși locuitori își mai amintesc încă farmecul orașului neștirbit de demolările perioadei comuniste, puțini însă mai știu povestea orașului de dinainte de naționalizarea socialistă. Un interviu realizat în anul 2015 cu Dl. Barbu Bohoreanu ne poate întregi imaginea urbei așa cum putea fi admirată în primii ani după cel de-al Doilea Război Mondial. Familii onorabile, cu tradiție printre generațiile boierești „de mai an”, își păstrau atmosfera nobilă, fie doar în cercurile restrânse ale prietenilor statornice:

- Do you remember the names of some old families from Craiova?

- The MURGĂȘANU family - a very old family, uncle Sandi Murgășeanu - as I called him, he had lived in Paris for about 14 years, he had studied without a degree, he listened to many courses at the Sorbonne, he was friends with Titulescu and he told me many things. But in the end he lost his fortune, as did all the great landowners. But Uncle Murgășanu would take us to school, by hand, to Javei and he would talk to us in French because at Javei we also took French language courses. Also, uncle Murgășanu had a niece; she was the brother-in-law of Gigurtu - the former prime minister, the engineer Gigurtu, also from Oltenia, from here. There was also the Tănăsescu family, the Tănăsescu architect, he died late, at 100 or so years old, he was the Director of Historical Monuments and thanks to which I saw most of the historical monuments from Oltenia to Bucharest, in Muntenia, Curtea de Argeș, Târgoviște and others. The CONESCU family, was also the general secretary of Craiova City Hall, was a neighbor. The IOVIPALE family, there was a prefect in the family... I need time to talk at length...

- Do you remember some neighbourhoods in Craiova, the names of some merchants, some old magazines?

- "La Elefant", for example, was on Calea Unirii, a big store called "La Elefant" and an elephant was also drawn, but I don't know why, there were homemade products, in fact. There were many shops, such as Julius Meinl - a shop with goodies. On Unirii Street there was a large jewellery store, owned by a Jew, which lasted even after 1944. It was demolished. What else did I have on Unirii? Bookstores - ZAYFT Bookstore. In fact, there were three bookstores on Unirii, maybe they were the only ones, I don't know others, but they were all grouped on Unirii. There was the important, commercial street of the city. There was also the Minerva Restaurant ... The Minerva Restaurant was a building from 1902, it seems to me, it was put into use with a restaurant, a wine cellar, even King Carol I seems to have passed by. There are many personalities who passed by, were received in this restaurant. Here Ioana Radu sang, Mia Braia, famous orchestras sang: Predescu's orchestra, there were two Predești, later they sang in Bucharest, at Athénée Palace; Ileana Sărăroiu - she sang for the first time ... let me tell you ... She was discovered in a tour by Amza Pellea and my brother, Mircea Bohoreanu - actor at the Craiova National Theater - in a tour in Târgoviște. Someone invited them in the morning, before the show, outside the city, before the show, in a village a few kilometers away. And then the householder, after setting the table, they also drank a glass of wine, introduced his daughter, "I have a girl who sings beautifully." They always sang, Mircea sang very beautifully, he thought Okay, let's hear it! she came, and sang very beautifully. They were impressed that she had a beautiful voice and they said to her: Ileana, you ... and they also advised her father to let her take singing lessons and when you want to sing, come to us in Craiova and so on. it happened. She was 16 when she came here. She sang on stage in the Minerva Garden. The last time I saw her I was at the brasserie with Amza Pellea at the Athénée Palace. He sees her and shouts: - Ileana! He came and said: Look, this is Barbu, Mircea's brother. I remember the warm hug, my brother had died and cared for her a lot ... that's what happened ...

- Do you remember what nationalization was like in Craiova?

- The nationalization of houses was sad. Fortunately, my mother was foretold, my father had died when he was 59 years old and my mother was warned by a family friend, it was the President of the Court of Appeal who told her verbatim: "- Eugenio, sell everything, otherwise it nationalizes you!". Then the mother donated, she and we, the children, gave up one of the houses, sold one, and donated the other to our sister who was 10 years old. Yes. My mother also sold the vineyard and after a year, the one who had taken it, you know, the poor man, nationalized it, his name was Șerbănescu. Otherwise, my father had money at Banca Eschinazi and at that time he had annuity securities, shares and he also had shares in our name, we didn't take any money, they went...

- Do you remember some minority ethnic communities in Craiova?

- In our country, in Oltenia, there were not many minority communities ... there were a few Jewish families, but few compared to ... I tell you in 1941, I was in Bacău, before entering the war and a month of days when I stayed there with my aunt and my uncle there was no Romanian store, one exception, only one: LA IONESCU Cake Shop, otherwise, nothing, even the bartenders were Jews. In our country, in Craiova, there were several families of intellectuals, that was also the ZAFT and SABETAY Bookstore, the brother and the doctor, Sabetay, they remained.

- What about the Armenian community?

- Oh, there were a few, 3-4, there were more Jews, they had 2 synagogues, one was demolished, one collapsed during the earthquake and one remained. The Armenians were several coffee merchants: CARACASIAN, AGOP AND ARABAGIAN, which Senator Vosganian also mentions.

- What was the most important historical event you attended?

- Well, I saw King Carol II with Iorga, at the train station in Craiova, a great event; As a child, I saw Tito and Iovanca. I once saw him in Bucharest when he came after the terrible quarrel and reconciliation, I saw him, when one night the whole square in front of the Military Academy was transformed. and one night a 4-meter boulevard and trees appeared there, as if they had been there for 40-50 years, in one night. And up there on the Academy, I was watching Tito's reception. Other personalities: Amza Pellea, other actors ...

- How was World War II?

- Well, we had a vineyard - 5 ha of vineyards and of course, we also had a household there and we didn't have the shortage that the others were facing - because we raised chickens, birds, fruits you want, from the beginning of spring until late autumn, I also had almonds. The almonds were thick, the trees were fine, we had bags of almonds, and we didn't even look at them. My mother used to give it to all the neighbors, I had bags, my mother was very gentle, so generous and I came from the vineyard with a gig, with bags of almonds, with nuts, fruits. At that time, everyone had fruit, they had yards, they had trees, and if you wanted to give, you didn't even have anyone, because they all had. My mother shared grapes, the ladies made almond cake. There was no bread, we ate corn, and there were also commercials: *At a good meal, eat good bread, eat 200 g of corn*. It was the advertisement!!! And we went and took the ration, because we had the cards, which reappeared later, in 1946. But until 1946 it was like that, there was no coffee, the ladies played poker, rumi and they didn't have coffee. Coffee was made from anything; there were all kinds of grounds of coffee (zaț in Romanian). The sugar was missing, my father was fooled by someone, he bought a few boxes of sugar and they were bricks. It happens. // Chocolate was missing, there were products. The Romanians had meat, there were no butchers, but meat existed. And there the bombings, more the alarms, that in Craiova, we only had two. The war in Oltenia was not very serious, we were playing in the vineyard and they were firing machine guns, the enemy aviators were watching a Romanian plane and we were playing in the field, we liked it when we saw them fighting, we didn't think that a bullet from them ... And at night I watched them... Next to our vineyard was a very large German telecommunications station, I think there were 100 Germans. He was a German teacher in Ulm, I thought of looking for him, he also had children; he gave us chocolate and sugar. Although it was near our vineyard, they never entered without knocking on the gate, for someone to come from a distance. The house was at the top of the hill. My mother said to them: You can come in and get some water! We were the only ones who had a fountain and they had to wash themselves, they needed water, they asked, there had to be someone with them, they didn't come in alone. Well, second, they didn't take a grape. My mother gave them grapes, they didn't take them. When the retreat was over, I cried because I was attached to them. They also had children. They were able to retire, they said goodbye, and they were civilized! They also committed atrocities, I know that, but of course, maybe they didn't think so. And they had authoritarian colleagues, they did not get drunk, they never used violence, they were not aggressive. When they entered a room, they discovered themselves, stood up respectfully, no one was afraid. Inverse ... I was chased by a Russian to get my watch, even though the Russian who was staying at our house brought dog food and chocolate for Smărăndița, my sister. They had big pockets and he hid it. At first he gave Smarandita a chocolate, then he said they didn't have any more, and she didn't believe it and looked for it in his pockets, she finally found it. Yes, and he brought dog food and didn't drink. There was a pub called La Măslină, on Păltiniș. The Russian was called ȘVEȚOV, lieutenant major ȘVEȚOV. After dinner he

put on his robe, put on his belt, a crutch in his pistol, Paidom! and where were we going? At the pub *La Măslină* and I asked for two glasses of soda and we drank soda. Many Russians were killed. This man would not have drunk anything. Long time ago ... who else was out on the street in those times...

- What do you remember from school, what good friends gathered around you?

- Let's start with kindergarten: Her name was Maternelle Fröberian, it was close to Valea Vlăiciei, about where the Italian-Romanian Bank is today, which followed the principles of the Swiss pedagogue Fröbel, and I received three tickets every day, with what I did there. Apart from the fact that I was also learning French, they also tried to see what qualities I had and did all kinds of experiments that materialized on the three tickets that had 3 different colors and that my mother or father read every time I brought them home. I kept them for a while, I was sorry I didn't keep them today, but how much happened in that library... From there I remained a colleague of PUȘCAȘU - the former rector, he stayed and died in Canada. After that, at Frații Buzești College, I had PUȘCAȘU as a colleague again. What other colleagues did I have? They all left the country ... PUȚULEANU, for example ... they all left for Bucharest. He tried to recover the Puțoreanu Houses, he has a sister and a nephew, and his wife, and the son are in Belgium. I remained friends with my colleagues, I gathered them every 10 years, and I also received a key because I gathered them in Craiova. I would gather them today, if I could ...

One of our field informants is the well-known in the Romanian artistic field, the graphic designer **Gabriel Bratu**, aged 83 in 2020, born on November 4, 1937, who tells us: "The houses in Craiova were built according to French and Italian models. The boyars travelled a lot or their sons, especially in France and Italy. Their merit is that they brought here architects and French, and Italians and they also brought entrepreneurs. Famous Della Barba, Peressutti. After Bucharest, I was the second city in the country in terms of architecture, everyone was impressed and today, too, people are impressed by what they see here.

At thirty-something thousand inhabitants, there were 300 or so pubs, pubs, but they had their charm. A few tables on the sidewalk... There was a pub on the Holy Apostles Street, where you could not find water or soda, only brandy and had a few large jars on the counter, after serving brandy you could eat a pickle from home - cabbage, cucumbers... you took a brandy, and you served another pickle... at five it closed, it opened in the evening at 7, at 8.

They were different innkeepers, but like the same customers. There was that one, Ilie Dobrișan had only wormwood. On Siloz, on the current Traian Demetrescu, when Băloi entered on the right, there was Ilie Coșoveanu after him, opposite was Gambeta, Iordache and Băluț, and on Lahovari, on Working Romania was Veleanu, it was Căzănescu, Bobocică, I speak of a street, of a piece, but they had their customers and the service was as it was, not as now.

They had tasty names: La Mielul Blând was towards Brestei, it was Bobocică, and Gambeta was in Traian Demetrescu's house, he was the husband of Traian Demetrescu's sister (Traian Demetrescu was a Romanian poet, born in Craiova). There was another pub in La Cocor, on Unirii Street, as you go down to Grădina Patria Restaurant...

There were restaurants with their specifics, with their singers. Our great singers, starting with Ioana Radu, Măia Braia, Doina Drăghici later, started here, at Minerva, at Păstaie, at Cina - another restaurant. There were orchestras, like the one of the Doana brothers, who played for years at Minerva, I don't know what happened to them... It was a tradition... I don't know if you know, but after the earthquake it had to

be demolished from Unirii, including Minerva, and it was said “No, it is the symbol of Craiova!” and if you notice even now, Minerva stands out, not in line with the other buildings.

And the Minerva winery, I remember, I was one evening with Ștefănescu Goangă, the singer, and I don't know who was singing anymore, because the restaurants were crowded and someone was singing, and Ștefănescu Goangă gets up and says You're wrong! It's not like that! and he starts and sings, I don't say what night he offers to the audience.

Or, I was once at Debarcader and the same, and I was with Maria Tănase and poor Fărămită Lambru, we were sitting in one side like this, retired and he was a guitarist, I don't remember his name, he sang romances at the tables, when he arrived at the table and caught sight of Maria Tănase, she stopped, put the guitar down, bowed, and we said to her - Why did you stop?, - Because in front of you, my voice would sound like a stave!

E, Maria Tanase, stood up, kissed him on both cheeks and gave him a hundred lei. Well, that was the show, because all the people that were at the wharf stood up and applauded, and Fărămită Lambru's tears were flowing...

There are some special things... For example, I was with Virgil Carianopol in the park one night, and for a whole night he recited, I mean, he was excited by this park of ours, which I think is the second or third in Europe and the biggest in the country... Ioana Radu used to say: *When God made Heaven, he had a piece left and put it here, on Craiova's lips!*

One evening I was at "Terasa Ciobănașul", with Ioana Radu, she felt the need to eat something traditional and all you could hear were crickets and frogs, the moon was also in the sky... then she said this. Craiova used to have a different life. How many times I went to Bucharest and met with various people who had lived here, they asked *What's up in our Craiova? What's up with Minerva?* Now it's not like that anymore, it's lost...

Every evening there were walks on Calea Unirii, from the Palace to the corner at Select, at Minerva, you did half an hour, on one side they came here, on the other they went there, and you found out everything you wanted, each appeared with a new dress, with a new suit each, were these walks night after night.

I went to school at Ion Heliade Rădulescu, where the Prosecutor's Office is now, on Frăției, from MacDonald's to the left, the director was at one time Mr. Țuculescu, the father of the painter Țuculescu. Immediately, as we entered the classroom, there was the flag, you knelt and kissed it, then you went to the bench, and whenever the name of Decebal, Eminescu was pronounced... you stood up. This made us respect and love the characters that were discussed in class at school.

After Mr. Țuculescu, Mr. Pușcașu came as director and after four primary classes I was admitted to the high school, for the first high school class, that's how it was at that time. At Carol high school I had a Romanian language teacher named I.C. Praised Mr. Pisoschi for French, Mr. Mărculescu for mathematics... they were renowned teachers”¹.

Paul Rezeanu, another field informant, born on November 9, 1937 in Breaza, scientific researcher, former director of the Art Museum of Craiova, author of the well-known work "Craiova - The city of a thousand millionaires (History of Craiova between 1800-2000)". He highlighted: “at the beginning of the 19th century, the most important boyar houses were located in the area between the Obedeanu slum and the churches of Saint Dumitru and the Holy Trinity.

¹ Interview with the visual artist Gabriel Bratu, September 25, 2015.

Thus, here was the Bengescu House, built in the second half of the 18th century. It was covered with shingles and was demolished after the First World War. It was located on the site where the "Regina Elisabeta" Girls' High School was built later, today the Faculty of Agronomy. It housed the first cinema in the city and the first girls' school of the "Romanian Orthodox Women's League". Another house of the Brăiloiu boyars - which had an inn - was somewhat on the place where today are the student dormitories on Libertății Street no. 27-29" (Rezeanu, Paul, 2017: 67).

From his stories I recorded a few pages, in a fascinating interview, where he highlighted: "Craiova of the thousand millionaires ... I didn't say that, Nicolae Iorga the historian said, if he said it, I can't fight him... I was born in Breaza, Prahova. I did my first elementary school classes in Constanța, where I felt good, but my father was a gendarme and had the position of general secretary of mobilization. At the beginning of 1943, Antonescu called him and said: *I am sending you to Constanța, secretary mobilization general*, I don't even know if he talked to him or not, *and you see that before you two were court-martialled and the third is at the front in the first line, be fair and that's enough*. My father was fair until the gendarmerie was abolished in 1947 and then he was purged...

I went to Turnu Măgurele, the current Unirea High School... A generation of brilliant children, when I finished, I was not yet 17 years old, with a High School Diploma. I had a very good history teacher, he told me: You have a good historian's mind! I graduated from the history faculty as head of promotion. I did an archival department, but in order to do research, I could only do archival. I chose Turnu Măgurele, home, as the distribution. It was hard, the salary was 1500 lei.

I met C.S. Nicolăescu Plopșor...he was a real encyclopedia and a man of great character, the bearded one... Coincidentally, a year after I joined the Academy as a researcher, Plopșor came to me with an engraving - it was made scroll, unfold it, I look at it... I said: *It's Aman, Mr. Professor!* He doesn't say anything, he tightens it and left for Bucharest, to consult Radu Bogdan... Radu Bogdan had published the best monograph on Aman, the number one specialist in Aman. He shows it to him and says *It's an Aman...* He told me: Radu Bogdan waited a few minutes before he told me it was an Aman, my man told me on the spot that it was an Aman. I told him, it's a matter of skills, how one is born with a voice, another is born with a vocation... If you discover your vocation, it's good, if not... I enjoyed to study the history of art, it was a great pleasure. Plopșor moved on, Director Gheorghe Ivănescu came and we had excellent, excellent relations... and he proposed to me to become Director of the Craiova Art Museum. I asked Professor Gheorghe Ivănescu: Are you still staying in Craiova? - No, I'm leaving, don't forget, go to the Museum and it will be very good. And that's how I became Director of the Craiova Art Museum.

Plopsor had built an excellent collection of books in Craiova. I continued my research and the museum, the coincidence made me meet great artists, great painters starting with Corneliu Baba, who had a workshop and lived on the ground floor and on the 1st floor was Plopsor. We talked and met great artists, and as a thank you for moving into museography, in 1971, August-September, they entrusted me with the most important exhibition in Romania and there will never be another: *Famous paintings from the Paris Museums*, 60 paintings famous from the 18th, 19th, 20th centuries... It was something absolutely surprising, the first time he came to Craiova, then to Iași, then Bucharest, for the first time in Craiova: Cézanne, Van Gogh, Picasso .. a painting by Cézanne, "Râpa", that's what he called it... a museographer came from Paris who told me that this painting was exhibited in their museum for decades, the other way around. I had

security, six policemen. General Sprâncenatu, nephew of Brâncuși and friend of Ploșor, also came, and he also came to see the exhibition. That was the gift given by the Ministry that I switched to culture. There were many exhibitions from abroad, we had only one socialist country, Czechoslovakia... there were exhibitions from Spain, England, France, America... the first exhibition was very well received and word spread. Mircea Deac trusted.

During my 34 years as director, I met six British ambassadors. They were people of culture and they trusted me and the Art Museum. We had exhibitions only from capitalist countries. Mircea Deac wanted to do well and sent important delegations from abroad to me.

I liked Craiova as a city, I also liked the old houses, I also liked the history of the old architecture... what an interesting house here too... and I started to deal with this work too... when was this old house built...? What architect built it? Who was the owner, the first owner? Old generations have changed in the meantime. Well, for example the House on Unirii, where the Unicredit Țiriac Bank is... When you go up Unirii from Valea Vlăiciei, the first on the right. I liked that house... I looked at it, I walked around, I discovered the plaque, the architects used to sign the work: Albert Galleron, well, he built the Romanian Athenaeum, he built the Old National Bank in Bucharest. He built the house in Craiova for the President of the Court of Appeal in Craiova – Vălimărescu. He had 8 children, who lived him, four boys and four girls, all grown up...none of them played politics...doctors, lawyers, they married you wonder who and what. I studied the history of the family and the owner... Look, sir, in Craiova, a house whose architect is in Craiova, was located on this square. At the end of 1899 Mihail bought it. What a family and this, Mihail!!! I followed his whole history. He had two children and he says: I'm building a palace and the two children will get married, have children and so on. None of them got married, they didn't stay much in the palace, the times came upon them. .. And the Russians stayed in the palace. At the entrance, you see a creeper. There was a chest there... look about the size of that table... neither the Russians nor others looked at it... it was full of jewels, nobody looked into it. Look, I am friends with a family of Romanians who have been living in America for 65 years. Mrs. Simona Vrăbiescu Gherghe, large family, Vrăbiescu, from Craiova. His father's brother had the house on Unirii, next to the "Buna Vestire" Clinic. The lady is 92 years old, he is 91 years old, and I still drive the car, and she was the head of the UN Library, she was the Director of the American Chamber of Commerce until 1973 when she resigned and they asked her to stay on. And he comes every summer to Romania, to Craiova, for 3-4 months. They have no children, he Jewish by origin, but Christianized. They have castles in Transylvania, he being from Transylvania. They only wanted to claim their house in Bucharest, built by their father - a university professor and member of the Legislative Body from Romania. And what a life these people could have. His father - university professor and member of the Legislative Body from Romania and in 1948 he was expelled from education, thrown out of the College, he had one year left until retirement, he got a job as an administrator at a canteen. Of course, kicked out of the house, he spent three days with his things in the street, until he found a solution. Well, now, after the Revolution (from 1989), they have recovered their house, I went to their house, that's how I met Prince Nicolae, the young one. He came to me, let's talk, on his own initiative. I have known Radu Pleșia before, he went to high school at "Buzești Brothers" and went to university in Paris and stayed in Paris, in diplomacy at first, then he entered finance, he was one of the five directors of the World Bank. He was proposed 7-8 times for the Nobel Prize for Economics, twice he was second, and he laughs... In 1994 I met him and there was a big meal in my honor, I

think there were 10-12 people. And I kept looking at a gentleman, I was sitting next to a French architect, and he was introduced to me: Oh, Mr. Mitterand, the President's brother!¹”

These stories about Craiova's past ennoble the collective memory, embellish a significant past and pass on feelings, information, vivid memories. We note how "life histories, because they allow tracing individual trajectories across geographic areas and social categories, are a widely used investigative tool. This current of study, its objects and methods will permanently mark urban anthropology (Pierre Bonte și Michel Izard, 2007:683), urban studies in general. Today's Craiova is trying to recover this remarkable past, by renovating some historical spaces, such as the old commercial ford, the city center, reviving old arteries, such as Răscruciul Mic, Lipscanilor street or Panait Moșoiu street. The center revives the past image of Craiova also through several urban statues created by contemporary plastic artists: a whistler, a child with newspapers, elegant ladies from La Belle Epoque, etc. Or urban painting on the surfaces of old houses that try to recover the same old atmosphere. We emphasize, therefore, once again the importance of social biographies in the recovery of an extraordinary past of Craiova, of stories that enliven the local heritage.

Let's hope that the words of Ioana Radu will never be forgotten: "When God made Heaven, he had a piece left, and he took it and put it here, on Craiova's lip".

Conclusions

These stories about the past of Craiova ennoble the collective memory, beautify a significant past and pass on feelings, information, vivid memories.

We observe how "life stories, because they allow the tracking of individual paths by geographical areas and social categories, are a widely used research tool. This current of study, its objects and methods will permanently mark urban studies.

Today's Craiova is trying to recover this remarkable past, by renovating some historical spaces, such as the old commercial streets, the city center, reviving old streets names, such as Răscruciul Mic, Lipscanilor street or Panait Moșoiu street.

The center revives the past image of Craiova through several urban statues created by contemporary artists: a flasher, a child with newspapers, elegant ladies from La Belle Epoque, etc. or urban painting on the surfaces of old houses trying to recover the same atmosphere of yesteryear. We emphasize, therefore, once again the importance of social biographies in recovering an extraordinary past of Craiova, of stories that enliven the local cultural heritage.

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¹Interview with the researcher Paul Rezeanu, August 17, 2019.

THE MISSION OF THE CHURCH: THE VOICE OF THE DIVINE LOGOS

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Abstract: *When discussing the mission of the Church and its significance, especially in the context of postmodern society, we must take into account numerous interpretations and descriptions, essentially the theoretical aspects and complexities surrounding specific terminology. Man, on his own, does not achieve his true purpose and ultimate destiny unless he pays attention to the voice of the divine Logos. In response to postmodernist individualism, there is a need for an Orthodox response as it represents a unifying religion grounded in the Resurrection of Christ, the true God. The voice of Orthodoxy calls for a balance of co-operation between immanence and transcendence, highlighting the uncreated divine energies. Orthodoxy holds an unparalleled heritage due to its doctrinal, liturgical, and moral treasures. For this reason, in the context of secularization, the Orthodox Church needs ecumenical dialogue because it can peacefully articulate its uninterrupted adherence to the truth without negotiating a syncretistic compromise. The importance of asserting Orthodox identity becomes crucial when facing the prevalence of postmodernist individualism. It serves as a cohesive and unifying religious framework for all Christians, centered around Jesus Christ as the Savior and Lord. The Church, aware of the current state of society and its defining aspects, is not caught by surprise, having a millennium-long experience in the struggle against heresies. Permanently vocal, it acknowledges its duty to reach each individual to unify them agapically. Therefore, it will need to employ various missionary tactics that align with the postmodern way of expressing existence. This is crucial in shaping a new form of humanism destined for the future.*

Keywords: *Logos; Church; mission; voice*

When we discuss the mission of the Church and its significance, especially in the context of postmodern society, we must consider numerous interpretations and descriptions, essentially the theoretical aspects and complexities surrounding specific terminology. However, it remains uncertain to what extent we put into practice the theoretical knowledge we possess and whether we truly embody its purpose within the Church itself. There is a state of reality that gives rise to a certain tension, a tension between what is authentic and what is illusory, between the historical realm and the Kingdom of God. More precisely, this tension is manifested by the strong contrast between the Christian ideal of living in the likeness of Jesus Christ and the everyday existence that we all experience. Resolving this inherent contradiction requires both human and divine intervention. Alone, man does not achieve his true purpose and ultimate destiny if he does not heed the voice of the divine Logos. When he tries to elevate himself to the status of an angel, paradoxically, he descends into a state resembling that of a beast.

The Church, as stated by Saint Basil the Great, is the recipient and embodiment of the ways of God's existence. It is chosen and full of the Trinity, also fulfilling the mission to spread this divine truth. The structure and functions of the Church are rooted in the Holy Trinity, serving as a foundation. The essence of truth lies in the mysterious connection between the descent of the Holy Trinity and humanity's ascent to it, manifested in the Church. Any doctrine that separates Jesus Christ from the Holy Trinity or the Church reduces it to mere human instruction. The ultimate goal of salvation within

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the Church is to establish a profound connection with the Holy Trinity, as the Church serves as the physical embodiment and framework for the revelation of the Holy Trinity. It is important to note that salvation comes not primarily from the teachings of Jesus Christ but rather from His divine presence, as He proclaimed, "I am the bread of life" (John 6:35).

The integral connection between the actions and teachings of our Lord Jesus Christ and His identity is an established principle of faith. He did not simply come to convey knowledge, a moral system, or secret rituals; rather, He remains present in the Church through the Holy Mysteries, being the foundation of salvation: He offers Himself to us, sharing His life, and salvation is found in our participation in the life of the Holy Trinity. The Gospel of Saint John, in chapter 17, emphasizes this truth. We see this symbiosis in the relationship between thought, voice, and action, preserving the idea of analogy.

The inseparable connection between the Church and Jesus Christ is an undeniable truth. The narrative of the mission intertwines with the narrative of the Church, as it represents the divine interaction between God and humanity. Disregarding the historical account of the mission means disregarding the Church's own history, reducing it to a mere assembly or a temporary phenomenon in the grand theater of history and theology. It is imperative for both us and future generations to acknowledge this. The connection between humanity and God is understood as a synergistic reality, encompassing both divine and human aspects within a historical context.

Confessing one's faith in the context of history presents discomfort for a society built on lies, deceit, and aggression. Openly acknowledging God means engaging in a battle of the utmost importance, one that determines the fate of life and death against the forces of evil. On the contrary, withholding confession means maintaining a state of peace with the devil. In the past, Christianity faced persecution and existed on the fringes of society during periods of intense hostility. However, in modern times, we witness a distancing from Christianity as it gravitates toward various self-centered paths of personal growth and development.

Experts have acknowledged the profound structural changes that have taken place in this social era, labelling it as postmodernity. The defining characteristics of this era include the remarkable growth of information technology, allowing unrestricted access to data, and the increasingly influential role of mass media in shaping human identity. Additionally, advanced technologies, supported by artificial intelligence, continue to advance at an unprecedented pace. It is also worth noting the unimaginable level of accessibility people now have to the latest advancements in progress and modern civilization, with an increasingly large part of the global population having access to state-of-the-art technologies.

The contemporary world has undergone a complete metamorphosis since the late '60s. This change has been very powerful, becoming global and asserting itself rapidly, even though some countries and communities tried to isolate themselves. The transformation reached the communist space and the Islamic community, influenced quasi-authoritarian regimes in Africa, touched Asian ultra-conservatism, so that these somewhat closed worlds have come to a connection of certain values, to a globalization, which Marshall McLuhan called the "global village". We are witnessing a "technological leap, referring here to genetics, astronomical space, robotics, but also to an economy that has acquired new post-industrial features" (Alexandru Arion, *Encounters with Reality - Landmarks for the contemporary dialogue between theology and culture*, 2017, p. 247). Alvin Toffler, Herbert Marcuse, and Marshall McLuhan, whom we have just mentioned,

are critical exponents of research from that period who have explored these contexts, the anarchy of a more colorful and diverse world. A basic and unprecedented feature characterizing current democracies is the informational content of a society, something that could not have been imagined by visionaries of ancient times. "Thus, there has been an explosion of information in the public domain, namely through the media, in the scientific and technical field, due to technological development" (Alexandru Arion, *Encounters with Reality - Landmarks for the contemporary dialogue between theology and culture*, 2017, p. 247-248).

Ganni Vattimo talks about a transparency of the current world reflected through humanity's uncontrolled appeal to all-encompassing information. The democratization of the modern world was not the sole result of the triumph of electronics and information; it also extended its effects politically across the globe. As a result, all possible isolationist systems are brought out of isolation. Mircea Cărtărescu expressed it as follows: "No real or ideological wall could resist this informational bombardment, which, more efficiently than any propaganda, spread democratic thinking and lifestyle everywhere in the world. Today, the Earth is covered by an informational cloud, just as democratic in sunlight" (Mircea Cărtărescu, *Romanian Postmodernism*, 1999, p. 11). Therefore, humans face unprecedented psychological challenges that prove to be, at times, even traumatizing.

Since the early '70s, Toffler has pointed out this shock of change, increasingly alert, using the term "transience" to describe this new mode of lifestyle metamorphosis. Additionally, Vattimo refers to the idea of "depeization", meaning that humans are removed from the world as they lose the sense of logic, living in a community where communication becomes generalized (Alvin Toffler, *Future Shock*, 1973, p. 56-57).

These characteristics of the postmodern world imply a complex issue. Moral and religious paradigms seem almost unsolvable in a postmodernism where metaphysical arguments are rejected, and old traditional values are de-absolutized. For the average person, nihilism and the anarchy of the world are not accepted; however, Western society has embraced postmodernity and, consequently, is not very interested in existential issues. Postmodernist society forces a gnoseological relativization and completely abandons concepts that cannot be conveyed through existing means. Thus, we see a relationship between information receivers and providers that takes on a commercial form. Information, regardless of its nature and what it aims to express, no longer represents a purpose through which something is delivered to someone; instead, it becomes a commercial tool, integral to production (Jean-Francois Lyotard, *The Postmodern Condition: A Report on Knowledge*, 2003, p. 15).

Technology is delivered, fragmenting the possibility of human knowledge, so postmodernity imposes itself due to a so-called evolutionary character, where a cumulative amount of technological information is grounded. Polish sociologist Zygmunt Bauman speaks about postmodernism in this context, stating that it simultaneously unfolds with the hidden or not-so-hidden, collective acceptance, speaking about the world through a collection of fragments and promoting certain issues by discrediting certain systems. The sociologist shows that through this reshaping of everything we know, by abandoning values, the ability to view the cosmos as a unified whole is lost, and it is considered that the world is composed of several fragments that complement each other (Zygmunt Bauman, *Postmodern Ethics*, 2000, p. 214).

Postmodernism presents a schizoid antithesis between the depersonalization of man and his personalization. The depersonalized being no longer takes refuge in spirit or in any belief and has the possibility to sin, although according to modernists, sin does not exist. Father Dorin Octavian argues that sin is a form of evil but also represents the nature

of postmodernism. Through alienation, in postmodernism, man distances himself from his nature, and we observe a mass illness, a schizophrenia of those who claim to possess the truth (Dorin Octavian Picioruș, *The Postmodern World and the Depersonalization of Man*, 2005, p. 312).

Swiss theologian Emil Brunner shows how social disorder is reassembled through the depersonalization of individuals in an economic environment, turning humans into mere pieces, without independence and trajectory, constituting an impersonal mega-machinery. Of course, by depersonalizing individuals in all their spectra, an attack is also launched against the Church, which must take a very sensitive stand to counteract, with the same weapons, this social sclerosis (Alexandru Arion, *Encounters with Reality – Landmarks for the Contemporary Dialogue between Theology and Culture*, 2017, p. 258).

In the process of depersonalization, ultra-modern technology is blamed, but technology is not independent and is not a being that acts against humanity. Depersonalization finds a cause in modern technology, but not a fundamental one, as it would confuse the cause with the effect. In the end, we see that the depersonalization of humans is the cause and not the effect of technological progress; thus, the depersonalization of humans is the pillar resulting from the depersonalization of ultra-modern technologies. This technology is not a plague that cannot be stopped; rather, it is a reflection, through its actions, of the postmodern human. Technology itself is not evil and does not destroy nature; it is the abominable use of it, a use rooted precisely in secularization.

Everyday people self-define as small “gods” and, consequently, detach themselves from Divinity, manifesting various ethical codes and quasi-religious ideas but remaining with an indescribable emotional and spiritual instability. The new realities of the postmodern world substitute religious identity, traditions, the idea of the nation to give people their real identity (Leon Arion and Alexandru Arion, *Globalization, a gigantic civilizational mutation*, 2006, p. 39-53). In fact, it only deconstructs them psycho-somatically, takes away their consciousness, replaces their normative values with an ethical version based on intolerant tolerance, and simulates offering a new consciousness to which, by relating, people find a purpose not found in religion. Thus, God, expelled from human consciousness, is replaced with an autonomous, quasi-luciferic knowledge. Unlike the religious person, the progressive-modern one empties themselves of any form of religion, assumes certain spiritual manifestations they fail to understand, accepts some and rejects others repeatedly, but feels empty. “They consider that the only way they can evolve is by detaching from the values of their ancestors because remaining in religiosity and tradition means stopping the path to enlightenment” (Alexandru Arion, *Encounters with reality – landmarks for the contemporary dialogue between theology and culture*, 2017, p. 270).

In response to postmodernist individualism, Orthodoxy must provide an answer as it represents a unifying religion, grounded in the Resurrection of Christ, the true God. The voice of Orthodoxy calls for a balance of collaboration between immanence and transcendence, highlighting the uncreated divine energies. Salvation is achieved through the cooperation with divine grace by performing good deeds within the ecclesiastical framework, which becomes a true family (Gheorghe Petraru, *Fundamental and Missionary Theology. Ecumenism*, 2006, p. 236). In the theological environment, concerning discursive affinity, the danger and risk of a formulation related to externalization, as found in postmodernism, must be recognized. Due to technological contributions, a network of communication means has been created among specialists

who are eager to delve into external research, sometimes scientifically unfounded, and abandon introspection and original work.

The Internet and the rapid circulation of information have increased the cumulative informational volume. Various authors, gifted in compilation, combine certain publications in a superficial manner, claiming to have created original works. Therefore, some have a preference for writing exordiums in the space reserved for footnotes, so that these notes sometimes exceed the compact body of the work. Steven Conor has noticed these anomalies and observed that “second-hand authors compile, combine texts, claiming a particular culture, much superior to those who actually created the texts” (Adrian Lemeni, Răzvan Ionescu, *Orthodox Theology and Science. Landmarks for Dialogue*, 2007, p. 447).

For this reason, there is a noticeable strong desire for communion in response to individual expression. In other words, the Church represents the Christian trunk where the family is integrated into the macrocosm. Since modernism, the self has been individualized, and now, postmodernism brings to the forefront the idea of “we”, as if the postmodern person finds fulfillment in society, yet the truth is concealed. Postmodernism here applauds a solidarity among people but, of course, removes the idea of absolute faith in the community. As Dan Puric also pointed out, although postmodernism claims to unite people, it actually leaves them empty and estranged, as this unity, in fact, imposes a tolerance for anomalies where the ego is exacerbated even more than in modernism, “and man is no longer a spectator of the cosmos, as in modernism, but he decays, becoming part of the spectacle” (Dan Puric, *Who We Are*, 2008, p. 46, 53).

The inner desires of the postmodern person can be taken up and fulfilled by the Church, the only institution that fulfills the person when seeking fulfillment through communion. Thus, the Church meets the needs of today's technologically advanced yet spiritually unfulfilled individual through various manifestations of youth, various social programs, pilgrimages, and cultural forms. The Church can provide an answer, reaching easily to the soul of the person who longs for God and does not find Him in a surrogate communion, “thus being able to proclaim, through the mass media, Jesus Christ, the principle of love and self-sacrifice, in a dehumanized world” (Georgios I. Mantzaridis, *Globalization and Universality. Chimera and Truth*, 2002, p. 186).

Orthodoxy possesses an unparalleled heritage due to its doctrinal, liturgical, and moral treasure. For this reason, in the context of secularization, the Orthodox Church needs ecumenical dialogue because it can peacefully expose its uninterrupted adherence to the truth without negotiating a syncretistic compromise. Through dialogue, the Church becomes a witness and showcases its gifts. “Being firm, it cannot accept heretical anomalies, aggressive feminist emancipations, as well as any pseudo-ethical forms that legalize ontological deviations” (Metropolitan Nifon Mihăiță, *Theology, Culture, and Interreligious Dialogue in the Mission of the Church*, 2014, p. 109-110). By participating in ecumenical dialogue, the Orthodox Church, predominant in the East, can demonstrate its strength by exposing the manipulative tactics of certain minorities that appear to be falsely harmed but, in reality, harm the spirit. For the Church, pluralism is a challenge, not a disadvantage, as it supports the mirror of truth, and through comparison, it reveals the false promise of human fulfillment in postmodernism. The Church accepts dialogue but opposes proselytism. We must look more broadly at the responsibility that ecclesiastical authorities have in defending the right faith and in forming a comprehensive image of the Christian community (Metropolitan Nifon Mihăiță, *Theology, Culture, and Interreligious Dialogue in the Mission of the Church*, 2014, p. 106-107).

The Church preserves Holy Tradition as a normative pillar. There are various centrifugal voices that challenge Tradition's ideas as anachronistic and anti-modernist. The Church demonstrates that this attitude is erroneous because, by respecting Tradition, it preserves the treasure of the past but also opens itself, based on teachings, to counter the challenges of the present with relevant arguments. Referring to the modernity of the Church, Marc-Antoine de Beauregard categorizes it as the “continuous updating through the Spirit” (Adrian Lemeni, Răzvan Ionescu, *Orthodox Theology and Science. Landmarks for dialogue*, 2007, p. 498). Monk Savatie Baștovoi states that Christian doctrine, while not needing supplementation, requires a pertinent explanation in today's terms to be effectively transmitted. Therefore, preaching the Gospel without alteration and promoting the Christian Tradition to those who have not heard of Christ or have had only minor encounters is obligatory (Valer Bel, *Mission, Parish, Pastorate. Coordinates for a missionary strategy*, 2002, p. 53).

In some places, we see so-called “upgrades” of Christian Tradition, ignoring the authenticity of integrating the static into dynamism. That's why we find in churches and monasteries modern but unjustified forms of worship: heretical songs, non-canonical icons, multicolored lights, candle shapes that are actually lanterns, plastic flowers, etc. All these are grotesque forms, without exaggeration, sometimes puerile, which do not strengthen the evangelical spirit in modernity but detach from symbolism. The Church has the firm duty to vocally intervene in any deviation, to demonstrate where mistakes have been made and why the Orthodox spirit is not involved in the ignorant confusions of unbelief. A missionary solution can be provided through the Church's media channels, which can clarify emerging issues to reject the fatalism of various authors who claim that any kind of television distances people from the Church. Therefore, various outlets have emerged in the Orthodox Church: Trinitas TV, Radio Trinitas, or other channels or press centers, which actually support the transmission of teachings through non-traditional means (Mirel Bănică, *The Place of the Other – Orthodoxy in Modernity*, 2007, p. 9).

We see a beneficial valorization of the internet, which can support the dissemination of theological teachings and promote Orthodoxy in a healthy way. However, also through the internet, which cannot be controlled, various voices, sometimes even violent, emerge. These voices, claiming to be promoters of Orthodoxy, criticize ecumenical dialogue and reject modern forms of transmitting the Gospel, even though they themselves use these means to convey their manipulation. These practices are fundamentalist and do not adhere to the letter of the Gospel; on the contrary, they vehemently oppose it, seeking attention. We believe that such behavior, unfortunately found even among some clergy, can be combated through various means. Therefore, official websites that bring the real daily activities of the Church to the forefront should be promoted, along with various discussions that do not deviate from the doctrinal and ecclesiastical pattern. Priests, as soul shepherds, are responsible for taking a stand in parishes and combating this fundamentalism in front of the faithful, as it often strikes at the very essence of the Church.

The Orthodox Church views with sympathy the concordance between religion and science, especially as certain scientists demonstrate, in scientific language, the theological language. The dialogue, supported in this perspective, can have a positive outcome, whereby the Church finds scientific foundations to counter atheist pseudo-science. Various themes are debated, such as the idea of time, God and quantum physics, the eternity of the universe and its cause, etc. In this regard, Samuel V. Hawking, discussing the theology of existence, shows that through a total definition of it, we could talk about a triumph of human reason. This idea, compiled with the theology of Karl

Rahner, leads to a very interesting realization regarding salvation because it indicates the scientific limitation concerning existential causes and purposes. At the same time, it defines the need for faith in a world of reason, as the two can complement each other, both being illuminated by inspiration (Samuel W. Hawking, *A Brief History of Time: From the Big Bang to Black Holes*, 1995, p. 209).

The importance of affirming the Orthodox identity becomes crucial when facing the prevalence of postmodernist individualism. It serves as a cohesive and unifying religious framework for all Christians, centered around Jesus Christ as Savior and Lord. The doctrine of the uncreated divine energies in Orthodox theology supports the harmonious balance between the transcendence and immanence of God. It is the duty of the Church to combat and bear witness against philosophies and ideologies that divert humanity from its authentic purpose. Additionally, Christians are called to recognize and resist these societal trends, continually striving for spiritual growth and diligently discerning between what is right and morally corrupt.

The attraction of contemporary philosophies and ideologies can be incredibly appealing to Christians in today's society. However, it is essential to consider the words of Saint Apostle Paul, who reminds us that, although we may have the freedom to engage with these ideas, not all of them will bring us benefits. Fortunately, the Church provides us with the ultimate defense against these temptations - the Body and Blood of our Savior Jesus Christ. The Church, aware of the current state of society and its defining aspects, is not taken by surprise, having a millennial experience in the struggle against heresies. Always vocal, it recognizes its duty to reach each person individually, aiming to unify them agapically. Therefore, it will need to employ various missionary tactics that align with the postmodern way of expressing existence. This is crucial in shaping a new form of humanism destined for the future. His Beatitude Patriarch Daniel emphasizes the importance of reconnecting freedom and holiness, a concept that needs rediscovery (Daniel Ciobotea, *Confessing the Truth in Love. Orthodox Perceptions of Life, Mission and Unity*, 2001, p. 179).

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**THE VOICE OF GOD IN THE DIVERSITY OF CREATION.
A THEOLOGICAL ANALYSIS OF THE MURAL PAINTINGS
FROM THE ECCLESIASTICAL SPACE OF THE SUCEVIȚA
MONASTERY**

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Abstract: *This work explores the divine implications involved in the diversity of God's creation and emphasizes their representation in the mural paintings from the ecclesiastical space of the Sucevița monastery. Through the iconographic analysis and the theological interpretation of the six days of Creation, the work highlights the ways in which sacred art transmits spiritual messages and dogmatic teachings through the artistic and symbolic context of the church. The murals in the nave of the church illustrate the genesis of Creation, nature and its living things, expressing through them the beauty and complexity of the universe created by God. In the six days of Creation, God's iconographic action is suggested by the gesture of blessing the Logos, even if, in his psalms, the prophet David tells us that "For he spoke, and it came to be; he commanded, and it stood firm" (Ps 33, 9). The Logos, in its theological sense, transcends the notion of word or reason by identifying itself with Jesus Christ - the divine Word, One of the Trinity through whom all were created by the Father in the Holy Spirit. For this reason, He is represented in the Sucevița murals wearing a golden mantle and having the character of Creator. The church murals under study, which express God's voice in the diversity of His creation, are considered to be in themselves blessings to believers. Sacred images become means by which God transmits His blessing to the community of believers, inspiring and supporting them in their spiritual growth and restoration of communion with God. Thus, not only does this paper explore the perception of God's voice in Creation, but it also highlights how this knowability can be experienced as a blessing in the lives of the believers. By analysing these sacred images, the work provides a deeper understanding of how believers perceive and interpret the voice of God in the diversity of Creation, in an artistic and theological context. This study examines the manner in which the iconographic expression of the Logos in the ecclesial space can influence the experience of divine grace by the faithful and how religious art can visually communicate the voice of God through theological and spiritual messages. It also highlights the role of the painter and the sponsor as an intermediary between the divine and the human, as well as the impact they can have on the monastic community in particular and the believers participating in the liturgical act in general. By analysing the concrete examples of the six days of Creation, it is demonstrated how the voice of God can bring an additional and deeper dimension to church life. Not only does this facilitate a deeper understanding of the scriptural passages highlighted in the mural scenes, but, more than that, it also has the potential to create the ideal environment in which man is invited to experience prayerful contemplation and conversation with God.*

Keywords: *God's voice; Logos; Creation; painting; religious symbols; church; Sucevița Monastery.*

The book of Genesis is part of the Scripture revealed by God for our salvation. In these circumstances we have the duty to know the meaning of the Scriptures through all the interpretations of the Holy Fathers of the Church. The Fathers talked about the Book of Creation in the church; all the interpretations were, in fact, the homilies spoken in the church, which were read in the church on all weekdays during Great Lent. Among

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the great Fathers, we mention those who left as inheritance genuine treatises on cosmology: Saint John Chrysostom, Saint Basil the Great, Saint Ephraim the Syrian and Saint Ambrose of Milan. Their homilies were recorded in shorthand by the people who listened to them in church with the aim of transmitting them to other people and generations. So the reading of those texts was considered to be part of the daily life of the people who went to church. Today very little is practised, which is why the history of Genesis or Revelation has somehow become a very mysterious realm. Their subjects are either considered epic writings endowed with a symbolic character, or are received with trepidation as a prophetic message dedicated to our day, although the Holy Fathers explained and spoke about these subjects in a common way. Our Christianity is the conviction that tells us what we are to do in eternal life. It prepares us for something eternal and not just for this world. If we think of this world exclusively, our horizon remains very limited, without knowing what follows beyond death, where we come from, where we are going and what is the goal of our life. When we talk about the beginning of things or about their end, we find out what the purpose of our life really is.

Creation is the historical basis of all revealed religion. The idea and notion of salvation rests on it, as stated by father Dumitru Stăniloae: “the salvation and deification of the world presuppose, as the first divine act, its Creation” (Stăniloae, 2010, p. 337). God’s economy, or His plan regarding the world, consists in the deification of the created world, and, following sin, also involves salvation. They follow undoubtedly directly humanity, yet not a humanity separated from nature, but rather a humanity ontologically united with nature. “Nature completes man, and man cannot complete himself without reflecting and working on nature. For this reason, the *world* means both nature and humanity; or, when one of them is indicated by the word *world*, the other is always implied” (Stăniloae, 2010, p. 221).

The material reality of the world and the infinity of the ways that give shape to this reality are the result of the creative, free and personal energy of God. The world is “in its essence (according to its nature) different from God, but at the same time it is the revealing *Logos* of the personal alterity of God” (Yannaras, 1996, p. 62).

The holy prophet Moses describes the creation of the universe in six days in such a way that it can be understood by everyone. Under the name of six days of creation, Moses understands the ordinary days of the creation of the world. For he gives each day as its limit an evening and a morning (Timus, 1886, p. 539).

The biblical presentation of the Creation of the world in six days in progressive order is often an occasion for disputes and building hypotheses. According to Blessed Augustine, progressive creation cannot be reconciled with the omnipotence of God, who does not need six days to organize the world. That is why the making of the whole world must be understood as a process that happened all at once, and the six days are only “the allegorical expression of the unique creation, that is, the unfolding exposition of the content of the unique creative act of God” (Woods, 1924, p. 42). Blessed Augustine’s opinion is, however, isolated, the commentators considering successive creation as being more suitable to the structure of the world; and from a dogmatic perspective, only successive creation appears as founded, because just as the restoration of man is carried out gradually in the Kingdom of grace, so is the creation of the world.

God’s voice, as an expression of manifestation in creation, is fundamental in Orthodox theology. In this sense, the present paper aims to reveal a research on the six days of Creation, starting from the iconography of the Sucevița monastery church. The diversity of life on Earth is seen as a manifestation of divine creativity and love. The interconnectedness of all life forms is also interpreted as an expression of divine unity

and harmony. Even genuine relationships and love between people are perceived as reflections of divine love. Altruism and compassion are seen as manifestations of God's will. All this suggests the presence of God's voice in the diversity of creation and constitutes a central theme in human theology and spirituality.

The moment of creation in the murals represents God-the Logos as sitting in the midst of the diversity of life forms, from plants to animals. These images emphasize the divine power, love and wisdom manifested in the act of Creation.

The fall into sin and the redemption of man through the incarnation of the creative Logos conveys the human need to return to the blessing of God and to the harmony of His creation. The patristic tradition considers that "the place of Heaven where Adam and Eve were was a blessed place, there they lived in communion with God, having an enlightened mind and being able to contemplate God" (Hierotheos, 2000, p. 86). The rationality of the Logos is the rationality of the Most Holy Trinity in which unity is reconciled with the diversity of forms, in order to create a harmonious order. "The order of the world is its adornment. God adorned the creation, or made it a cosmos, an ornament, a beauty, because he imprinted the order in it. The aesthetic thus appears as closely connected with the rational, as with the good" (Athanasius the Great, 1987, p.92).

Collectively, these murals provide a visual and symbolic way to convey the theological and spiritual teachings of a community of believers. They serve not only as decorative elements of the church, but also as means of meditation and contemplation, encouraging the faithful to explore and reflect on the mysteries and wonders of divine creation.

Day one

Analysing biblical Creation, father Gheorghe Calciu states that "time appeared with the creation of the world, which, in this way, has a beginning in time and, implicitly, will also have an end, like everything that is created" (Calciu-Dumitreasa, 1975, pp. 633-634).

Thus, in the traditional Orthodox iconography of the Creation of the world, we cannot see an old man (in the position of God the Father) who is kneading Adam, as in Michelangelo's fresco in the Sistine Chapel, but Christ. There is no doubt that the entire Trinity creates: the Father commands, the Son builds, and in what follows we will also see the Holy Spirit taking part in the work, "moving" or "carrying himself" over water. Saint Ephraim the Syrian writes about this: "It was appropriate for the Holy Spirit *to carry himself*, as a proof that in terms of constructive power He is like the Father and the Son. And this they did *by carrying himself*, showing thereby that everything was brought into being and accomplished by the Trinity" (Ephraim the Syrian, 1994, p.286). "And the Spirit of God was moving on the face of the waters" (Genesis 1,2) as in a kind of gestation of the world that would be created. In this passage we observe the work of the third Person of the Holy Trinity in the act of building.

Saint Ambrose notes that "the fullness of the work in the Spirit had not yet come, as it is written: "By the word of Yahweh the heavens were made, And by the breath of His mouth all their host" (Psalm 33, 6). The spirit in due form carried oneself over the earth, destined to bear fruit, because with the help of the Spirit he contained the seeds of the new birth, which would sprout, according to the words of the prophet: "When you send forth your Spirit, they are created, and you renew the face of the ground." (Psalm 104, 30)" (Ambrose of Milan, 1961, p. 31).

Saint Ambrose calls the work of the First Day the "foundation" of the world: "The master-mason first lays the foundation, and after the foundation has been laid, he

makes up the various parts of the building one by one, and then adds the ornaments to them. Why didn't God [...] give the elements their appropriate adornments at the time of their emergence, as if He, at the moment of creation, were not able to make the sky sparkle with stars at once, and the earth dress in flowers and fruits? It might very well have happened that way. However, Scripture shows that things were first built and only then were they ordained; otherwise we should suppose that they were not actually created, and that they had no beginning, just as if the nature of things had been born from the beginning, not appearing to be something added afterwards" (Ambrose of Milan, 1961, p. 26).

Saint Ephraim the Syrian testifies to the following: "God says this as He wanted to show that emptiness precedes the nature (of things). Back then there was only the earth, and nothing else besides it" (Ephraim the Syrian, 1994, p. 283). Jeremiah the prophet characterizes God as "the One who is forming it, to make it certain" (Jeremiah 33, 2) speaking here of two stages of Creation, followed by the third: God made (created) the earth (as a cosmic entity), then gave it a form (from *πλασσο* = "to form", "to shape", "to model"; sometimes also translated as "to build", i.e. to build elaborately, according to a plan: Creation Ch. 2 v. 7, 8, 15,19), and only after this does the creation become finished, stable, steady and completed (Anania, 2011, p.1164). The Word of God does not pass, but hypostasizes itself in a working event, "immediately becoming nature" (Yannaras, 1996, p.55).

So, on the First day God creates heaven, earth and light *ex nihilo*. All this is represented in Sucevita painting with a beautiful fidelity to the sacred text. The composition of this representation displays in front of us two superimposed registers: the one behind, represented by the mandorla of the sky and the earth, which receives the Spirit *to carry himself* above the upper waters (represented by the grey clouds) and the lower ones (represented by the clouds of a pale orange); the one stuck diagonally on the right side of the mandorla of heaven and earth represents the mandorla of the divinity who in the face of the Son also reveals the Father, a fact suggested by the triple halo. Thus God in the mandorla of light (represented by Jesus Christ in immaculate clothes) commands (in the form of blessing) that heaven and earth be created, as suggested by that huge medallion, similar to the divine mandorla. The Holy Spirit (also named with the initials IC XC) is the one walking over the waters represented by two clouds. This apparently simple representation is the closest to the sacred meaning offered by Holy Scripture.

The statement from the book of Genesis 1, 3 "Let there be light", before the luminaries were created, is interpreted by Saint Basil the Great as a creation of the light proper to matter: "the air became diaphanous and transparent, the earth was clearly outlined and bright under the sky freed from darkness. The act by which God separates light from darkness is interpreted as a boundary that God places between created things to individualize them; this is how the synthetic structure "And there was evening and there was morning, the first day" (Genesis 1, 5) is explained, which marks "the end of a period of creation in which darkness and light are no longer confused and mixed" (Calciu-Dumitreasa, 1975, pp. 636). Saint Basil the Great interprets the verse "God divided between the light and the darkness" (Genesis 1, 4) in the sense that "God has organized everything so that light and darkness do not mix, but are separated from each other. He separated them and separated them very much from each other. "And God called the light day, and the darkness He called night" (Genesis 1, 5). Now, after the sun was created, it is daytime when the air is lit by the sun, and when the sun shines in the hemisphere above the earth; it is nighttime when the sun, hiding, casts a shadow on the earth. Then, in the

beginning, day and night were not due to the movement of the sun, but day was made and night followed when that that was made in the beginning was poured out and when it retreated again according to the measure appointed by God” (Basil the Great, 1986, 94).

In the door jamb, but in a downward direction, there are also two angels painted: one of the day, painted in the same chromatic range as the upper cloud in the mandorla of heaven and earth on which the Holy Spirit sits; the other of the night, painted in the chromatic range of the lower cloud in the upper mandorla. Each of them holds in his hands above his head the symbol of light - the sky with the sun - or the symbol of darkness - the sky with the moon. The angels' position is reminiscent of the legendary Atlas who supported the vault of heaven on his powerful shoulders. It is quite possible that the Legends of Olympus were known to those who thought of this settlement of angels.

In the altar, there is a painting that initially seems to continue the work of the Creation of the world from Day 2. Painted in the same register as the Creation of the world in the nave, it depicts the Person of the Divinity blessing Creation with both hands. Creation here is composed of a great variety of orderly trees and a small number of white and black birds that sit in God's proximity. The white ones - doves - are three in number, and the black ones that appear to be ravens are six in number. Their symbolism cannot be ignored, especially as the birds could be the ones plucked on the fifth day, but at the same time they suggest the existence of the unseen world, of angels. In this context it appears that the unseen creatures certainly existed after the first day and before the second day because this scene is interposed between the two days and at the same time different from them. The existence of angels is also represented by the two angels of day and night who are charged with this activity of bringing light and extinguishing it.

The six black birds prefigure the fallen angels who have lost perfection and have turned from angels of light to angels of darkness by borrowing its hue. “How great is your fall from heaven, O shining one, son of the morning!” (Isaiah 14, 12) is the most appropriate vision of Lucifer's fall through pride and the passionate desire to be “like the Most High” (Isaiah 14, 14). So the fall of Lucifer and of his company is possible between the first and the second day. “When the morning stars made songs together, and all the sons of the gods gave cries of joy?” (Job 38, 7). This is about the fourth day when the existence of angels was a certainty.

Saint Gregory the Theologian speaks very poetically about making the intelligible world to be created before the seen one. Thus, he states that God “created the thinking world (that is, the world of intelligible creatures, the angelic world), as far as I can think these things and count great things with my poor speech. Then, after the first Building was put in good order, He begets a second world, the material and seen one - the whole of the arrangement of the earth, the sky and those in between; a truly wonderful building, when we look at the delightful form of each part, but even worthier of wonder, when we consider the harmony and concord of the whole, the way each part joins all the others in perfect order” (Gregory of Nazianzus, 2014, p .94).

The Second Day

On the second day of Creation, God made the firmament which he called heaven and which would be populated by the multitude of stars (the firmament). We think of the spiritual heaven populated with the saints and the righteous who make up the triumphant Church of Jesus Christ.

This strength was placed in the middle of the waters, separating them as Moses tells us in the book of Genesis. Saint John Damascene notes that “God called the firmament heaven and ordered it to be in the middle of the water, having it separate the

water that is above the firmament from the water that is below the firmament” (Damaschin, 2005, p.58) and he also adds that “The heaven of heavens is the first heaven, which is above power.” Here are two heavens, for God also called the firmament heaven. Usually, the air is also called sky in the Holy Scripture, because it can be seen from above” (Damaschin, 2005, p.60).

Some have tried to discover in this passage an “unscientific” conception of heaven, as if Moses had believed in a kind of cloister dome in which the stars are encrusted, with a supposed reservoir of water above. But there is nothing so fantastic in the present text. The word “strength” seems to have two connotations in the Book of Creation, one very special and “scientific”, the other more general. In a general sense, *power* is more or less synonymous with “heaven”: the stars are called lights in the power of heaven (Acts 1, 14), and birds fly “under the power of heaven” (Acts 1, 20). We, who have lost the special meaning of “strength”, would leave it out of such descriptions and say that both stars and birds can be seen in the “sky”. “The idea that the stars are encrusted in cloister spheres is a speculation of ancient pagan thought, and has no reason to be projected onto the inspired text of Creation” (Rose, 2001, p.78).

The water created by the Lord is the living medium in which beings live, through which they are purified and renewed. “He keeps back the waters and they are dry; he sends them out and the earth is overturned” (Job 12, 15). The springs and rivers that come from the depths are conceived as a reserve of fertility. But the deep can also be an impenetrable, unsettling chaotic power (Deuteronomy 8, 7). So *water* appears as a sign of blessing, but also of curse. These benefits are glorified in the psalms (Psalm 64, 9-14).

Rain, blessing the earth, becomes, with the Holy Prophet Isaiah, “the symbol of the Word before it is heard, this word is grace, active energy, significant yield” (Douglas, 1995, p. 466) and with the Holy Prophet Ezekiel, water becomes a manner of life renewal, saying that “I will sprinkle you with clean water, and you shall be cleansed from all your filthiness, and from all your idols I will cleanse you. I will give you a new heart and a new spirit I will give you; I will take from your flesh the heart of stone and give you a heart of flesh” (Ezekiel 36, 25-26).

As we have understood so far, on the second day God separates the waters with the help of a *land* (Genesis 1, 6). The representation from Sucevița presents us with a rather obvious fact: the water flows from four springs towards God as a form of submission to the Lord of all. Why four springs on the left and four on the right? The springs symbolize the four cardinal points, a sign that the earth was completely covered by water. The four springs also represent the four rivers of heaven: Phison, Gihon, Tigris and Euphrates. The fact that all kinds of plants and trees appear in the passage is the expression of the omniscience of God, who from the beginning sees creation in its fullness. The waters above and the waters below are separated by God, but they unite in Him. Christ appears in this representation standing on the waters as a true Master of the *wonder world* who recapitulates after the incarnation when the storm subsides (Matthew 14, 22-34).

What is the special meaning of “strength” in this context? Saint Basil teaches that, although it is also called “sky”, it is not synonymous with the “sky” mentioned at the beginning of Creation. “Strength” from the Book of Genesis is a kind of natural barrier or filter that separates the two levels of atmospheric humidity. Today we no longer observe such a specific phenomenon that we can call “strength”. Was the earth formed in the beginning different? Saint Basil believes that the function of the cold was to maintain a pleasant temperature throughout the earth, but we happen to know about the existence of some greenhouse effect on the earth in prehistoric times: tropical plants and animals

have been found in the ice of the far north, showing that, indeed, the northern areas had once been temperate. Moreover, in the second chapter of the Book of Creation we are told that, before the creation of man, “God had not given rain on the earth... and a spring came out of the earth and watered the whole face of the earth” (Genesis 2,5 - 6) (Basil the Great, 1986, pp. 100-101; 104-105).

What we also notice from the Sucevita representation is the fact that God, through the person of Jesus Christ dressed in golden garments, blesses with both hands, like a priest, suggesting the fact described at the beginning of the research that the entire creation is a Liturgy. Equally special is the fact that Christ’s attention does not fall on the “waters”, but rather on the viewer who receives the blessing of understanding the message of creation as it was being revealed. Although He is God, above Him there is a small mandorla, a symbol of the presence of God’s grace.

The Third Day

On every day of Creation, God’s voice stands out through commands that subsequently become the law of nature for everyone. “From the first day the sequence of days and nights begins again from the third day the waters begin their incessant movement” (Rose, 2001, p. 81).

Thus, “waters received a command to flow, and the waters never tire, because they are constantly forced by that command” (Basil the Great, 1986, p.112). It is tempting for us, who are so proud of our scientific knowledge, to speculate on *how* this event took place: could it be that the waters drained into underground reservoirs? Did the earth rise? Scripture does not tell us, and for this reason the Holy Fathers do not share a great deal on the subject either. Saint Ambrose writes: “Not finding out from the clear testimony of Scripture what exactly He did, you pass over this as over a mystery, lest it should stir up from here still other questions. However, I maintain, according to Scripture, that God can multiply the lowlands and the open plains, as they said: I will go before you, and make the rough places level (Isaiah 45, 2)” (Ambrose of Milan, 1961, p.78).

Saint Gregory of Nyssa teaches on how Creation occurred: “as for the way everything was made in turn, we must leave it aside, because even in connection with the things that are easier to understand, which we perceive with the senses, the manner in which they were brought to life could not be easily understood, so we must consider this as incomprehensible even to the Saints who are accustomed to contemplation. For, as the Apostle says, by faith we understand that the ages were founded with the word of God, if what is seen has not been made from things which only seem to be (Hebrews 11, 3). Although Paul the Apostle believes that both the world and the things in the world were founded by the will of God, he left the way of foundation unexplained. So, according to the example provided by the Apostle, let us ignore the matter of *how it occurred* in connection to everything, mentioning only that God’s desire and will become reality, because whatever the divine will wants to do in its wisdom and mastery, that is what it accomplishes” (Gregory of Nyssa, 2012, pp. 391-393). Therefore, in everything related to the Six Days of Creation, the Holy Fathers put before us only certain assumptions (always cautiously) as to how God created; in the same way, we also have to restrain our tendency to project our knowledge about the way the present construction looks (as far as we know it) onto the first-built world.

The dry land appeared at God’s command, and not through a natural process. “It was predestined, it seems, that the earth should be dried up by the hand of God, and not by the sun, for in fact the earth was dried up before the sun was made. That is why David

distinguished the sea from the dry land, speaking of the Lord: “For the sea is his, for he made it, and his hands formed the dry land (Psalms 95, 5)”.

In the scene from Sucevita, all this foray into theological symbolism is very well expressed in the iconographic plan. In the frontal plane there are the 2 stages of plastering the previously created elements. For this reason, God appears twice in the same composition. The accumulation in the seas and oceans is accomplished under the divine command on the right side of the scene. The immensity of the water is rendered by its elevation above ground level. In the 2nd stage, God creates plant biodiversity. The painters represent this fact with great care and luxury of detail suggesting the perfection with which those of the third day were plastered.

What is curious is the presence of the sun, in spite of its being created the following day. However, it is not randomly placed on the firmament, but it stands for the light under whose presence God commands the appearance of life on earth. The light (glory) of God is not seen as internal (the glory of which the Son emptied Himself through humble incarnation - Philippians 2:6-8), but as a garment of confession, adornment and light (Psalm 103 opens the Vespers, the religious service marking the beginning of the liturgical day as the beginning of the world) (Anania, 2011, p.922).

The oversized flower (as much as half a tree) draws the viewer’s attention and suggests the perfection with which it was created: at the peak of beauty. However, the question arises why only one flower out of all the diversity of plants was represented since the earth was commanded to let “grass come up on the earth, and plants producing seed, and fruit-trees giving fruit” (Genesis 1, 11). It is not necessary that iconographic language represent everything *ad litteram*, but rather symbolically, so that the viewer can access the transcendence of God and not necessarily earthly beauty. All the plant kingdom was included in one single specimen. The flower was painted in the colour of righteousness and accumulates 10 smaller flowers and one larger one that is located in the centre of the bouquet.

The Fourth Day

The stars are very present in these days of Creation, being present in all the Genesis pictures, except the day of rest. If until now the sun, the moon and the stars were symbols of light and darkness, on this day they become matter and are put in charge of the energies that God created on the First Day.

The Fourth day of *Creation* becomes problematic for those who would like to arrange the six days in the evolutionary framework, because this work is completely impossible to achieve if the sun was really created on the fourth day. This is why the apologists of the evolutionary interpretation are forced to believe that “the sun was actually made on the first day, together with the sky, and only *appeared* on the fourth day - the faces, after the cloud covering of the earth from the first three days would be raised” (Rose, 2001, p.84).

The Holy Fathers all agree when they say that the sun and the luminaries of the sky were *made* on the Fourth day - they did not just *appear* then. Saint John Chrysostom writes: “God created the sun on the fourth day, so that you may not believe that thanks to it we have the day” (John Chrysostom, 1987, p.82).

The idea that life on earth was from the beginning dependent on the sun, and even the fact that the earth itself came from the sun is a recent idea, which is nothing more than a mere conjecture; it is not even directly related to the truth or falsity of the so-called evolution of life on earth. Since, in recent centuries, people sought a “new” and “natural” explanation of the origin of the world, renouncing the explanation derived from divine

revelation, “it seemed to be self-evident that the sun - much larger and more significant in terms of astronomical view than the earth, and the centre of the earth’s orbit - must precede the earth, rather than the other way around” (Rose, 2001, p.85).

Symbolic of the sun, the golden garment of the Saviour is used to show that He is the “immaterial Sun of righteousness” (*Pentecost*, 1973, p. 238) that enlightens the eyes of the body and the soul. In the painting from Sucevita, the appearance of the stars is depicted in the most natural way: God in the human form of Christ, clothed in gold, He being light gives light and creates the sun (the sun being the form of Christ, is the governor of light and heat), the moon and the stars. They are set against a cloudy sky, an innovation in Byzantine painting that wants to show that the primordial sky was different from the one we know today. This landscape composition with obvious Renaissance influences presents the realities of that day when everything was put in order preparing the emergence of the animal kingdom.

The Fifth Day

On this day God makes living things out of water and air, so life first appears in water, then expands into air and onto land. Saint John Chrysostom writes the following related to this day: “As he told the earth only this: Let it rise, and the earth gave all kinds of flowers, herbs and seeds, and only with this command were they all brought into being, just like that and now He said: Let the waters bring forth creatures with living souls and birds, flying on the earth under the power of the sky, and suddenly so many kinds of creeping things were created, such special birds, that it is not even possible to string with the mind” (John Chrysostom, 1987, p.72).

Speaking about the creatures in the water, Saint Basil the Great says: “Thus, the water was forced to serve the order of the Builder. The unspeakable and great power of God showed alive, working and moving all kinds of living creatures of the waters, and it is impossible to count their species, because once with the command, the waters also received the ability to give birth” (Basil the Great, 1986, p.158).

At God’s command and through His word, the waters brought beings to life, with the command to grow and multiply so as to fill the seas, and birds to fill the earth, and God blessed them and said: “Be fruitful and increase in number and fill the water in the seas, and let the birds increase on the earth.” (Genesis 1, 22).

God blessed them to multiply because the lives created by Him were enlivened and because He wanted their race to be established, this word still being valid today.

In his interpretation of the Fifth Day of Creation, Saint John Chrysostom highlights the precision and accuracy of the order in which the act of foundation is described: “Let us see what blessed Moses teaches us even today, but, better said, let us see what he wants the Holy Spirit to teach us through his mouth. [...] Behold how good God is! He teaches us the whole creation of the world in some order and chain. [...] Have you seen how precise the teaching is? Did you see how humble the Master showed Himself towards the human race? How could we have known this with such precision, if He, for His great and unspeakable love for people, had not deigned to teach us through the mouth of the prophet, so that we could also know the order of creation, and the power of the Creator, and that His word was made a deed, and that this word gave to the created both existence and coming into existence.” (John Chrysostom, 1987, pp. 90-91).

Thus, Saint John Chrysostom writes the following about the Fifth Day: “As He said to the earth only this: *Let it rise*, and the earth produced all kinds of flowers, herbs and seeds, and only with the word were all brought to the being, just like that and now he said: *To bring forth the living waters with living souls and birds, flying on the earth under*

the power of the sky, and suddenly so many kinds of reptiles were created, such special birds, that it is not even possible to list them with words” (John Chrysostom, 1987, p.91).

In this broad scene, from the cycle of the world’s creation (the most complex of all), several unusual things, but with very great symbolic power, stand out: In this sequence of genesis, vegetation seems to play a secondary role. It is no longer as abundant as in the previous days, but is represented only by firs and a few groves that fill the missing spaces. The presence of fir trees betrays the influence of the native landscape in the painting. The order of the trees is interesting: the firs are grouped in threes and rarely in twos, but never alone; The vegetation is made in miniature, thus revealing the idea of perspective that the Renaissance culture emanated, but also the oversizing of the divinity of Egyptian nature or the reduction of the setting to exalt the majesty of God. In any case, the painters from Sucevița, by minimizing the vegetation, create a perfect balance, thus being able to highlight other elements capable of expressing truths of faith.

If the vegetation *humbles itself* and submits to the feet of the Divine Person in perfect discipline, the same cannot be said of the diversity of birds that are grouped in the far corner of the sequence. The birds are in constant agitation suggesting that the water has just emanated to them by God’s command.

The diversity of birds does not imply that of fish. It seems that the authors of this composition chose only one species from the island as the authorized representative of marine life. Seven fish symbolize the perfection of creation. The seven fish are divided into two other unequal groups: one of four fishes harmoniously grouped, and another group of 3 fish which, however, do not have a certain origin but the direction towards which they are heading: God. Both groups are attentive to God’s command, but it seems that His attention is directed only to the group of four fish. We could understand from this that God prefers order or that he created everything in perfect order, but this is not what the author wanted to express. Symbolism is implanted in the setting as a sign that envelops and reveals a spiritual presence.

That is what happens here too because when we turn the group of four putties upside down, they form a perfect lyre. The lyre is a musical instrument used since ancient times by ancient peoples and was a symbol of divine harmony and symphony. The song of God’s creation is symphonic and it is played by the four Evangelists who proclaim God to all peoples. Four evangelists who complement each other in a perfect unity. So the four keys form the instrument through which God reveals himself to creation. The other group of three fish that stand under the shadow of God represent the persons of the Holy Trinity. The idea is thus taken up that all three Persons of the Holy Trinity are co-creators and are present as unity in diversity.

The Sixth Day

On this day, the sixth and also the last day of Creation, God made the terrestrial animals and man, who was the crown of all Creation. At God’s command and without any delay, the earth brought forth creeping things, beasts of the field, beasts of prey and livestock, as many as were necessary for the service of the one who, on the same day, violated the Lord’s command.

Saint Basil the Great says: “The soul of the animals did not appear hidden in the earth, but came into existence together with their body, at the behest of the Builder.” (Basil the Great, 1987, p.172) Together with this creative work, everything is ready for the appearance of man, who would be master over everything. But the great foundation is not only for the practical benefit of man. It has something mysterious; being the good building of the Almighty God, it can raise our minds to Him, and St. John Chrysostom writes:

“God did not create all things only for our need, but also for His bounty, as we, seeing the untold wealth of His creatures, marvel at the power of the Builder and know that all this was brought into being with unspeakable wisdom and kindness, for the honour of the man who would be made” (John Chrysostom, 1987, p.77). The teaching of the Holy Fathers about the creation of land animals on the sixth day does not merely repeat what has already been said about the other living beings. Thus, Saint Ephraim writes: “At God’s command and without any delay, the earth brought forth creeping things, beasts of the field, beasts of prey and livestock, as many as were necessary for the service of the one who, on the same day, violated the commandment of his Lord” (Ephraim the Syrian, 1994, p.302). Saint Basil the Great teaches: “The soul of the animals did not appear hidden in the earth, but came into existence together with their body, at the behest of the Builder” (Basil the Great, 1986, p.172). With this creative work, everything is ready for the appearance of man, who would be master over all.

On the sixth day, the same day He finished Creation by bringing to life the wild animals, the creeping things of the earth and after God saw the beauty of the entire creation, He proceeded to make man. Through “its iconological language, biblical history records a special work of God” (Yannaras, 1996, p.72) - in which Christian exegesis has always seen the first discovery of the Holy Trinity: “Let us make man in Our image, according to Our **likeness**” (Genesis 1, 26). Man was made in the image and likeness of the Holy Trinity. The plural that now appears shows that God is not alone. It is a decision of a “Divine Council”, which proves that the creation was neither a work of necessity nor of arbitrariness, but a free and thoughtful act. But why is this Council of the Three needed for the creation of man instead of a simple command addressed to the earth, as happened in the case of animals? It is so because man, a personal being, needs the affirmation of the personal aspect of God in whose image he was made. Through the voice and commands of God “the different parts of the created world were born; but man is not a part, because he encompasses everything” (Lossky, 2003, p.89).

How intimate and pleasing to God was the creation of man is suggested in the scene of man’s creation displayed in the nave. Here we see the Divine Creator holding Adam in His arms, bending over him, as if looking for His own face in Adam’s face as in a mirror, a sign of His immediate love. We discover a similar intimacy in the act of modelling Eve from Adam’s thigh, when the Creator holds her hand, inviting her to become a partaker of the paradisiacal harmony.

This way, the painter illustrated, as eloquently as possible, the state of communion, of loving intimacy between God and man. An archetypal state meant to draw attention to the purpose of creation, of its participation in divine life. For this reason, the entire register of creation represented in the ship becomes a point of reference for the work that is carried out in the church and whose purpose is to recover, to restore what the iconography archetypally illustrates: the “good” and “very good” Creation, having at its centre the One Who created it, God.

The superiority of man in the context of Creation emerges from the description of the divine plan of creation, which culminates in man, as well as in his biological and spiritual verticality.

The world was created for man, as a “royal and shining palace, because he was commanded to master and rule all created things” (John Chrysostom, 1987, pp.94-95). Man must be aware of the gift of being *master*, “because man subdues everything and through the craft given to him by God he rules over all animals, in the economy of things that suit him better” (John Chrysostom, 2011, p.124). God blesses all creation and subjects it to man.

In the paintings of the Sucevița monastery, the Orthodox teaching about creation and eschatology is represented in close connection with the dogmas about Incarnation and about the Church, and this constitutes the foundation and source of man's union with God, in the Person of the Son, through the grace of the Holy Spirit and the blessing of the Father.

Knowing the voice of God does not refer to fragments of reality, as parts of the whole diversity of nature, but is understood as part of a functional whole. This is why, in the Orthodox approach, the world and man are not considered objects of use and exploitation. Even salvation, as therapy and perfection, is related to the social and the universal, without being an individual acquisition. "The approach that ensures the denial of the individual and egocentric element protects against any manifestation of idolatry. Idolatry is denied through the correct understanding of the relationship between the created and the uncreated" (Buchiu, 1996, p.28).

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GLOSSOLALIA, CHARISM OF THE EARLY CHURCH

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Abstract: *As a linguistic phenomenon, glossolalia is found among several religious beliefs on earth, in different forms of manifestation. The Church calls it charism, but of the Holy Spirit received by the Holy Apostles and disciples, when they were gathered in prayer on the Jewish feast of Pentecost. The fulfilment of the Lord's promise that he would send them a Comforter after His Ascension to heaven comes at that particular moment in the form of fire-like flames, filling them with the Holy Spirit, thus they were able to confess the Risen Christ, in front of the crowds of nations gathered in Jerusalem, so that everyone heard in their own language what the Apostles were saying. The Christian Pentecost represents the birth of the visible Church of Christ.*

Keywords: *glossolalia; Pentecost; Holy Spirit; Church*

The phenomenon of speaking in tongues can be found in two books of the New Testament: The Acts of the Apostles (Chapter II) and the First Epistle of the Holy Apostle Paul to the Corinthians, this linguistic phenomenon in Christian theology being known as glossolalia. The term comes from the Greek word γλωσσολαλία, composed in turn of the words γλῶσσα (glossa), meaning *tongue*, and λαλέω (laleō), *to speak*, or *produce a sound*. A more correct version would be the term *heterolalia*, which renders what happened at Pentecost with more closeness to the truth, the term being composed of ἕτερος [hēteros], used as a prefix with the meaning of *different*, thus giving *heterolalia* the meaning of *speaking in other languages* (Max Turner, 2003, p. 4) or *xenolalia*, with the prefix ξένος [xénos] which means *foreigner*, thus *xenolalia* rendering the idea of speaking in languages that are foreign to one's mother tongue.

Before His Ascension to Heaven, Lord Jesus Christ promises His disciples that the Father will send them in His name, a Comforter, the Holy Spirit, who will teach them everything and remind them of everything He had told them (John 14, 26).

Shortly after the Lord's Ascension, Jerusalem was very crowded, Jews from everywhere came to the city to celebrate Pentecost, the remembrance of the reception of the tablets of the Law on Mount Sinai by Moses. On the occasion of this great holiday, Jews came from all parts of the kingdom, as well as from the diaspora, to bring sacrifice to the temple; many of them had been gone for generations in various parts of the world and had only the faith that tied them to Jerusalem, the temple. There were also foreigners in the city, the text from Acts says that there were 15 nationalities: "*Men of Parthia, Media, and Elam, and those living in Mesopotamia, in Judaea and Cappadocia, in Pontus and Asia, in Phrygia and Pamphylia, in Egypt and the parts of Libya about Cyrene, and those who have come from Rome, Jews by birth and others who have become Jews, Men of Crete and Arabia, to all of us they are talking in our different languages, of the great works of God*" (Acts of the Apostles 2, 9-11).

The time of Pentecost, this being the time (St. John Chrysostom, 2010, p. 81), brought the fulfilment of the Saviour's words, who promised the disciples: "*And I will make prayer to the Father and he will give you another Helper to be with you for ever, even the Spirit of true knowledge. That Spirit the world is not able to take to its heart*

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because it sees him not and has no knowledge of him: but you have knowledge of him, because he is ever with you and will be in you” (John 14, 16-17).

The coming of the Holy Spirit was not accidental, they were all gathered, still under the reign of fear, fear of the Romans, but also of the elders of the temple, who wanted to erase the memory of Jesus, the One who had caused them so much hatred.

In that silence of prayer there came a roar like the wind and there appeared tongues like fire which came to rest on each of them, the Holy Spirit manifesting himself completely differently in His work, dwelling in certain people (Stephen De Young, 2023, p. 73), filling them with grace.

The showing of the Holy Spirit through things that are tangible to man is clarified by the words *like fire* and *like the wind*, in order to exclude any material representation of the Holy Spirit (St. John Chrysostom, 2010, p. 82), in the Old Testament, fire often symbolized the presence of God (John Bevere, 2014, p. 117), the Spirit in the form of fire did not cover the whole house where the disciples were gathered, lest they be frightened (St. Theophylact of Bulgaria, 2007, p. 32).

The Holy Spirit works in a sensitive, delicate way, tongues like fire were distributed to each one separately, without them being different, but rather having the same root (St. John Chrysostom, 2010, p. 85).

The term the Holy Spirit, *ruach* in the Hebrew language, is polysemantic, being attributed numerous meanings in the 394 times it is identified in the books of the Old Testament (Alexandru Salvan, 2021, p. 32), but the most important meanings are *wind* and *breath*, the characteristic feature of both is movement (Daniel Lys, 1962, p. 19), the dynamics of the movement of the divinity that does not remain static, motionless.

The Book of Genesis speaks of *the breath of life, ruach Elohim*, which Adam's clay body received. The latter becomes alive due to the life-giving work of the life-giving Lord, the Holy Spirit, moulded from inert clay, brings the clay to life. And what life?! Image and likeness of the Creator.

Like the transparent, liquid, pure water that falls from the sky to generate life in an inert soil, it spontaneously symbolizes the action and gift of the Holy Spirit (J. Guillet, 1960, col. 1247), the wind-like blowing of the Spirit produces in the disciples a fruitfulness manifested in a real way by speaking in tongues, by the gift of prophecy, of healings. The gifts are bestowed upon people in different ways because the Holy Spirit distributes the grace to each one as He wishes (St. Cyril of Jerusalem, 1943, p. 277).

The Comforter, the Spirit of Truth remained, stopped, came to rest on each one, not only on the 12 apostles, but on all the 120 disciples of the Lord in the pavilion, even if He did not visibly accompany them throughout their lives, this rest is a sign of remaining, of foundation (St. Theophylact of Bulgaria, 2007, p. 32), that is why the Holy Apostle Peter recalls the prophecy that says: “*And after that, it will come about, says the Lord, that I will send my spirit on all flesh; and your sons and your daughters will be prophets, your old men will have dreams, your young men will see visions: And on the servants and the servant-girls in those days I will send my spirit*” (Joel 2, 28-29).

After the Lord's Ascension to heaven, the apostles and disciples persisted in prayer, they were full of love, and this prepared them for that immaterial fire that descended upon them, they had the conviction that it was of one being with the One who once appeared in Moses' pyre, also after a prior preparation. The fire was above their heads, but it did not harm them, did not burn them, but rather sanctified and enlightened them. It enlightened their minds, made them wise in their words, opened their tongues to those who did not know the Lord and were to become the Church. The mystical body of Christ.

On the banks of the Jordan, John the Forerunner and Baptist preached repentance from the sins committed and the beginning of a new life after water baptism, announcing the coming of the One described as follows: “*he who comes after me is greater than I, whose shoes I am not good enough to take up: he will give you baptism with the Holy Spirit and with fire*” (Matthew 3, 11). Here the words of the Baptist are fulfilled in a humble house in Jerusalem.

If, at the Tower of Babel, God destroyed the existing harmony by mixing the languages (Frank D. Macchia, 2003, p. 36), at Pentecost all the languages united the community and brought it to the same thinking, that of the Word (St. Basil the Great, 1988, p. 81), the work of the Spirit unites the Jerusalemite community, diversified by nationality, in a unity of a single understanding (Saint Gregory the Theologian, 2004, p. 226), of God’s message, the process at Pentecost is reversed (JG Davies, 1952, p. 228).

The Council of Pentecost reminds of this reality: “*When the Most High came down and confounded tongues of men, He divided the Nations. When He dispensed the Tongues of Fire, He called all to unity, and with one voice we glorify the Most Holy Spirit*” (Pentecost, 1999, p. 322).

This unique voice is given by the Holy Spirit, as unity in faith, as the unbrokenness of the teachings about God. Thus, all those present were partakers of this gift of the Holy Spirit, deserving themselves of this gift as a result of their worthiness, following Christ. The gifts of the Holy Spirit have a personal and nontransmissible character, they are not permanent and cannot be confused with the grace of priesthood. At the same time, the gifts are not absolutely necessary for salvation, but only ease the way of it. (Roger Cristian Safta, 2019, p. 243)

And their hearts were filled with the Holy Spirit and their mouths were opened and they began to speak in tongues so that those who were then in the city from every nation under heaven (Acts 2, 5) heard the words of the disciples in his special language (Acts 2, 6), being amazed by the fact that every one of them is hearing their words in the language which was theirs from their own births (Acts 2, 8)

The Holy Apostle Luke is clear about how the audience understood what was being transmitted to them, “*how is it that every one of us is hearing their words in the language which was ours from our birth?*” (Acts 2, 8) this may imply that the disciples spoke in Aramaic, common in Galilee, but since the Holy Spirit was filling their hearts, those who listened understood their words, even if they did not know Aramaic.

In a simple logic of a common-sense understanding, we find an explanation with Father Cleopa who provides a clear and simple definition of the phenomenon of speaking in tongues: “*as a gift of the Holy Spirit - it is speaking in a foreign language of another people, without having learnt and known it beforehand*” (Ilie Cleopa, 2000, p. 380).

The text from the Acts is sufficiently well-structured and explicit to leave no room for any other explanation. It is certain that the descent of the Spirit on the Apostles and the disciples gathered there produces an immediate effect: they speak and the gentiles understand.

The miracle was at the level of the speakers in tongues, not at that of the listeners, its purpose being to demonstrate that the Holy Spirit had descended on the speakers, not on the listeners (Stelian Tofană, 2012, p. 7).

This work of the Spirit was done not to amaze them, but to fill them with grace, this filling produces the gifts of the Spirit, and at that time it was speaking in tongues, a gift so unusual that no other was needed. There had been prophecies, miracles had happened before, but speaking in tongues was something new, and at that time it was not only unusual, but also necessary.

Many were disturbed, some were amazed and listened to the words of the disciples about the wonderful deeds and words of the Lord. Like the prophets of the Old Testament who received the word of God which was meant to straighten the direction of the people of Israel and encourage their return to obedience to God, the same is happening now through the disciples, in a different form, but this time the word was intended for all gentiles as the Lord had said in the parable of the vineyard workers: “*But be certain of this, that if the master of the house had had knowledge of the time when the thief was coming, he would have been watching, and would not have let his house be broken into*” (Matthew 24, 43).

There were also reluctant people who did not understand what had happened, they did not understand what the disciples were saying, although those around them testified that they heard in their own languages what the apostles and disciples were speaking to them, not understanding, they accused them of “being full of new wine” (Acts 2, 13), because the good deed is always accompanied by evil (St. Theophylact of Bulgaria, 2007, p. 36).

A malicious and unfounded accusation, because it was not the time for new wine, being the Pentecost (St. John Chrysostom, 2010, p. 88), it was early and it was also a celebration, in such a situation their laughter implies a lack of true values (Roger Cristian Safta, 2019, p. 137).

In a fiery speech, the Holy Apostle Peter, the primate, under the inspiration of the Holy Spirit, making himself the voice of the 12 (St. John Chrysostom, 2010, p. 88), announced the Risen Christ, his speech being considered the first missionary message of the apostolic period (A. Corbu, 1999, p. 10).

The effect of his preaching was spontaneous and impressive (Ioan Roman, 2015, p. 19). Pentecost is the permanent work of the Holy Spirit who is now working in the Church, the mystical body of Christ, whose members we are, in order to deify and inherit the Kingdom (B. Bobrinskoy, 2004, p. 199). Through the Holy Spirit the divine life in the Church flows and increases until the end of the ages, sustaining and maintaining it (D. Stăniloae, 1979, p. 302).

These listeners can be none other than the locals from Jerusalem and perhaps from other parts of Palestine, who knew no other languages than the Hebrew (Aramaic). For them, the speech of the apostles was completely incomprehensible, considering it a simple babbling (John A. Battle, 2007, p. 21), and if we also take into account the fact that the Apostles preached *in tongues* with all the spirit, we are no longer surprised that, to the local Jews, they gave the impression of drunken people, who excitedly mutter incomprehensible words (Ilie Cleopa, 2000, p. 380).

It is somewhat natural for someone who does not know, nor has ever heard a foreign language being spoken, to be amazed and not understand it when he first hears it being spoken passionately in one of the languages of the earth. Let us not believe that all those who did not understand accused the disciples of being drunk, nor are we surprised by the accusation brought to the disciples, did they not accuse the Lord of having an unclean spirit, of casting out the devil with the power of Beelzebub? (Mark 3, 30)

In the Acts of the Apostles we find this linguistic phenomenon two more times, in Caesarea, Peter and those who accompanied him recognize the reception of the Holy Spirit by Cornelius, receiving the gift of prophecy, as at Pentecost, “for them”. I heard them speaking in tongues and exalting God” (10:46).

The last mention in Acts is to be found on the occasion of his missionary journey to preach the word of God, when Paul the Holy Apostle arriving in Corinth asks the disciples that he finds there: “*Did you get the Holy Spirit when you had faith? And they*

said to him, No, we have had no knowledge of the Holy Spirit. And he said, What sort of baptism did you have? And they said, The baptism of John. And Paul said, John gave a baptism which goes with a change of heart, saying to the people that they were to have faith in him who was coming after him, that is, in Jesus. And hearing this, they had baptism in the name of the Lord Jesus. And when Paul had put his hands on them, the Holy Spirit came on them; and they had the power of talking in tongues, and acting like prophets. And there were about twelve of these men.” (Acts of the Apostles 19, 1-7)

In the first epistle to the inhabitants of Corinth, Paul the Holy Apostle mentions the distribution of gifts: “to another faith in the same Spirit; and to another the power of taking away disease, by the one Spirit; and to another the power of working wonders; and to another the prophet’s word; and to another the power of testing spirits; to another different sorts of tongues; and to another the power of making clear the sense of the tongues (1 Corinthians 12, 9-10) and more than that, he says clearly that: “Are all Apostles? are all prophets? are all teachers? have all the power of working wonders? Are all able to take away disease? have all the power of tongues? are all able to give their sense? (1 Corinthians 12, 29-30).

The gifts are not intended for everyone, but they urge the Corinthians to covet the best gifts and, more than that, they discover a secret, a path that surpasses them all: the love that never dies. The apostle emphasizes the fact that you can speak in the languages of men, here including the languages of all the nations of the earth (Theodosius Athanasius, 1908, p. 435) and more than that, even if you could speak the languages of angels, if you do not have love you are like a resounding cymbal.

Thus, speaking in tongues itself can be a resounding cymbal, because it says: “*So if you, in using a strange tongue, say words which have no sense, how will anyone take in what you are saying? for you will be talking to the air.*” (1 Corinthians 14, 9) you must transmit what is necessary for the good of the Church (1 Corinthians 14, 12)

The apostle shows his desire that everyone be able to speak in tongues, but especially to prophesy, he asks the Corinthians to be wise, to have a perfect mind because the Lord says: “*In the law it is said, by men of other tongues and by strange lips will my words come to this people; and not even so will they give ear to me, says the Lord. For this reason, tongues are for a sign, not to those who have faith, but to those who have not: but the prophet’s word is for those who have faith, and not for the rest who have not*” (1 Corinthians 14, 21-22).

Speaking in Tongues in Neo-Protestant Cults

In presenting a historical perspective on *speaking in tongues* there are a number of places one might start. Many Pentecostal/Charismatic historians have pointed to Christian renewal movements throughout church history where they saw manifestations of spiritual gifts in their midst, often legitimizing the power of the priesthood by attempting to silence the supernatural aspects of the Christian gospel (Neil Hudson, 2003, p 52).

With the advent of written media, news began to appear through newspapers and Christian journals, so at the beginning of the 20th century, many Christians began to enter into such experiences (*Ibidem*).

Speaking in tongues becomes a doctrinal issue in all Pentecostal Churches and a position that marks a permanent feature of them (Phillip Musoni, 2014, p. 135), in contradiction with the vast majority of Protestants for whom speaking in tongues is the gift of speaking in other existing languages (Marius Nel, 2017, p. 2).

Some evangelicals (conservative Baptists, for example) support the Cessationist teaching which states that the gifts of the Holy Spirit, especially speaking in tongues, prophecy and miraculous healings, ceased with the death of the last apostle. Pentecostals and charismatic followers of Continuationism, on the other hand, support the idea that the Holy Spirit pours out after Baptism, giving new members of the church this grace of speaking in tongues.

For the vast majority of the Pentecostal and, more recently, charismatic movements, the believers' baptism with the Holy Spirit is proved by the immediate, concrete and visible sign of speaking in other tongues (Ioan Brie, 2012, p. 36), totally different from the speaking in tongues reported in Acts of the Apostles. Speaking in new tongues.

Here comes a problem not clarified by the neo-Protestant cults: if the languages are not known, what kind of languages are we talking about? they bring up the concept of new languages. Could they be exemplars of some of the 4,000-7,000 languages spoken on earth that have yet to be studied? (William J. Samarin, 1968, p. 57) Or do they return to the classic explanation, namely that they are heavenly languages which no linguist knows anything about?

Pentecostals claim that speaking in tongues represents a speech incomprehensible to human nature with a mysterious message, being a quasi-language that allows the believer to communicate with God (Marius Nel, 2017, p. 7). Modern Pentecostals identify their speaking in tongues more with the Corinthian phenomenon, calling them heavenly, ecstatic, angelic or prayer tongues.

According to these religious currents, because of the weaknesses of his nature, man encounters difficulties in expressing his feelings towards God, the prayer in the Spirit of God helping him to overcome these barriers of his own weaknesses (Chavda, Mahesh, 2003, p. 20). Somehow not knowing God's will in every situation of life, the Spirit being aware of it, intervenes for them, helping them so that the prayer reaches its goal (*Ibidem*). The neo-Protestant movements maintain that the baptism with the Holy Spirit has the power to change man's way of being and his character, and helps man become closer and closer to the likeness of Christ, because this is a supernatural act of God who makes us part of our church (Michael Oyebowale Oyetade, 2020, p. 478)

Speaking in tongues is regarded by the neo-Protestant cults as a result of the Baptism with the Holy Spirit, because they maintain that a tongue of fire was seen above each of the 120 people who were together, not just one single tongue that moved from one man to another, each having his tongue of fire, thereby somehow explaining that even those who claim to have this charism do not understand what the other is saying.

The neo-Protestants who have this manifestation in public worship consider speaking in new languages as the first evidence of the Baptism with the Holy Spirit, the secret channel of communication with God, the Language of the Spirit, the most effective means of personal building, a very beautiful form of thanksgiving, a sign for unbelievers and the deepest form of intercession in prayer (Daniel Mureşan, 2020, p. 20).

Speaking in tongues in Protestant denominations has several benefits for those who have received the Holy Spirit: the fulfilment of the Lord's command (1 Corinthians 14, 15), they build an edifice of faith on a personal level (1 Corinthians 14, 4), they are in obedience to God, experiencing more the power of the Holy Spirit in prayer (Edward Smith, 2020, p. 21), speaking in tongues being, in the opinion of neo-Protestant movements, the perfect prayer, since they consider that this phenomenon puts them in harmony with Heaven (Chavda, Mahesh, 2003, p. 86), etc.

Although it has nothing in common with the speaking in tongues that the Holy Apostle Luke speaks about in the Acts, modern glossolalia, if we can refer to it in such terms, involves a state of ecstasy that may be gradual or not, differing from cult to cult (Max Turner, 2003, p. 13). The apparently uncontrolled body movements, the running around the assembly halls, climbing on chairs, on tables, on stages, the spectacular falls, at the touch of the pastor or not, but above all the meaningless babbling, which no one can understand, which they call new languages does not find its meaning in a world where we can understand each other regardless of nationality or the part of the globe where we live. Thus the necessity of speaking in tongues today can no longer be an explanation.

This form of manifestation in public worship causes these cults to have an increase in the number of members, especially in the United States of America, of 50% or even 100% annually (Edward Smith, 2020, p. 2), considering themselves alive through the work of the Holy Spirit, compared to traditional churches where you no longer witness supernatural miracles (*Ibidem*, p. 7).

The Pentecostal movement has resounding success precisely in countries with strong traditions in mediumistic and spiritualistic activities: primarily America and Great Britain, but also in Brazil, Japan, the Philippines and Africa (Serafim Rose, 2015, p. 197), the ecstatic chants that repeatedly announce: He is coming! He is coming!, the gesture of laying hands comes on a repetitive flow of inarticulate sounds, as a challenge addressed to the Spirit to put them in order by composing a language of prayer and praise (*Ibidem*, p. 185).

On the existing background of some shamanic experiences, practised in primitive religions, in which the shaman or witch doctor has a certain technique to enter a trance and thus transmit the message of a certain god to man (or vice versa), in a language which he did not learn (Phillip Musoni, 2014, p. 135), the idea caught on very well in these Christian communities based on the text from the Acts of the Apostles.

Today's Pentecostals justify their speaking in tongues by particularly relying on the first Epistle of Saint Paul the Apostle to the Corinthians, but Saint Paul wrote that text precisely because *tongues* had become a cause of disorder in the Church of Corinth (Serafim Rose, 2015, p. 184).

Conclusions

Speaking in tongues was one of the visible and indisputable signs of the descent of the Holy Spirit on the day of Pentecost, this charism, this gift bestowed by the Holy Spirit upon the Holy Apostles had a specific purpose, that of preaching the word of God, this becoming the beginning of the Church of Christ, the Son of God.

After the foundation of the Church, in the first Christian centuries, nothing is mentioned in the writings of the Church fathers, in the Lives of the Saints, of the saints of the Egyptian desert, although they were endowed with the gifts of the Holy Spirit, so many and rich to the point of raising the dead, speaking in languages not already mentioned.

The gift of speaking in tongues was bestowed upon the Apostles at Pentecost, with a threefold purpose: the preaching of the word of God, thus Christian teaching could be communicated to foreigners, from other languages, in their own language; the proof of God's power in the New Law that perfected the Old; proved, through this charismatic gift given by God, the universality of the call to salvation of all peoples, because through the speech of the Holy Apostles in various languages (1 Corinthians 12, 10-15) it was revealed that although the Church of Christ is one, it is not for one people, but for all peoples, speaking to each one according to their own language (Acts 2, 6).

Without such a capacity offered by Christ to the Church through His redemptive work in His Mystical Body, people as part of His Mystical Body would not be able to bear the gifts received from the Holy Spirit (Jean-Claude Larchet, 2013, pp. 27-28).

This offering turned them into bearers of personal divine gifts, through which man is enriched by the gifting knowledge of uncreated grace in a full communion in which we also share as persons with one another and with the Persons of the Most Holy Trinity alike, at the same time giving our working-together as a personal fruition of the divine personal graces, to the extent that we can imprint our unique personality on the three-charismatic synergistic work through the priestly, prophetic and royal ministry, as a personal gift of the trinitarian response reflected transparently to the call of the Triune God (Saint Ambrose, 1997, p. 150).

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CULT, CULTURE, INTERCULTURALITY

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Abstract: *This paper explores the interaction between faith and culture, highlighting the influence of Christianity on cultural evolution. It approaches the concept of cult in religion, illustrating how it evolves from an internal, personal form to an external, communal expression, being an essential element of religion and expressing the intimate relationship between the believer and God. Further on, the relationship between Christ and culture is explored, from the perspective of the Old Testament, of ancient Greek culture and of modern European culture, emphasizing the way in which Christ influenced and transfigured culture, promoting Christian values and the universality of His message. The role of culture in the expression and practice of faith is highlighted, as well as the importance of understanding and respecting cultural diversity in a Christian context. The conclusions emphasize the need for harmonization between national and universal values, through the prism of the Christian faith, in order to promote an open and inclusive culture, which values communion and dialogue between different cultural traditions.*

Keywords: *cult; culture; interculturality*

The term “cult” is of Latin origin and derives from the supine form (*cultum*) of the verb “colo, -ere” which means *to cultivate, to care for, to respect, to adore*. In ancient times, the cult - *deoscolere*– would mean in the religious field the honour given to the worshipped deities, both fear and respect towards the gods, as well as the religious ceremonies through which they were honoured or adored “and through which the worshippers believed that they were in contact with the respective deities” (Braniște, 2002: 41). In Christianity, the essence and universal foundation of worship “consists in the feeling that we are in front of God, and that we come into contact with Him, by invoking His name, by prayer or by other means” (Braniște, 2002:41).

The cult does not remain in this embryonic state, but externalizes itself, that is, it expresses itself outside, becoming an external cult. “Only in this stage is the cult complete and only in this way does it fully correspond to the organic structure of the human being in its psycho-physical essence” (Braniște, 2002:41). Man, being soul or spirit and body or matter, tends by his very nature to sensitize his feelings, ideas or thoughts in perceptible, visible or concrete forms. Cult is a part of religion, it is included in it, although these two spheres do not overlap, yet there is an indestructible organic link between them, as in general between the part and the whole. Cult derives from religion and is determined or inspired by it. “Any form of worship is nothing more than an outward materialization of an inner spiritual fund, that is, at its origin there is always a religious idea or a religious feeling from which it derives and which it externalizes” (Braniște, 2002:41). Therefore, in any form of cult, we must see on the one hand the manifestation of an affective state or disposition, that is, a religious feeling or sentiment, and on the other hand, a conception, a certain theoretical idea about divinity or a certain way of imagining it. The close psychological correlation between religion and cult is illustrated by the variety of ceremonies and cult rites that the history of religions offers us. Each religion, as well as within the limits of one and the same religion, like the Christian one, for example, each confession has its characteristic cultic forms, a *modus orandi* of its own, appropriate to the respective dogma and spirit that inspires it.

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The great historical branches of Christianity - Orthodoxy, Roman Catholicism and Protestantism - are not only distinguished by their doctrine and organization, but above all by their cult, which has special forms from one to the other and the cult bears a confessional seal.

Nowhere is the organic link between cult and religion better seen than in Orthodoxy: "in Orthodoxy, the practice of the Church, the Liturgy and its mystical life, are the fundamental sources of Truth. In the great chamber of cult, where the very heart of the Church pulsates, and where a more direct and understandable language than that of symbols is spoken, a form of the true Tradition is revealed which is of great relevance" (Branîşte, 2002:45).

Culture - interculturality

I. Christ and culture

All those who approached this theme - Christ and culture - approached it from three different cultural perspectives: "from the perspective of the culture of the Old Testament, of the ancient Greek culture and that of the current European culture" (Popescu, D., 1998:9).

a) These different cultural perspectives highlight a particularly important thing, "namely that unlike the other cultures of the old or newer world, more or less pantheistic, the Revelation of the Old Testament came with the idea of the creation of the world, which overcame the confusion between divinity and the world, showing that the world was built by God and God is its creator, according to the reference from the book of Genesis. The divine revelation that found its maximum expression in the person of Jesus Christ freed man from cosmic terror and made the progress of culture and civilization in the world possible... in this context, a clear distinction was made between the revelation of the Old Testament and the culture of the Old Testament" (Popescu, D., 1998:10).

The incarnation of Jesus Christ as a man made possible the encounter between Christ and the culture of the Old Testament. He assumed the culture of His people, "highlighting the indisputable value of the local or national culture for salvation. A salvation that abstracts from the given local cultural context is a spiritualistic salvation, which loses contact with reality and acquires an abstract and illusory character" (Popescu, D., 1998: 11). Christ came to fulfil the Law, not to destroy it, to transfigure it, not only in word, but also in deed, through His entire work of redemption. If the law and culture of the Old Testament emphasized justice, Christ comes and proclaims love as the supreme virtue of the New Law. If in the Old Testament the neighbour was of the same race, Christ comes and identifies the neighbour with any man built in the image of God. "The fact that He is both true God and true Man at the same time allowed Christ to inextricably link the love of neighbour with the love of God, to take into account His own culture, but also the culture of other nations, to transfigure the culture national and introduce it into the circuit of universal values. Through this, Christ showed us once and for all the true relationship between cult, Christianity and culture" (Popescu, D., 1998:12).

b) By virtue of His apostolic mission, Christ also met the culture of ancient Hellas, the ancient Greek culture. As we well know, unfortunately, the ancient culture had a pantheistic character. However, the Greek philosophers, the Hellenes, had a positive role in preparing the ancient world for the reception of Christ the Saviour, by the fact that they spoke of the Logos, "and familiarized people with the values of goodness, truth and beauty. Christian memory honoured them by placing them in the iconography of places of worship alongside the saints, as some who were considered natural prophets of Christ"

(Popescu, D., 1998:12). In the eyes of the pagans, the images of the gods “do not represent what the icons of the saints represent for us, but these images are identified with the very deities they represent. These images are usually cultic creations. Venerating them as such and identifying supernatural powers in them produces a process of divinization of culture. The divinization of culture is a phenomenon known especially by the religion of Hellas” (Popescu, D., 1998:12).

Christianity speaks of a deification of man, but not of a divinization of man by man, instead it speaks of the deification of man and culture in Christ, the God-Man, who became incarnate for our salvation. “The moment man separates from God, he falls into a process of self-deification, emptied of any spiritual content that disfigures him from a spiritual and moral point of view” (Popescu, D., 1998: 13).

c) Through the descent of the Holy Spirit on the Apostles at Pentecost, Christ makes Himself present in the life of the Church and the world and also meets the secularized culture of contemporary European culture. An illustrious Romanian theologian and philosopher, Nicolae Balca, stated that “while the man of the ancient world spoke to the cosmos, because he was part of the cosmos, and the medieval man spoke to God, because he had freed himself from cosmic domination, in the world’s secularized culture in which we live, man talks to himself” (Popescu, D., 1998: 15).

Tributes to the Enlightenment, and following the conflict he had with the medieval Inquisition, contemporary man closed himself in his own autonomy and refuses any call to transcendence.

Quoting Mircea Eliade, Cardinal Paul Poupard from the Vatican said: “the great cultures of the past also knew religious people, and the idea that they existed even at the level of archaic cultures is not impossible”.

But only in modern European societies does man assume a new existential situation; he recognizes himself as the only subject and agent of history and refuses any call to transcendence, in other words, he does not accept another human model outside of the human condition as it is deciphered in different historical situations. Man realizes himself through himself and succeeds in realizing this only to the extent that he desacralizes himself and desacralizes the world. Man will not truly become himself until he radically demystifies himself. He will not be truly free until the moment when the last divinity is exterminated” (Poupard,1995:212). This thing was due to the confusion of God’s transcendence with His absence from creation, closing man in the immanence of the world, separating man from God even in Christ (Safta, 2019:281).

Through the development of science and technology in the last centuries, starting with the century of lights, the 18th century, man managed to record victories, beyond expectations, but he also became a slave to his own passions lying in his being that he would no longer be able to control. The satanic and suicidal sects, the explosion of violence in the name of a deity or a religious precept, the exacerbated eroticism, presented as a normality, and more recently, the artificial intelligence, which man is called to get used to, lead to dehumanization.

The divine-human person of Jesus Christ “shows us as obviously as possible that man was not created for autonomy, but for communion with God. The state of the man of autonomy is the state of the man fallen into sin, of the secularized man, who has forgotten that only communion with God can quench his thirst for immortality” (Popescu, D., 1998:16). In this respect, Nichifor Crainic stated: “the modern notion of autonomy of reason comes from pagan humanism, that is, from the unlimited trust in the power of the individual to rise above the world, formulating and dictating its laws. It is an attitude of pride that endlessly reproduces and consecrates the sin of Adam, who fell through pride

at the moment when he was intoxicated by the illusion of elevation through his own nature. The world before Christ thought in this autonomy; the world divorced from Christ, true God and true Man, returned to it, resuming sin from the beginning” (Crainic, 1994:8).

II. The History of Christianity as a History of Culture

As a historical, bimillennarian fact, Christianity is closely related to the culture of the new world, namely “that culture so much conditioned by the historical fact of Christianity, that its appearance and influence were decisive for its formation and therefore constitute the only event admitted by history as dividing the life of mankind in two, as if in reality separating an old world from a new world” (Popescu, T, 1996:7). So Christianity itself is the starting point and the condition of this new world, our modern world, with its goods and conquests, in all fields and under all aspects. “In other words, Christianity is the main factor of culture, taken in its most advanced and most expressive form, which we know, Western or European-American culture” (Popescu, T, 1996:7).

The history of Christianity has been a history of culture, and perhaps through its moral action and its lasting character it will always be as such. The Christian in each of us has the right to believe that the history of Christianity has not only been, but will always be a history of culture. As it consists of teaching, Christianity has always needed teaching. Christianity felt and had to satisfy its need for education from the beginning. The object of this primary education was the “word” of the Lord and it had an overwhelming preoccupation with those who preached it. “Their interest and duty was that this word be preached just, true, unfalsified, as the Saviour left it. The importance of this “word” could not be left to anyone’s understanding and power. The qualified bearers of the word of Jesus, in addition to the bishop and priest, were the charismatics, that is, those Christians who were distinguished by their natural gifts, and especially by those of the Holy Spirit, and who were invested with the ministry of the word according to the nature of their gifts” (Popescu, T, 1996:84).

In his epistle to the Corinthians, Paul the Apostle distinguishes three main charisms, naming them in the order of their importance: “God has placed some in the Church first as apostles, secondly prophets, thirdly teachers” (1 Corinthians 12, 28); they form a triad of competences and authorities in matters of preaching and teaching, being the ones who instruct and edify Christians. Although each of the three categories of heralds’ triads could fulfil the functions of the other, forming a unit, however, each of them had specific gifts: “while the Apostle was the professional missionary, and the Prophet, the inspired organ that predicts, reveals, argues and advises, the Didascal is, as his name reveals, the actual teacher of the community, the one who instructs it more closely in the matters of Christian faith and morals, bearer of knowledge and wisdom” (Popescu, T, 1996:87).

From that triad, the Didascal was the special factor of Christian education, which has teaching as his determined function. His importance for the history of Christian theology was obviously greater than that of the missionary evangelist, as well as than that of the prophet. If the status of the Apostle ends with the twelve called directly by the Saviour Jesus Christ, the early prophecy also died out, the Christian Didascal has overcome the age of charisms and remained as a teaching professional, active and indispensable in the life of the Church. The others’ usefulness was limited; they performed exceptional functions and disappeared with the cessation of the charisms. The Didascal’s mission was to pass on the word unaltered, to defend it and multiply it. He had to preach, interpret the Holy Scripture and provide an answer for everything that was asked. This thing obliges us to believe that, in his preoccupations, the Didascal also had

the doctrine as an object and this occupied an important place. The Didascalar had to answer questions related to the situation of the Old Testament compared to the New, to the relationship between the two Laws. “Considering the simplicity of the first Christians, the thirst for more love, goodness and justice, the opposition in which the Christian life was found with the pagan life and partly with the Jewish life, all these... gave morality a practical importance in the concern of Christians and their teachers, without this weakening their interest in the dogma” (Popescu, T, 1996:103).

The teaching of the didascalars embraced, on the one hand, the religious knowledge of the Christians, on the other, their moral life; true knowledge and true life. Both concerns were naturally closely related.

In the primary Church there was also a special education for the unbaptized, called catechumens. Some consider that the function of didascalia and that of the catechumenate are equivalent. Others, in general, also attribute catechetical education to the didascalars, in addition to the instruction of Christians, without identifying the two functions between them. Therefore, the needs of the Church would extend the activity and attributes of the didascalars to those who were preparing for Baptism, knowing that due to the large number of those who converted and had to be baptized, their catechesis overwhelmed the priest and bishop, this mission is taken over by extension of tutorials. The object of the teaching and its purpose, nature and form required the Didascalar to have a certain level of preparation. “He had to acquire his learning through the usual means by which knowledge is acquired. He therefore had to listen to others, to read, to reflect... the gift of teaching, like that of leadership, involved certain natural skills and could not be exercised without the contribution of moral and intellectual skills” (Popescu, T, 1996:128).

Therefore, in the life of the Christian Church and in the history of theology, the Didascalar has fulfilled a capital function “in announcing the word of God, in instructing and edifying the faithful, in strengthening and promoting the Christian faith, in preserving pure teaching in the community, in revealing and combating wrong teachings; in the propagation of Christianity, even occasionally in their writing, and generally by their influence, the Didascalar played a great part in the destinies of Christianity, satisfying one of its most difficult and vital requirements, that of teaching, the initial and permanent requirement” (Popescu, T, 1996: 181).

Conclusions

Following the above, from a Christian point of view, the following clarifications are required:

- a) The cornerstone of the relationship between Christianity and culture is the divine-human Person of Christ.
- b) A society that abstracts from the divinity of Christ risks closing itself in its own national culture and becoming intransigent and fanatical towards the culture of other peoples; in this sense, the value of one’s own culture is exacerbated triumphantly at the expense of the value of other cultures, with major consequences, reaching spiritual poverty, but also aggression towards other cultures. The experience of the last century in which genocides were committed in the name of a superior race and culture is well-known.
- c) A society, a Church that ignores the humanity of Christ and the national cultural context tends to promote a universalist culture, animated by imperialist goals, universal domination.

- d) At one point, it was requested that the Eastern Christian space, with application to the Romanian one, “give up our contemplative spirit, our mioritic space and our “rural”, i.e. popular, culture, because this is the only way we will end up integrating into the new European structures” (Popescu, D, 1998:17). We are witnessing a plea for a universalist and imperialist culture that does not want to take into account the cultural identity of each people, nor the fact that “today’s Europe, saturated beyond measure with technology, and the cold sensation of metal, has more than ever needed our spiritual values” (Popescu, D, 1998: 20). Arguing for the aforementioned, John Paul II, the bishop of Rome, said: “... in an era in which the right of every people to express themselves according to their national cultural heritage is always recognized as fundamental, the experience of every Eastern church appears as a successful in cultururation worthy of interest. We learn from this model that if we want to avoid the reappearance of particularisms and exacerbated nationalisms, we must understand that the proclamation of the Gospel must be at the same time rooted in the specificity of cultures and open convergently in a universal communion that is an exchange for common enrichment” (Paul, 1995: 15).
- e) The opening of the national culture towards the values of other cultures that belong to the universal spectrum can only be achieved through a deep Christian spirituality, which, in Christ and in the Church, through the work of the Spirit, is capable of transfiguring our selfishness into love for our neighbour, because man was not created for autonomy, but for communion. “The golden rule of patristic thinking, namely that God made man so that man could deify himself, is the way of Christian spirituality that allows us to preserve our national identity, but also to remain open to universal values” (Popescu, D, 1998:18).
- f) Compared to Western culture, which tends to close man in himself in a secularized world that forgets God, Eastern culture says that “man alone can never free himself from the rule of the cosmos so that he can find the way to God. The history of humanity has confirmed that man and the world as a whole could not be freed from the tyranny of the cosmic elements until Christ came... the presence of Christ in creation through the power of the Spirit is the only means by which the world was opened and can be opened again to God” (Popescu, D, 1998:19).
- g) Western culture should not be eliminated en masse, “without right of appeal, because it is part of our own culture, as a people who speak a language of Western origin” (Popescu, D, 1998:19). The negative aspects of this culture must be eliminated: eroticism, sexuality, sectarianism, individualism or religious indifference, sometimes raised to the rank of a cult. We have a culture, but we also need “an increase in civilization. Through our Latinity, we must assume what is positive from Western culture, and through our Eastern faith, we must contribute to its transfiguration” (Popescu, D, 1998:120).

We are a people who confess the Eastern faith in a language of Western origin, “we have the mission to contribute in our own cultural context to the reconciliation between the two great Christian cultures, Eastern and Western, for the benefit and advancement of all” (Popescu, D, 1998:20). We feed ourselves spiritually from each other’s culture, intraculturality, because we cannot live alone and isolated; we are meant to live together.

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THE USE OF MIXED METHODS IN SOCIAL RESEARCH DURING COVID19 PANDEMICS

Valentina MARINESCU*

***Abstract:** The period of the COVID19 pandemic was one in which social science researchers were forced to develop and perfect a series of new research methods, adapted to both the online environment and the offline reality. It thus became obvious that the Internet and the virtual/cyberspace have become extremely relevant, being integrated as a defining part of social research. In this way, field research has been redefined. In this article, we will present some research methods from the social sciences that began to be used more and more frequently during the pandemic and after, gaining a special place in the contemporary methodological arsenal. The focus of interest will be the presentation of quantitative methods (centered on large amounts of data - "Big Data") and prospective methods in which the imagination and creativity of the respondents play a decisive role. In the article's conclusions, we draw attention to the need for these methods to be integrated in future research, along with the more "traditional" methods that continue to be used in the field of social sciences.*

***Keywords:** mixed methods; interdisciplinary methods; Romania*

Introduction

The years when the COVID19 pandemic forced social science researchers to interrupt direct interaction with social reality led to the emergence and development of an online culture that often tended to replace the one existing outside the virtual environment. In relation to this we must emphasize the importance of the way in which the Internet and virtual space/cyberspace are defined in terms of culture products and interactions and/or culture creators and neutral/alternative modes of culture production. This, we believe, imposes the need to redefine field research and what it means for a researcher to "be in the research field/be in the field".

In this article, we will present some research methods from the social sciences that began to be used more and more frequently during the pandemic and after, gaining a special place in the contemporary methodological arsenal.

Methods related to "Big Data"

The central feature of the Internet age is the existence of enormous data sets. Starting from these impressive masses of data the social researchers can recognize existing patterns and trends.

Large data sets ("Big Data") are often collected using data mining techniques. Data mining is thus a process of examining a huge set of unstructured data to look for patterns and extract valuable information. Data mining requires efficient data collection, but also computerized storage and processing (Twin, 2024).

One of the most common methods used by companies to collect "Big Data" is through online sources, i.e. using the Internet. This can be done by using code to "scrape" (extract information from) other websites, especially social networks and e-commerce platforms, blogs and forums, or by using browser cookies, recording the frequency and place of clicks, from the browsing history or through other methods implemented on the

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company's websites. Popular web scraping tools are usually compatible with the Python programming language and include "Scrapy", "BeautifulSoup", and "Selenium" (Twin, 2024).

Another important source of "Big Data" is sensors, which are closely related to common everyday gadgets such as wearables (smart watches and others) and IoT (Internet of Things). In general, sensors are increasingly used to collect big data from a variety of sources, including weather, transportation, industry, and healthcare.

Banking, credit card transactions and other online transactions (whether conventional such as stocks, Forex or cryptocurrencies) can provide a wealth of data that can be examined to learn more about customer behaviour.

"Big Data" can contain structured, semi-structured and unstructured data collected by various entities that can be examined for research purposes and used in machine learning tasks, predictive modeling and other sophisticated applications that provide analytics (Botelho and Bigelow, 2022).

Brabham (2015) defines crowdsourcing as an online manufacturing model for distributive problem solving that leverages the collective intelligence of online communities to serve specific organizational goals (Brabham, 2015). The same author delineates the concepts with which crowdsourcing is often confused (Brabham, 2015). Among them are open source (cooperation within a self-governing community to produce a common resource on its own terms and in its own format) or market research (market prospecting or various sounding activities in order to improve its service product) (Brabham, 2015). Essentially, crowdsourcing needs four factors to develop: processing power, digitized data, a universal network (the Internet) and masses of users (Lebraty and Lobre-Lebraty, 2013).

An interesting example of the application of the crowdsourcing method is the 2010 "Foldit" project (Parslow, 2013), which used an online community of tens of thousands of users to solve puzzle games to predict the three-dimensional structures of proteins. This was a joint human effort recording results that were comparable or even superior to those offered by computational approaches (Cooper et al., 2015).

A novel and effective approach to encourage the participation of online communities to generate massive data sets is interaction through games, a concept known as gamification. Incidentally, there is also the term crowdgaming, an example of this being the "Minecraft" community (Ursino, 2016).

Another example of successful application of crowdsourcing is "The Ladybug Project", which ran from 2008-2011 to collect data on the sightings and distribution of ladybugs on the North American continent (Losey, Allee, & Smyth, 2012). Each contributor had to upload the photo of the ladybug to the project website and fill out a form regarding location, conditions and other comments. The data collected through the crowdsourcing method was compared with previous statistical data on the ladybug population from 1991-2011. Although observations from previous statistical data were eight times larger than those of project contributors, the number of species was 60 times greater than in the meta-analysis (Losey, Allee, & Smyth, 2012).

Prospective methods

Prospective methods are methods that refer to a future or several possible futures in social terms.

From the perspective of social sciences, the future is a social fact, as Durkheim also showed (2020: 44):

“facts ... ways of working, thinking and feeling external to the individual ... (which) are endowed with an imperative and coercive power by virtue of which they are imposed on him, with or without his will.”

Also, in the social sciences a theorem that makes sense in relation to the future is “Thomas’ Theorem” according to which if people define situations as real, then they are real in their consequences (Thomas and Thomas, 1928: 571-572).

Prospective methods can be classified according to the criteria aimed at reporting to the future (this can be continuous or discontinuous) and the depth of the analysis (Voros, 2006). Thus we can talk about the “Wildcards” method (the method of surprises) which refers to events with low probability, which, if they occur, have a major impact on social reality. Other methods are those of the “forecasting” type (or trend analysis), in this case the trends that have been observed in the past and present being extended into the future and the “trend breaks” method (or the method of breaks from trends). Also, within this classification are included “visioning” type methods, methods that are centred on imagining possible futures but without directive lines or links with the present. Another method that is included in this classification is the “backcasting” method, this consists of an iterative process where at the beginning an image of the future is provided and, starting from the future to the present, there are reconstructed those steps to be taken needed in order to reach that future already presented. Another method included in the classification above is the method of alternative and counterfactual histories, a situation in which a counterfactual history is built on the basis of which one imagines how the present would look and how the future would look if the past had been changed in some elements. Another method related to the future included in the same classification is the method of “scenarios” in which, starting from initial assumptions, multiple competing narratives are constructed about how society would operate under certain conditions (Voros, 2006).

In order to understand the design of a project that uses a prospective method we will present the application stages for two forward-looking methods. Thus, the “Living futures” method (Danish Design Center, 2024) is a method of experimenting, exploring and modelling the future that has three main stages: (1) Preparing the future; (2) Experience the future; (3) Working with the future. The application of the method is carried out in workshops dedicated to the identification of a possible and desirable future for a certain group of people; usually they are “experts” in a field of knowledge.

In the first stage (“Preparing the Future”) scenarios related to the future are built. Participants in a workshop are asked to answer a series of questions such as: What do we want to explore in the future? Which future are we interested in, of what or/and whose? What are the limits of our exploration? How will the results of our analysis be used?

In the second stage (“Experience of the future”) the scenarios are read and discussed in turn by all workshop participants. In the case of each scenario, answers to questions such as: What are the main themes of the scenario will be sought? What opportunities and risks are identified in each scenario?

The third stage of the method (“Working with the future”) is the one in which the workshop participants are asked, for each scenario, to provide answers to such questions as: What is my/our role in this scenario? How do we collaborate in this scenario? Which future is more attractive to me and to us as a group? Are there any current signs of this future scenario?

Another example of a prospective method is the “Future Frequency” method (SITRA, 2024). This is a method for constructing a series of alternative futures. The application of this method is also carried out in the case of workshops attended by

“experts” from specific fields of activity.

And this method is an iterative one. In the first stage - “The Challenge“ - the workshop participants look for the answer to the question “What if...?”. The participants can be given some already elaborated scenarios of a future; these scenarios can take an audio or/and video form or can be drafted in writing. Afterwards, the workshop participants are asked to identify what are the preconceived ideas on which the scenarios heard, watched or read are based?

In the second stage - “Imagination” - participants are asked to think about what factors influence the present and what factors influence the future. First individually, then in groups, participants are asked to imagine their preferred and desirable future.

For the third stage - “Action” - participants are asked to think about how their thinking, beliefs and behaviours should change if they want to avoid the existence of possible futures and/and what those changes are if we want to that other futures exist.

Finally, the participants are asked to write a front-page article in the newspaper “News of the Future” in which they present the imagined path to achieve this desired and preferred future.

Conclusions

The COVID 19 pandemic has led to significant changes in the field of social sciences both in terms of the topics addressed and the methods of studying reality. During the four years of the pandemic, several new methods were proposed: completing the story, making maps, storyboards, the method of using TikTok in research, making “zines”, digital journals, the method of using YouTube, the “game” interviews (Lupton, 2020). At the same time, anthropologist Daniel Miller suggested in a webinar (Miller, 2020) the is a necessity for researchers to focus more on observing online participants, on studying people’s online and digital needs, suggesting both new ways of research and possibilities of to overcome the existing limitations during that period. It is thus evident that in the field of studying the social world the changes induced by the pandemic were relevant and that they continue even today.

We conclude that the challenges launched in the last four years (the pandemic period and the post-pandemic period) must be urgently addressed in the very near future in order to unify the means that a scholar could use when conducting research in a social terrain that has changed significantly as a result of the action of external factors.

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INTERCULTURALITY AND COMMUNION IN THE CONCEPTION OF IUSTIN MOISESCU

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Abstract: *Patriarch Iustin Moiescu showed the importance of the transitional era of social orders after the Second World War, from force to justice and from radical social distinctions to ensuring the well-being of people and peace between peoples: "The essential phenomenon that characterizes our era is the awakening of man. In the current stage of human culture, man has acquired the consciousness of his human existence. He realizes the value of his being and wants to live, together with his peers, as a full human being, integrating into a society with just settlements". Regarding the relations between people, under the basic idea of everyone's equality before God, father Iustin Moiescu had the following basic principles: non-interference of one church in the internal affairs of another; the atmosphere that was to dominate the relations between the churches was to be based on love and trust; proselytizing practices had to be excluded; the unity of the Christian churches was a duty, not a privilege. Orthodoxy, for its part, had unity as its basic principle, and contacts with other churches had the main role of preparing the atmosphere for inter-Christian dialogue. Relations with other churches also had the role of promoting love between people and nations and, of course, peace.*

Keywords: *interculturality; communion; globalization*

Starting from the biography of Iustin Moiescu, we will understand that he had many prerogatives to excel in the field of intercultural dialogue, so important for every nation, but also for the global climate. A graduate and doctor of the Faculty of Theology in Athens, with complementary studies at non-Orthodox faculties, such as the one in Strasbourg, communion was also facilitated by his knowledge of several foreign languages – he spoke Greek, French, English, Polish and Russian fluently.

We remember with what enthusiasm ecumenism was regarded at its beginning, the well-known primate of England - William Temple - describing it as the most important movement of the 20th century. Also in this sense, Pope Ioannes XXIII stated: "My heart burns with the desire to work and suffer in order to hasten the moment when the prayer of Jesus at the Last Supper will be fulfilled for all people, so that all may be one" (Mihai Hau, Andrei Hlandan, Constantin-Ciprian Blaga, Patriarch Iustin Moiescu, *An unshakeable pillar in adverse times*, 2019: 212-213).

The international reputation of the metropolitan, then patriarch Iustin Moiescu, was worthy of that of the great diplomats in the history of Romania. In support of this statement comes the episode related in the reports of the French Ambassador to Bucharest Pierre Bouffanais to the French Foreign Minister, regarding the visit made in August 1961 to Moldova.

On November 1, 1961, the French diplomat presented Metropolitan Iustin as a specialist in international relations, recalling the fact that he represented the Romanian Orthodox Church abroad (in Moscow, Paris, Geneva, Zurich, London, Rhodes and was going to New Delhi). . Characterized as being very tall, with a bright gaze, a thick, well-

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groomed black beard, the hierarch was considered to be personable and with a charming approach. "He speaks French very well and received me very cordially, evoking memories of the years spent in Strasbourg" (A.M.A.E.F., La Courneuve, Serie Europe, sous-serie Roumanie, 1961-1970:188).

In the same document, the diplomat reports that, although the visit had been announced a few days before, Iustin received a morning phone call informing him that Bouffanais would not be arriving. The Metropolitan "suspects a malicious initiative by the Security, leading to the People's Council or one of the vice-presidents of the Council of Ministers, Emil Bodnăraș".

The meeting between the hierarch and the diplomat took place in Bucium, thus being able to discuss "very freely and without witnesses". Bouffanais notes: "My interlocutor was categorical in disapproving of the atheist communist ideology, of the dogmatism of the Chinese leaders, in his criticism of Romanian political institutions - I am a member of the Foreign Affairs Committee of the Grand National Assembly, he confessed to me, but she hardly ever meets." If he firmly declares that he is not a Marxist, the Metropolitan of Moldova does not officially break relations with the Government, concluded the diplomat (A.N.R., Fund C.C. of the P.C.R., Chancellery-Annex files, file 276/1977: 1).

The image of Iustin internally, but also externally, is also illustrated by the characterization made by C.C. of the P.C.R., in 1977, which recorded the fact that the Metropolitan of Moldova "was concerned with the restoration of monasteries in Moldova and the preservation of art and architectural monuments." He also took care of the training of competent guides, who could present these monuments at a higher level". The same document recorded: "Externally, Metropolitan Iustin Moisescu is a representative personality of the Romanian Orthodox Church, who enjoys authority in the international church forums of which he is a member. [...] On the ecumenical level, he is considered one of the prominent personalities of Orthodoxy" (Lambeth Palace Library, London, CFR OC 163/4: 42).

The death of Patriarch Justinian Marina, brought the relations between Church and State to a new stage. The main problem of his successor in the B.O.R. chair, externally, was to capitalize on the progress made by his predecessor, who had very good references. In this sense, the Anglican priest Hughn Wybrew said: "The Romanian Orthodox Church has lost a humble priest, a bishop with pastoral tact and an able leader, who led his Church intelligently for almost 28 years".

The Metropolitan of Moldova, Iustin Moisescu, was the one chosen to lead the destinies of Romanian Orthodoxy starting in 1977, having to manage a sensitive relationship with the leaders of the time, against the background of major political changes on the internal and external level.

During his activity within the CEB, Iustin managed to establish the Romanian Orthodox Church internationally as a trustworthy partner. The hierarch spread both the message of the Romanian Orthodox Church, but also the image of Romania worldwide, an image that was not yet tainted by the excesses of the regime of the 1980s.

Iustin Moisescu was one of the pioneers of the peace movement and ecumenism in Europe, highlighting the participation of the BOR in the Ecumenical Movement for a quarter of a decade (1961 – 1986). At the same time, he was the "advocate" of the re-entry of the Romanian Patriarchate into the Ecumenical Council of Churches and initiated the theological dialogue of the Romanian Orthodox Church with the Roman Catholic Church, the Evangelical Lutheran Church and the Reformed Church. Ecumenism represented one of the fundamental dimensions of the priestly ministry of Iustin

Moisescu, a personality renowned for his spirit of balance introduced in inter-Orthodox conversations and for the spirit of serenity he always claimed in ecumenical debates.

The Romanian hierarch pointed out with great vigor, but also delicacy, at the same time, the need for Christians to open up to each other; the interest of some towards others, to know each other better, to respect each other more and to find points of convergence between them in order to be in the world common energies that stimulate peace, understanding and their closeness in the same faith in Jesus Christ. At the same time, he was aware of the importance of the existence of a systematic and well-articulated presentation of Orthodoxy, especially in the Western world, in a widely used language, in order to facilitate the knowledge of Orthodoxy by other Christians, who, in turn, find themselves in some of its articulations in their own faith and the Church, at the same time stimulating deeper inter-Christian dialogue.

Considering the context of the era in which he pastored, the Romanian hierarch was a visionary, realizing the fact that the life and work of the Church in the world can be facilitated by promoting international relations, so that the Romanian Orthodox Church, but also Orthodox theology, to be integrated into the circuit of solid international relations, so that the communist regime, hostile to the Church, realizes that the Church is not alone and isolated, but integrated in the flow of relations and collaborations, which will strengthen it in its manifestations in society.

During the pastorate of Iustin Moisescu, both as metropolitan of Transylvania and of Moldova and Suceava (1956-1977) and later, as patriarch of Romania (1977-1986), the Romanian Orthodox Church had the most consistent representation in the great international bodies, through Romanian Orthodox theologians of great theological value, encouraging the organization of international theological conferences and the initiation of bilateral theological dialogues.

When the ecumenical activity resumed, the Christian climate was favorable, theologians everywhere were horrified by the fact that even in the Second World War millions of people - Christians or non-Christians - were killing each other as if they had learned nothing from the experience of the First World War (Homer Duncan, *The Ecumenical Movement in the Light of the Holy Scriptures*, 1976: 1).

Under the general title of "Christ, Lord of Peace and Justice", Iustin Moisescu exposed the importance of the transitional era of social orders after the war, from force to justice and from radical social distinctions to ensuring the well-being of people and peace between peoples: "The essential phenomenon that characterizes our era, affirms Father Iustin, is this human awakening. In the current stage of human culture, man has acquired the consciousness of his human existence. He realizes the value of his being and wants to live, together with his peers, as a full human being, integrating into a society with just settlements".

For Iustin Moisescu, prayer was an important pillar on which inter-Christian dialogue should be supported. He emphasized the special importance of private and liturgical prayer for uniting everyone in the same Spirit of Jesus Christ. The prayer plan was understood by Patriarch Justin as indispensable in order to highlight the importance of Orthodoxy in the inter-Christian dialogue.

Understanding inter-Christian dialogue as a manifestation of love for the true faith and the conviction that we are all equal before God, Iustin Moisescu formulated these guiding principles in ecumenism:

- the non-intervention of any Church in the internal life of another Church;

in the relations between the Churches, measures must be adopted to establish an atmosphere

of trust and love, excluding any form of proselytism;
- Christian unity is a duty of all Churches, being commanded by the Savior Jesus Christ;
- orthodoxy, which represents the true Church itself, has as its main objective the unity of faith;
any inter-church contacts are useful and necessary, because they prepare the atmosphere for dialogue;
- love, peace, brotherhood between people and service to the world are commandments of the Gospel.

Antonie Plămădeală, the former Metropolitan of Transylvania, characterized the ecumenical attitude of Patriarch Iustin with the following words: "He was very interested in ecumenism, he gave many speeches, especially about peace... He did not speak very often, but when he spoke, he was listened to by everyone with great interest and trust because, truly, he believed in ecumenism".

At the same time, the Romanian hierarch emphasized the fact that the sensitivity of the Christian conscience regarding the state of division is stronger than the narrow confessionalist spirit. In his time, the Metropolitan noted a change in attitude, for the good of Christians, giving hope for the rapprochement between them, through dialogue. He stated: "Thus, we find ourselves today in a completely new situation. Although we belong to different Christian Churches, we have come closer to each other, we keep close ties, we collaborate with each other, we deepen our religious convictions and those of others, of course keeping our conscience unharmed. In all aspects of the life of the Churches there is a new climate; Christian love spreads its angelic wings to help in many areas. We no longer judge the other confessions starting from our own point of view, but from that of others, seeing the Lord in our brothers" (Iustin Moisescu, *Opera integrală*, vol. VII: *Discursuri ecumenice*, 2004: 24).

With these words, Iustin Moisescu expressed the climate that was created during that period of inter-Christian openness, and which encouraged knowledge, love and dialogue on multiple levels between the different Churches and denominations. The aim of this dialogue was to "get to know each other, to know ourselves better and to unite, beyond our initial positions".

At the same time, Patriarch Iustin also saw the minuses of inter-Christian dialogue, from an Orthodox perspective, having a critical attitude regarding the ability of Orthodoxy to enter into inter-Christian dialogue with all its potential of Christian thought, attitude and life. Regarding the involvement of Metropolitan Iustin in the inter-Christian dialogue, Dumitru Stăniloae stated: "His Beatitude made use of his theological training as a great theologian, at the same time fully within Orthodoxy, but concerned with the vast problems of all contemporary Christianity and his responsibility towards of today's world. All this was shown in the significant and prestigious contribution he made to Romanian Orthodoxy, which he brought to contemporary ecumenism, in which he was the main representative of our Church for two decades... In this regard, he is seen as a worthy descendant of Petru Movilă" (Dumitru Stăniloae, *Homage to the Blessed Patriarch Justin at the age of 70*, in "Orthodoxia", year XXXII (1980), no. 2: 202).

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ROMANIAN CULTURAL-ECCLESIASTICAL IDENTITY AND UNITY IN THE CONTEXT OF EUROPEAN CULTURAL- RELIGIOUS DIVERSITY

Dan Florin OBROCEA*

***Abstract:** This paper is meant to underline the idea that diversity is a characteristic of humanity, being an attribute of harmony and unity between nations, which, occasionally, in the course of time, have been at odds. The expression “diversity” imposes both the idea of acceptance and mutual respect, and the attribute of “unity” implies the need for harmonious cooperation to achieve the common good. Moreover, it will comment on how the Orthodox Church continues to secure the moral advantages that will enable it to work successfully for the culture of the masses.*

***Keywords:** unity; diversity; the Church; Christianity; religion.*

The motto of the European Union, i.e. “United in diversity”, expresses the desire of the European peoples to achieve communion and cooperation in order to promote peace, prosperity and welfare on the continent whilst respecting the cultural, linguistic, religious values and traditions of each people. Therefore, contemporary Europe has become a space of diversity that generously confers an ethno-cultural, religious, political and economic-social variety to all its members through a synergy around the essential common ideological values: democracy, human freedom, pluralism and economy free from the market.

This European space, which stretches from the Atlantic to the Urals, encompasses a great cultural, linguistic and religious diversity, which implies a coexistence in harmony and co-responsibility.

At the same time, unity in diversity requires the acceptance of coexistence in a space that recognizes the differences and aspirations of each people in the spirit of the synergy of tolerance, cultural-spiritual respect, dignity and human solidarity.

Stimulating European cohesion through permanent reference to common values presupposes a constant process of evolution and conscious reference to the biblical reference that teaches us that all people are created “in the image and likeness of God”, regardless of race and ethnicity, which implies the need for all nations to enjoy the same rights and freedoms. And, in this sense, the European continent currently identifies itself through a linguistic, cultural, religious and traditional mosaic that makes up an ethnically diverse community of citizens united around authentic shared fundamental values.

This cultural treasure is essential for the prosperity, peace and cooperation of founded and testified to the values of respect, brotherhood and communion leading to unity and progress. Therefore, the diversity of the European Union encompasses several dimensions: cultural, linguistic, religious, political, economic, social, etc. and obliges one to respect to people’s rights, including minorities’ rights.

In this context, diversity does not represent an obstacle in front of the desired unity and cooperation of the states, but, on the contrary, an essential attribute towards achieving a common purpose of unity, creativity, solidarity and progress.

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The European area generously offers a cultural, linguistic and religious diversity on the Old Continent, strengthening the Catholic faith especially in the west of the continent, but also in countries in central and south-eastern Europe, such as: Hungary, Romania and countries from the former state of Yugoslavia, Orthodox in the eastern and southeastern part of Europe: Greece, Romania or Bulgaria; Protestants mainly in the north-eastern area: Germany, the Scandinavian Peninsula, Luxembourg but also in other countries; Muslims: in some countries of the former Yugoslavia, Bulgaria, Albania, Germany, Spain; mosaics - spread throughout Europe or neo-Protestant cults, all existing in a greater or lesser extent in all states, as well as a small number of believers belonging to other confessions or religions: Buddhism, Hinduism, etc.

In a world marked by secularization, consumerism and modernism, the Institution of the Church must show itself with ecclesial responsibility to the new requirements, intensifying with priority pastoral and missionary activities among the Romanian communities abroad.

The Church urges a permanent communion of those who are outside the borders of the country with those who remain at home, so that geographical distances do not produce alienation and distance from the nation, faith and authentic Romanian values, but to preserve the indissolubility of the nation and the ancestral faith.

It is estimated that there are six million Romanians living in historical and traditional communities in countries outside the borders, for whom we have the duty to organize and carry out cultural, religious and social-philanthropic events with the aim of preserving the national, traditional and ecclesial identity, as well as to maintain permanent contact with those in the Motherland.

The conscious cultivation of national dignity, identity and unity is achieved through the promotion of cultural, ecclesial and social events that lead to solidarity and unity in this modern world, clearly marked by secularization, individualism and the cooling of spiritual feeling.

In this sense, the Romanian Orthodox Church carries out a rich missionary, pastoral and cultural work, with the aim of preserving religious, ethnic, linguistic and cultural identity, in order to practise moral virtues, preserve and transmit Romanian traditions, the pure ancestral Orthodox faith, culture and the Romanian language.

Looking back at the millennial civilization of our world, we find that the Church was a determining factor in education. Taking over from the ancient pre-Christian peoples the practice of education which for the Greeks meant "a continuous, constructive and conscious process", the Church bases its mission and work in the world on the commandment of Jesus Christ "go and teach all nations" ¹which includes teaching and missionary activity pastoral.

Today, some time after Romania's official entry into the European Union, we can broadly state that the Romanian Orthodox Church is active in the process of Romania's integration, taking into account the fact that 86.6% of Romania's population is Orthodox Christian, and a good part of the Romanian dignitaries are Orthodox Christians. The quality of a Romanian citizen and an Orthodox Christian are not identical, yet these are not totally separate, they complement each other by the fact that they are real at the same time and converge spatially on the territory of Romania, where they are Romanian citizens and members of the European Union, regardless of their being baptised or not in the Orthodox Church.

¹ *The Bible or Holy Scripture*, Publishing House of the Biblical and Missionary Institute of the Romanian Orthodox Church, Bucharest. 1997, Matthew, 28, 19-20;

The construction of a united Europe therefore does not lead to the melting of national identity or ancestral faith, peoples being united in diversity in a Europe that gives them the best conditions for development and human hope.¹

By his very nature, man is a community being and at the same time in the community project of the European Union studied more carefully, theological reasons are also observed. Our Church is called to research the values and orientations of the times we live in, including the integration of Romania into the EU with the holy criteria of our Christian Orthodox, Christic and Patristic spirituality and to constantly guide its believers to value the transcendental dimension of life and only then the material or horizontal dimension.

In the modern era, the Church was made guilty for having been an obscurantist, reactionary institution, an enemy of progress and culture. In this sense, the following were invoked: the lack of enthusiasm of the first Christians towards the Greco-Roman civilization, the reserved attitude of monasticism towards the world, the regrettable measures taken by the Church of the West against some brilliant scientists, the Inquisition, the distrust of the Church towards the evolutionary tendencies of modern civilization, the slow pace of accommodation with the evolution of the world, the stagnation in tradition and, finally, all the mistakes made by the Church at a given time. All this hastened a part of the modern world to predict the imminent disappearance of the Church, to problematize the idea of an already obvious post Christianity.

On the other hand, there are others inside who consider an alliance between the Church and culture harmful. There are still many who believe that the Church must take care of culture.

In a first analysis, as a religion, Christianity has no cultural goals. "Religion connects man to God and directs the former to Him. It affirms the soul, immortality, eternity, life beyond. Its purpose is not limited to this world. For the religious man (...) the most important thing is to be able to inherit the kingdom of God, a kingdom that is not of this world."²

As a human activity, culture is dedicated to the earthly goals of life, it is related to living conditions, it is limited, taking over man, through his needs, skills and aspirations as "master of the earth". In a more general sense, culture basically means civilization. It is a sum of activities that change the face of the earth, the material and moral conditions of people. Through culture, man "elaborates nature, conquers it, organizes it, dominates it, manifesting his ability to think and act, as well as his greatness, which raises him above all creatures on earth." We cannot talk about human progress in the absence of culture. It depends uniquely on the conditions of earthly and human nature.

Thus, religion elevates man to God and culture affirms man and bends him to the earth. "Religion glorifies God, culture glorifies man. Religion is transcendent and theocentric, culture is relative and anthropocentric."³

Are these reasons enough for the Christianity-culture conflict? Of course, history has amply proved it. Today, however, we are perhaps witnessing the highest level of this crisis, involving on the one hand the crisis of modern culture, and on the other, the crisis

¹ Dacian Cosmin Dragos, *UE: Instituții, mecanisme*, 3rd edition, CH BECK Publishing House, Bucharest, 2007, p. 130.

² John 18, 36.

³ Teodor M. Popescu, *Biserica și cultura*, Publisher of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1996, p. 216.

of religious life. This could be understood as a crisis of relations between Christianity and culture, the most serious and the most worrying in history.

Modern civilization undeniably brings progress, performance, but also spiritual poverty, immorality, alienation. Here is a soulless, deficient, bankrupt civilization that “closes the world of the soul” leaving only the world of matter open.

Making a brief review of the effects of a despiritualized progress (vices, crimes, suicides, drugs, AIDS, dirty business, prostitution, etc.) we will in fact find the return to another form of barbarism, in fact a lack of culture. “The natural man, a slave of necessity, triumphs over the spiritual man.” So we have a new species of primitivism, a new paganism. This “primitive” and “pagan” creates cybernetic idols, has the cult of pleasure, the cult of force, the cult of selfishness and lack of scruples, of gain and the satisfaction of his desires. Never has the world lived in a more terrible moral disorder. This will inevitably bring it a lot of suffering. Its remedy can be, especially now, only the Church, the system of Christian moral values, the moral authority of the Church. What can the Orthodox Church do to prevent the decay of a culture that threatens the moral decay of its own believers? We will formulate a hopefully convincing and realistic answer to this question in the course of this paper.

Christianity serves the needs of the soul, so through this it can serve culture. It must be present as a work where the fall is deep and solutions are no longer in sight. As a religion, Christianity has dogmas, which by believing and fulfilling them, you can correct your life, you can stand up again. Christianity is a moral religion, it has clear straightening solutions, which are transformative, formative. It can give life a higher, noble, pure meaning. Through Christ, Christianity shows the right way: “*I am the way and the truth and the life.*”¹

Christianity is therefore a cultural religion par excellence. Its cultural principle is of a moral order. A culture without morality is a culture of perdition, an anti-human culture, a culture of Satan. A culture that does not aim at the education of the soul is in fact a non-culture. It is no coincidence that they say “the soul of culture is the culture of the soul”.

The religion of salvation cultivates and elevates man, makes him aware of the fact that the kingdom promised by God is already within him. “*For, behold, the kingdom of God is within you.*”² “If the Gospel is not a cultural program, it is instead something greater and more necessary for the culture of humanity: it is the very spirit of culture, the soul of a truly superior, harmonious, beneficent culture, the soul of a cultural program, the soul of the culture of the soul. “Thus the “enemy” of culture becomes the saviour of culture. The Church saved the ancient Greco-Roman culture from destruction, when the barbarian invasions threatened its existence, transforming it in its spirit, promoting it in the Middle Ages and transmitting it to the modern world. Although it is now marginalized, disregarded by modern culture with all its pagan tendencies, the Church has remained a worker overtime even in this phase, through its moral ideas, through the social institutions with which it has endowed humanity over time. The Church is ready to reassert its rights over culture, and this can only be accomplished through its moral authority. Only in this way will it once again provide culture and humanity with the beneficent and saving assistance of Christianity. Through its moral authority, the Church must Christianize the culture again,³ cultivating again the idea of divine authority, the

¹ John 14, 6.

² Luke 18, 21.

³ Teodor M. Popescu, *op. cit.*, p. 223.

hierarchy of values, the moral sense, it must treat modern culture as a sinful and sick culture.

Otherwise, it would only be the manifestation of a happy resizing of the genetic relationship that religion and culture seem to cultivate ontologically. Perhaps that is why Nikolai Berdiaev conceives culture only in a genetic relation to cult: "Culture is related to cult, it is the result of the differentiation and extension of cult. Philosophical thinking, scientific knowledge, architecture, painting, sculpture, music, poetry and morality - everything is included in the Church's cult, organically and integrally, in an undifferentiated form."

The Church will thus return man through his concerns to his first honour, that of being God's collaborator. "The extent to which he understands this collaboration is given by the finality or the meaning that unfolds from his deeds and works", and this idea will be sublimely specified by the Holy Apostle Peter when he says: "*If someone speaks, let his words be as his own God; if someone serves, let his service be from the strength that God gives, so that in all things God may be magnified through Jesus Christ.*"¹

Therefore, the approach of the Church would not be one of compromise, one that would be fatal for it. Christianity cannot be saved by denying culture. The Church must awaken in hearts the truth that everything that culture has accumulated is a perishable treasure that "moth and rust destroy"², that "life is more than food and the body more than clothing."³ The Church cannot create a new science, a new technique, a new industry, but it can train Christian scientists, artists and writers, industrialists, merchants, economists, Christian officials.⁴ Thus the Church understands the spirit of the time, and culture accepts the Church's corrective monitoring.

It is an obvious fact that without knowing well the cultural context of the listeners, without knowing their mentalities and problems, the evangelical message cannot find the right echo in their minds.⁵ Contemporary culture exerts a decisive influence on the faithful through the means of mass communication and can constitute from this point of view both an advantage and a real obstacle to the work of the Church. Unfortunately, today we are witnessing the effects of an increasingly secularized European culture, a culture which, as we previously showed, tends to eliminate God from the reality of His creation, a culture which ends up affirming through its philosophers that God did not create man, but man created God (Feuerbach, Nietzsche). When the world appears as a machine that works by itself, then any intervention of God in creation is excluded. God is isolated in an inaccessible transcendence. This produces in the human soul the spiritual vacuum that it tries to compensate for through the consumption of alcohol, drugs, violence and sex, through the instinctual exacerbation then handed over to the sects that will lower it into confusion and disorientation. "Modern man can decree the death of God, yet it is not God who is dead, but man without God dies asphyxiated in the necropolis of his own immanence, emptied by the breeze of eternity". Let us delve impartially into the core of European philosophy, science, politics, culture, European civilization, urges Father Iustin Popovici, and "you will see how they assassinated God and the immortality of the European soul, and if we seriously meditate on the tragedy of

¹ Peter 4, 11.

² Matthew 6, 19.

³ Matthew 6, 25.

⁴ Teodor M. Popescu, *op. cit.*, p. 228.

⁵ Dumitru Ghe. Popescu, *Teologia și cultura*, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1993, p. 43.

the human beings' history, one can notice that the assassination of God always ends in suicide. Remember Judas, who first killed God and then destroyed himself, and this seems to be an inevitable law in the history of our planet.”¹

This European culture, once adopted by the Orthodox peoples, will produce true mutations in weak souls. Many are already teaching that the Church is useless. The secular spirit, felt more and more acutely in influential areas of society, comes to reinforce this dangerous conception.

Unlike Western Churches, however, the Orthodox Church has a different political, social and cultural context. It represented the most important and venerable cultural institution within the state, cultivated the national language, created a whole literature, had its own art, founded a great social and national utility, was a true school for the people, educated it, instilled in it a specific piety, special virtues that are the gift of any Orthodox people. No other Church has done so much for the national culture of the people, has not developed to such an extent the sense of charity and Christian love as the Orthodox Church.

Through the place it occupies in the bosom of its peoples, the Orthodox Church continues to secure the moral advantages that will enable it to work successfully for the culture of the masses. This way, it must moralize the people, cultivate souls and work for cultural propriety.

Therefore, the axiom “in varietate concordia” emphasizes the fact that diversity is a characteristic of humanity, being an attribute of harmony and unity between nations, which, occasionally, in the course of time, have been at odds. The expression “diversity” imposes both the idea of acceptance and mutual respect, and the attribute of “unity” implies the need for harmonious cooperation to achieve the common good.

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¹ Archimandrite Popovici Iustin, *Biserica și statul*, Saint Seraphim of Sarov Hermitage, 1999, p. 37.

CLASSIC MYTHS AND SYMBOLS IN CONTEMPORARY ADVERTISING

Dan-Niculae PODARU*

***Abstract:** Although we live in an era of digital revolution, in which the channels and ways of promoting digital advertising campaigns are diversifying and to a large extent replacing traditional, offline advertising campaigns at a content level, advertising recycles cultural themes and classic myths of universal literature, failing to escape and replace this type of intertextuality with new patterns or new creative ideas. The mythological elements that come from the mystical, biblical sphere, or the elements of Greek, Nordic mythology, together with the elements of intertextuality taken from the works of Shakespeare or from the stories of the Grimm Brothers and not only, dominate the universal communication and narrative of contemporary advertising, demonstrating a uniformizing tendency, both at the international creative level and at the creative level within the advertising agencies, these elements underlining the level of stereotypes existing in contemporary international advertising creativity.*

***Keywords:** advertising; semiotics; myth*

The present uses television, the media, the specialised journals, literature, cinema, music, and fashion to create a more granular picture of a society that is in a constant and effervescent state of structural, political, ideological, and cultural change.

The idea to write this text came to my mind while shopping in one of Bucharest's malls. While walking along one of the aisles, I noticed that the visual identity of a retail store usually visited by young shoppers had been jazzed up by adding an expected image that was in no way related to the background in the window, in my opinion. You will notice in Figure 1 a poster featuring a classic religious scene painted in Renaissance style serving as a background for a lingerie model, suggesting that the semi-nude lingerie model, leaning against the back of a Baroque/Rococo sofa/bed, could actually be considered a modern angelic figure integrated in the composition of the respective image. Well, this sort of association and especially the fact that this image is displayed in a store visited mostly by young shoppers gave me food for thought on at least two issues.

First, it is interesting to consider whether using some classic themes, inspired by the Bible, and seemingly outdated, to design ads targeting young shoppers is still relevant time-wise, and whether today's youngsters are still touched by and aware of religious symbolism. I have recently asked one of my classes (about 100 students) whether they had read the Bible and most answers were negative, while 3 or 4 students said they had read or just leafed through it.

Secondly, although advertising should be eye-catching and even shocking to be effective, it is worth considering whether the startling idea of such a blasphemous collage is particularly in line with the beliefs of the target audience.

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Figure 1

Over the past few years, progressive and reformist youngsters, wishing for a social, cultural, and ideological revival, have tried to stand out and be remembered by challenging certain classic values, which exist and are well-rooted in the Western middle-class society. For example, Aristotle's work is nowadays challenged by people considering him "the most notorious misogynist." The writer of the article that discusses this topic, Kayla Huber, reviews a few current perceptions of Aristotle and his work, since some of our contemporaries perceive Aristotle as a white dominant male who advocated the values of patriarchy in a misogynistic manner (www.lakeforest.edu, last accessed on 14.10.2023).

Under the current context of ideological transformations and challenges, in which statues of personalities, such as Christopher Columbus, are vandalized during street protests organised by movements like BLM (Black Lives Matter) (www.insider.com, last accessed on 14.10.2023), I was interested to know if the top brands that sell luxury items, like Louis Vuitton, Hermes, Chopard and other players and trend-setters operating in the universe of fashion have substantially changed their campaigns in order to tune their identity and symbolic elements to the messages transmitted by the new social ideologies that exist nowadays.

My starting assumption is that contemporary advertising has never stopped drawing on biblical themes, classical mythology and literary elements that are so widely used and recognised throughout the world. Although there are attempts to promote other themes and values that are fresher, more up-to-date, and more innovative, it seems that the traditional stereotypical elements, through which the younger generations also relate (consciously or not) to the dominant values of society, are prioritised when the collective conscience begins decoding.

Moreover, I have come to realise that contemporary celebs, whatever they are (movie stars, artists, influencers) live in a universe which is transformative in terms of aesthetics and statements and in which their histrionic attire, all sexualised and exaggerated, is designed, and used to constantly flabbergast and attract public attention. In the same vein, Giulia Rossi writes that latex, leather, and corsets that are known to be part of the BDSM arsenal were first seen in Gianni Versace's designs as early on as 1992, and inspire the couture worn on the red carpets of MET Galas, premieres, and other events by celebrities such as Beyonce, Kim Kardashian and Dua Lipa. (Rossi, 2023:27).

Reflecting on the role and importance that celebrities have in our contemporary society and in how they are mimicked by some to generate new sorts of social cultures, Gilles Lipovetsky wrote that "Another reason mass culture is immersed in fashion is that it gravitates towards stars and idols, prodigiously successful and attractive figures who inspire infatuation and adulation in the extreme." (Lipovetsky, 2002:181)

And this new trend seen amongst celebrities to hypersexualise their garments, considering how far-reaching this phenomenon is, should be the new identity focus for the advertising campaigns run by the top brands that sell luxury products.

Another current trend which is visible and cannot be overlooked because of how important and how deeply rooted it is in the new cultures appearing worldwide consists of using Asian cultural elements, most South-Korean, but also others. The Asian culture has undoubtedly generated a number of celebrities, either pop singers (BTS - 76.6 M subscribers on YouTube; BLACKPINK - 91.6 M subscribers on YouTube), or performers acting in viral tv series (e.g. Squid Game). For example, according to Netflix, the scripted drama *Squid Game* is Netflix's all-time record-breaker, with an unprecedented 1.65+ billion viewing hours in the first 28 days after its September 2021 premiere (about.netflix.com, last accessed on 14.10.2023).

Without exaggerating, one of the best global pioneers of K-Pop is PSY, a South Korean artist whose Gangnam Style video was watched by a whopping 1+ bn. viewers in 2012 when his hit was released. **In the meantime, the video has been viewed 4.9 billion times** (www.billboard.com, last accessed on 14.10.2023). Merriam Webster defines K-pop as a sort of pop music originating in South Korea and encompassing a variety of styles (www.merriam-webster.com, last accessed on 14.10.2023)

So this is the setting of the deep dive that I will take in the contemporary advertising universe to check whether these progressive, and ideologically and aesthetically transformative and multicultural trends are to be found in the advertising campaigns that are relevant to the luxury industry, at world level. To follow up and support my previous statements, I will review, explain, and exemplify a few advertising campaigns that are relevant for how luxury items have been advertised over the past 10 years.

I have done some research over the past few years, and I have realised that brands like Hermes seem to refrain from structurally altering their identity and brand elements under the influence of the current cultural and ideological trends. And I am saying this having studied a few commercials that Hermes displayed over 2010-2023.

In 2004, Hermes's **Magic Box** autumn/winter campaign (Fig. 2) proposed circus and magic as its representative fictional universe (animated by jugglers, magicians, tightrope walkers etc.), a world far from the madding crowds, close to the wishes and experiences of a happy middle-class childhood. And this sort of symbolic connection to the fantastic universe which comes alive during one's childhood will recur in most of the Hermes campaigns that I will review below.



Figure 2

Our study has revealed that Hermes placed its 2010 spring collection against the background of another campaign titled “**La vie comme un conte**”, *i.e.* “life like a fairy tale”. The elements central to the campaign were female characters from popular tales, presented in a modern manner, but described by evocative symbols that are internationally iconic for those tales. Watching Hermes’s commercials, you will recognise Alice in Wonderland, Cinderella, Jasmine from Aladdin and the Magic Lamp, The Little Mermaid, the princess from the story of the Princess and the Pea and many others. In terms of connotations and psychology, Hermes communicates with the inner child and culture that exist in any of the mature characters, potential shoppers who were exposed to the symbolic messages in the iconic stories that are part of the world’s cultural heritage.

Angela Goddard wrote that “symbols are accepted cultural conventions, so it is quite possible that hearts may mean death, while pigeons may be considered parasites in a lot of different cultures. Symbols change in time, as new groups start using symbols in new ways.” (Goddard, 2002:168). Despite all that, following the themes of the Hermes campaigns, *La vie comme un conte*, we come to the realisation that at least in one case, the meaning of symbols never change in the slightest, they are reference points, anchors fixing the Hermes brand to a fantastic, youthful, and validated universe that has long remained unaltered in the narrative worlds of European and North-American cultures. Since we live in a globalised society, the graphical and film representations of stories such as Alice in Wonderland, Cinderella (Fig. 3) etc. have managed to promote these archetypal characters in front the worldwide public.



Figure 3

thecuratorblog.wordpress.com

If we look at the images that are used in Hermes's 2014 and 2019 winter advertising campaigns, we will see that in the 2014 winter campaign, **Des cadeaux tombés du ciel** (Presents fallen from the sky), the theme is Santa Claus, a character associated with the winter holidays. The campaign shows Santa travelling the world and launching Hermes products (jewellery, leatherware, accessories, and textiles) upon the cities. We should clarify here that winter holidays featuring Santa Claus as lead character refer restrictively to the essential Christian celebration. Also, the setting of Hermes’s 2019 winter campaign, **The Land of Dreams**, is another representative realm: the sky. Hermes products are associated to clouds and symbols that define the high spheres of a celestial palace, making us think of deities or demiurge. The campaign is playful. The main character is a toy airplane made of wood that flies up in the skies among branded Hermes

products that feature marks and symbols which define mythological characters that everyone knows of, such as angels or -why not - Cupid, that are suggested by adding wings to sports shoes, since wings are the iconic symbols of the supernatural figures (Fig. 4).



Figure 4
theimpression.com

In terms of wording, we cannot fail noticing that Hermes's three campaigns of 2010, 2014, and 2019 which I have reviewed so far had names confined to a small niche - dreams, fairy tales and the dream-like imaginary, we could say, an area where the terms *dream, tale and sky* are intertwined at the level of connotations and support each other to define the universe of carefree childhood or of the life of adults that are never supposed to cope with the shortcomings of everyday life. Those who dream and live in an absolute world, carefree, without everyday problems, are actually the potential buyers of Hermes products. And in terms of graphics and colours, all the campaigns that I have described so far are united by another powerful identity of this brand, more specifically the orange colour that exists in all the visual representations that I have reviewed so far. About the orange colour, Kassia St. Clair wrote in her *Secret Lives of Colours* that there are famous artists like Vasily Kandinsky who say that orange is a colour like a man who trusts his own powers, while St. Clair reinforces that orange obviously inspires trust. (St. Clair, 2017:93)

Hermes does not abandon the imaginary that combines the mythological elements of the classic realm and modern realm, not even in its 2022 campaign. When it comes to modern mythology, Roland Barthes himself confesses in the preface to his *Mythologies* that while analysing instances of life and current affairs in France from 1954 to 1956, as presented by media and artists, he realised that all these modern elements of contemporaneity could be construed and decoded using the key of modern mythology; Barthes also explained that myth is nothing but an instance of language. (Barthes, 2015:15)

Coming back and commenting on the toolbox of symbols used in Hermes's 2022 spring-summer campaign called **Light-hearted**, we could say that the strategy and positioning of the campaigns were authored by Thorstein Veblen himself, the one who theorized on the role of "conspicuous leisure" (non-productivity) in the early 1900s and how this concept could be symbolically illustrated by clothing. Images that build the *Light-hearted* campaign are also taken from the mythological realm of angels and skies, although characters use modern clothing or use bicycles to travel around. The prevailing colour is celestial blue and the recurring motifs of this campaign are soap bubbles aggregated as clouds. So the celestial element is suggested and present even in this

campaign. Despite all that, we need to note that the campaign in 2022 in terms of printed materials and video content focus on an Asian model who plays the script of the ad alongside another young non-white man. So we can note and state that Hermes uses quite conspicuously an element taken from the K-pop culture, which I mentioned above. Despite all that, throughout all these campaigns that I have reviewed in this article, prevailing visibly are those classic stereotypical elements that have been used traditionally to define the social universe of the Western middle-class and its culture. Consequently, we cannot say that the universe of Hermes is strongly marked by the new progressist and modern trends that are quite visible ideologically and socially which I described in the opening part of the article.

To maintain the objectivity, we also need to have a look at the elements used during the current campaign (2023). The campaign is named **Astonishing Orange**. As one can realise by simply reading this name, the campaign is a celebration of Hermes's unmistakable signature colour: orange. The script of the campaign focuses on playful elements, on the juvenile, on games, but it must be specified that the main characters are Asian or non-white persons, presented in a powerful contrast, alongside the iconic orange box in which Hermes products are purportedly packed. (Fig. 5)



Figure 5

www.thefashionisto.com

By making a parallel with the objective situation discovered by chronologically analysing the symbolic and identity elements recognizable in the fictional universe of the Hermes advertisements, we could affirm that, to a certain extent, we could also apply to the advertising and identity elements the statements made by the authors Fortunati and Danese, regarding the pressure of fashion and the way it cancels out individual styles of dress, for example. Along these lines, authors say that

“the personal taste of the individual is completely neutralised. For example, if he or she loves yellow, but black or fuchsia are in fashion at a certain time, they will rarely can wear their favourite colours. They shall have to wear the colours of the season. Individuals, under the influence of fashion, are forced to change or adapt their own personal taste depending on the supply that the industrial sector of garments proposes.” (Fortunati, Danese, 2005:18)

Consequently, we can consider that - in terms of advertising - the pressure and the determination of the fashion elements could generate a form of cancellation of the classic ideological and stereotypical trends (that the society has so far used to easily decode the content of commercials).

Despite that, considering the trends of cultural hegemony which luxury advertising generates and perpetuates, it is difficult to anticipate whether, throughout this industry, the modern and current topics that minority groups or emerging cultures socially generate in this industry shall be able to penetrate the realm of luxury advertising.

The Merriam Webster dictionary defines hegemony as “the social, cultural, ideological, or economic influence exerted by a dominant group” (www.merriam-webster.com, last accessed in October 2023)

Furthermore, Tim O'Sullivan et. al, in their volume *Key Concepts in Communication and Cultural Studies*, took the concept of hegemony developed by Gramsci in the 1930s to dub the ability of dominant classes to exercise their social, cultural and economic supremacy over the lower classes, not by force but by persuasion, and developed and theorised it in cultural studies, stating that hegemony operates at the level of consciousness and representation, and therefore also relies fundamentally on propaganda and publicity campaigns. (O'Sullivan et. al., 2001:160-161)

At the end of the day, the ideological and cultural denomination, by acculturation, at world level, is not a new topic, politically and socially speaking. In this regard, Tzvetan Todorov explained that during the Spanish colonization of South America, the Spanish conquistadors combined armed actions with attempts to hide their conquering actions under the guise of trade and gifts or cultural events that they offered to the locals. (Todorov, 1994:163)

Just like in the examples that I have already reviewed in the Hermes campaigns, we will also discover in the next example, other clues and powerful symbols used by Chopard to shift hegemonic elements from theory to marketing and consumption, while somehow adapting them to the conscience of consumers, since they are considered natural and - why not - naturalised by the consumers. In the coming paragraphs, I will detail, exemplify, and try to decompose a few connotative chains deriving from a source the central narrative - or maybe mythological - elements of which are beliefs that were developed and promoted in Western Europe and North America by different populations sharing the Christian beliefs.

In 2019 I identified for the first time a new advertising topic, developed by the House of Chopard, which fits well in the logic of this article. Chopard brings forth a narrative that revolves around Arty the Bear. Arty is a polar bear that has a few adventures together with his friends from the magic forest of the Chopard universe, but which - in terms of the chain of connotations that is developed by means of associations - generates a sort of subtle hegemonic acculturation, which never fails to embed references to angels and the Christmas tree, therefore obvious connotation of Christianity, or (references) to his family, which is presented as traditional, since Arty of Bear has a girlfriend. The hegemonic connotative elements are also recognizable in terms of colours, considering that the main characters are polar bears, therefore white bears, the eyes of Arty's girlfriend are blue, which makes us think of the Caucasian extraction, therefore the vibe is the sort that usually surrounds stories.

It is also important to note that Chopard integrates jewellery in Arty the Bear's fairy-tale narrative universe, under the pretext of ludic and playful elements that are props used by the main character to accomplish his missions. We could even say that the jewels presented by Chopard's promotional animations are fully compliant with Vladimir Propp, more specifically the author's presentation of the hero's belongings: “the hero carries several sorts of different items: hardtack, money, a ship with an intoxicated crew, a tent, a horse.” (Propp, 1973:45)

Obviously, Chopard items are items in the arsenal of the main character, but they are also magic tools. This entire construction of the advertising campaigns of Chopard are embedding narrative elements of the classic stories and fairy tales that are so popular and to which we are exposed in our tender years.

This entire approach, recognizable in the narrative campaigns that advertise luxury products, can have a double capacity that is relevant in terms of impact on the consumer audience, because, on the one hand, it touches on the psychological sphere of memories and experiences of the mature target audience of these campaigns, but it must also be understood that the role of these campaigns is also educational, archetypal, stereotypical, because they generate value and symbolic elements that are found relatable by young audiences and children who can watch cartoons or visual stories that even they can understand in the company of mature viewers. More specifically, this segment of the young audience can become a potential target audience for the respective brands.

The characters of Chopard commercials are supporting „actors” for Arty the Bear. All of them act in a setting where the immaculate white colour of winter prevails. According to Mircea Eliade’s Dictionary of symbols, white is *inter alia* the colour of the first phase in any rite of passage and the epitome of the ideal value. (Chevalier, Gheerbrant, 2009:55)

To a certain extent, it is only too natural that the fictional universe which is created to advertise luxury items should be developed and defined as one being deeply rooted in the social and mythological sphere that exists in the collective conscience of the Western middle-class, since luxury items were created while this part of the world evolved and developed economically. Fashion appeared and developed in the factories built by the imperial French and Spanish societies, clock-making also appeared in Western Europe but was perfected in Switzerland, and gems had their best market in North-Western Europe. Along this line, Frisa states that “luxury, as a term, brings to mind something valuable, precious, unattainable, in addition, the luxury product is addressed to an elite, a small group that shares certain characteristics, consumption attitudes and purchasing power.” (Frisa, 2022:125)

Based on Frisa’s statements, we can understand that the themes perpetuated in the advertising of luxury products do nothing more than pursue and delimit the interests of a niche target audience but, at the same time, it should be noted that the type of culture and symbolism cultivated and fed to this type of audience are classic, conservative, framed in clichés, which history and social development cannot easily erode.

When reviewing the documentary elements that support the presence of classic narrative themes in contemporary advertising, relevant are also the play and intertextuality present in Louis Vuitton’s 2002 spring/summer campaign, from which Hermes seems to have drawn its inspiration in 2010, and where fairy tales such as Snow White and the Seven Dwarfs, Cinderella, The Princess and the Frog, Sleeping Beauty are used as advertising themes. Interestingly enough, in the Louis Vuitton campaign, the brand's bags play the role of fairytale characters, such as the Sleeping Beauty, played by one of the brand's bags, and Snow White's stepmother, the reflection of the stepmother's image in the mirror is the very image of the Louis Vuitton bag. Regarding the current characteristics of contemporary mythical but also hedonistic advertising, Daniela Roventă-Frumușani states that "Hedonism and postmodern narcissism exalt mythical advertising in a perennial manner - the resources of the great universal symbols (Cleopatra, the Wild West, Leonardo DaVinci)". (Roventă-Frumușani, 2012:159)



Figure 6

superqueen.wordpress.com

Consequently, the entire fictional universe that luxury advertising uses and repeats in its campaigns is actually a representation of the traditional values which this particular industry preserves and promotes, but, at the same time, it also represents a set of solid anchors instilled in the minds and souls of the Western middle-class at the tender age, therefore contemporary advertising uses a common code of symbols that the target audience is able to know and decode easily. As an extension of what was mentioned above, one of our takeaways should be Roland Barthes' statement that "any semiological system is a system of values; now the myth-consumer takes the signification for a system of facts: myth is read as a factual system, whereas it is but a semiological system." (Barthes, 1987:106)

The symbolic system of the contemporary advertising universe, according to Guy Debord, works through both its "economic hegemony" and through the concept of the "society of the spectacle." (Debord, 2011:57)

The entire contemporary fictional universe is marked by the existence of ideological elements whereby cultural interest groups and others seek to influence and justify their existence, and thus in the cultural mosaic of the advertising in the recent decades there are classical, traditional elements through which middle-class values are educated and transmitted throughout society, living alongside progressive elements related to cultural diversity and renewal, all of this ideological-ideological amalgam resonating with global public expectations and beliefs.

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ABOUT PLURALISM AND PLURAL VOICES

Mirela POPESCU*

Abstract: *Pluralism in the context of religion means that in a certain geographical area, there is no longer a religion that is - relative to the others - in a privileged situation, following a protection that the state grants it (or because it is practiced by almost all population), but there are a multitude of religions that are on the same level from the point of view of legislation and have equal legal rights to act and propagate their own doctrines, as well as to practice their own rituals*

Keywords: *religious pluralism; religious competition; contemporary religious marketing; religious feeling; syncretists*

The period following the Second World War was marked by the establishment and strengthening of the totalitarian communist regime, during which for almost 45 years religious life stagnated, trying to find different forms of communication with the political regime, in order to ensure survival. During this period, one cannot speak of religious pluralism, but of a limited plurality dependent on the state.

After the Second World War, religious pluralism asserted itself with great persistence. Hick states that every religion has a maximum soteriological capacity for its adherents; this observation agrees with all the critics of categorical exclusivism.

The multiplicity of the sacred – still suggested in the name Elohim, which is a plural of the singular El (Eloh). In the scientific world, it is considered that such an association with the plurality of the sacred is forced, considering that it is a grammatical meaning.

In order to be validated, any theory in this area must introduce arguments belonging to the area. The pluralist argument starts primarily from the idea that the finite cannot contain the infinite. The pluralist idea constantly embroiders the idea that God's ontological infinity corresponds at least to an outwardly oriented plurality of expression. In general, one goes on an infinity of expressions.

In this case, the particular religions are only receptions on a narrow slice of a segment of this infinity. But the thinking of the Holy Fathers placed a greater emphasis on the holistic character of Holy Scripture (the part receives its true meaning from the whole). Thus, the key to understanding the Old Testament is the New Testament. We can specify that the plural formula anticipates the newness that Christ discovers. In verse 26 we are told to “make man in Our image and likeness”. Since the time of the Holy Fathers, interpretations of this formula in the sense of strict monotheism were known. In the Hexameron Homilies of Saint Ambrose, God's counsel with angels or the plural of majesty is mentioned. Certainly, these interpretations are suitable for certain levels of understanding of the text.

This inclusivist solution puts in parentheses the personal existential dimension that Christian thinking involves. In relation to this situation there arises a second form of pluralism: Christian religious pluralism. Religious pluralism defines the multi-religious structure of modern democratic societies. The term *pluralism* is specific to political science, especially since the 60s, to describe the functioning of American democracy.

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Used in sociological research of the religious phenomenon, the term religious pluralism expresses an essential attribute of the functioning of contemporary democratic societies, being an important indicator alongside political, cultural or economic pluralism.

This pluralistic formula was superimposed on the pluralism affirmed by neo-Hinduists, who consider Christ an incarnation of absolute divinity (like Krishna, Rama, etc.). This valorization of Christ is undoubtedly a positive side from the point of view of religious pluralism, but not of authentic Christianity.

According to religious pluralism, the religious power in a society, more precisely within the relationship between the State and the Church, is not held only by a single Church or religion. The existence of religious pluralism presupposes that religious power is distributed according to certain criteria of historical antiquity, cultural and spiritual visibility or numerical representativeness, among different competing groups. None of the religious groups have the absolute monopoly of the relationship with the State, but each has enough influence, that is, religious power, to achieve its own legitimate interests.

There is, however, an ontological basis for diversity; diversity originates in God. On the one hand, we are dealing with the 3 modes of being (multiple, unique and undefined) - a first plurality of beings. Second, the plurality is based on the characteristics of each person of the Holy Trinity. Intertrinitarian communion is only possible due to the fact that the 3 Persons of the Holy Trinity are irreducible to each other.

In order to correctly establish the present context of the Church's witness, it is necessary to briefly establish pluralism and tolerance within modernism and the dialectic between modernism and post-modernism. In the pre-modern world, the sacred, cosmic stories of all religions ensured, each for its own culture, a people's public and certain knowledge of what they thought they had over reality. After the "enlightenment", for example in modernism, secular science replaced religion as that public and certain knowledge that people thought they had about their world, as religious stories were reduced to matters of faith and personal opinion. The ideal of modernism was the separation of the Church from the state (or religion from society), pushing religion towards the private or personal realm and declaring the public realm as secular, in other words free from any religious influence.

Pluralism was therefore established as a necessary context for the well-being of civilized society. During almost the entire period of modernism, Christianity was reserved, if not hostile, both to pluralism and to the principles of modernism. This is much more evident in Orthodox Christianity, since in the west an opposite path was followed, in an almost complete capitulation, especially in the Protestant world.

As a result, pluralism was emphasized more in postmodernism than in modernism. Therefore, in order to be able to talk about the existence of religious pluralism, we must implicitly also talk about religious competition. And so that a religious competition does not turn into an open conflict, it is necessary to have an adequate legal framework that allows a functional competition. In such a context we can define religious pluralism as a form of expression of the civilization of dialogue and mutual respect between religious actors.

The juxtaposition of various religious cultures within the same society contributes to the relativization of the "truth" of each one and, consequently, "to the bureaucratization and standardization of religions, which from that moment on will find themselves exposed to consumer preference and confronted with a free, competitive market logic". This loss of the monopoly in society by traditional institutionalized religion is a socio-structural process that changes the social status of religion. The expression most often used in specialized studies is that of the free market of religious

pluralism. Starting from this concept, a pertinent analysis and a whole discourse on contemporary religious marketing, understood as a form of free competitive expression of religious pluralism, can be built.

From the inclusivist perspective, it must be remembered that in this way soteriological possibilities are opened for all other religions. There is, especially in Saint Paul, the possibility of salvation for Gentiles who make the law of the nature. But we find such references in the Holy Gospels as well. One of them is the situation of the centurion. It should be remembered that the facts and characters in the Gospels have an emblematic character, they do not appear randomly, but with a certain significance. The encounter with Christ of some people marked by religious pluralism and the cult of the emperor is a very important landmark for us. Before they are healed, Christ has a dialogue with them.

The mission center of our Orthodox theology, which is not like the old-fashioned western missionary practice, no longer insists on the universal proselytizing mission, but on the authentic witness of the Church's eschatological experience. This could actually be achieved, through the fundamental assumption of Trinitarian theology, "that God in himself is the life of communion and that God's involvement in history aims at drawing humanity and creation in general into a communion with the life-giving Lord", so as the late Fr. Ion Bria used to say. Going further, this understanding of Christian testimony suggests that the problem of ethics, the problem of overwhelming evil in the world - at least for Orthodox Christianity - is not only a moral or social issue; it is also - and for some even exclusively - an ecclesial one, in the sense that the moral and social responsibility of Christians, for example their mission in today's pluralistic world, is the logical consequence of their ecclesial (eg eschatological) self-knowledge.

Religious plurality, which offers different answers to our religious problem, is one of the most important phenomena in the world today.

The universal Church is thus the people who find their unity in the Trinity. "By unity Patris et Filii et Spiritus Sancti plebs, gathered." said Saint Cyprian. The importance of an ecclesiology of communion is obvious.

As early as 1947, Wisser Hooft declared: "If there was an ecclesiology accepted by all (Christians), the ecumenical problem would be solved, and the ecumenical movement superfluous, because in terms of faith we collide with fundamental truths such as service, hierarchy, primacy." After 50 years, progress has been made; there are common points, but not, yet, consensus.

Lay (secular) ecumenism means the collaboration of Christians in various activities for the benefit of people. Pluralist societies are less and less interested in dogmatic differences. Over the centuries, Romanian Orthodox theologians have opined for a theology of service in pluralism, because service involves ecumenical consensus in order to materialize the joy of unity in plurality.

On the other hand, however, this explosion of cultural pluralism produces real confusion and disorientation in the mind of contemporary man. This unlimited pluralism is the direct result of the detachment of modern culture from its spiritual and religious center and its fragmentation into individual varieties, devoid of the higher meaning of spiritual unity given in God. This rejection of the spiritual depth with which the powers of man were bound together and through which they felt internally strengthened, not only means the liberation of human powers, but also the superficiality of human life from the depths to the periphery, the transition from religious culture to profane culture, because the center of gravity it moves from the depth of God to human creativity, which tends to close man in the immanent order of the world

Pluralism means that in a certain geographical area, there is no longer a religion that is - relative to the others - in a privileged situation, following a protection that the state grants it (or because it is practiced by almost all population), but there are a multitude of religions that are on the same level from the point of view of legislation and have equal legal rights to act and propagate their own doctrines, as well as to practice their own rituals (which are not, however, contrary to the law in force in the respective territories).

So, by virtue of the religious pluralism existing in Europe, Christianity is no longer in the privileged situation it enjoyed in the past, but is a religion among others, and on the same level as others. It is true that it still benefits from a greater spread than any other religion in Europe, but by virtue of the principles of democracy, secularism and freedom that govern all European States, currently the fact that Christianity consists of.

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MISSION OF THE CHURCH BETWEEN PARALOGY AND TRUTH

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Abstract: *We consider this approach a necessary initiative in the current global context of moral decline and decay. The call to the “kingdom of man” is a bitter race hosted by the demon of speed for the satisfaction of this “adulterous generation”. The endpoint is normed identically; only the paths leading to it differ. Secularization, globalization, socialism, communism, capitalism, all subcultural trends, and all social orders devoid of God do nothing but increase the number of lashes on the back of the Savior. Whenever we deviate from our missionary purpose, we must return to the core of the Church and undergo a spiritual reset. In this context, missionary effort must be concentric, focusing first on fertile ground. From here, everything must be exponentially multiplied, following a tactical strategy. The mission of the Church is Trinitarian because it is carried out in the name of the Holy Trinity, as God's plan for the attainment of salvation and perfection, sacramentally incorporated into the ecclesial body of Christ. The mission of the Church is realized as the preservation, confession, and proclamation of the same apostolic faith and as the effort of the faithful and the hierarchy to maintain and strengthen their communion with Christ and with each other, as well as the duty of local Churches to remain in unity with the Universal Church.*

Keywords: *Church; mission; truth*

We consider this approach a necessary initiative in the current global context of moral decline and decay, where the voice of Christian priests is akin to “the one crying in the wilderness: ‘Prepare the way of the Lord, make his paths straight’” as Isaiah the prophet said (John 1:23). The God of this age (2 Corinthians 4:4), Satan, desperately seeks to erase the history of Christianity by rushing into the very core of the Church like a frenzied lion. The human aspect of the Church is targeted, shaped by centuries of the centrifugal force of rebellion against the freedom of knowledge of good and evil. The democratic society can no longer accept the dictatorship of God, as Nietzsche concludes through a synthesis on enlightenment: “God is dead” (Friedrich Nietzsche, *The Joyful Science*, 2019, p. 131). And if He is not dead, then His shadow has been crucified, as some heretics, saints' murderers in the name of a false god, teach. The armies of manipulation have fully performed their duty, offering 30 pieces of silver in the form of grants with “moral intentions” conceived in the Aeropagus of falsehood. The spiritual war is more present than ever in the Colosseum of our souls. It is waged through the pen, the trumpet of audiovisual media, under the cloak of diversity in six colors. The Iroes, these perfidious clones, have resumed persecution, invading the homes of our souls, ravaging them, and barricading the doors. Terror becomes the indispensable advertising template, used as a guide in everyday education.

The order is clear: the infant Jesus must be permanently exiled to the prison of Egypt of our disbelief. Christ should be nothing more than a myth created by fishermen of men, eager for fame, masters initiated into the social mysteries of times past. Sins are promoted as natural manifestations, though they pollute the air, unleashing the apocalyptic fury of global warming. Dark Adam is acclaimed and eagerly awaited because he is a cool upgrade compared to the New Adam and vastly superior to the Adam of Eden. The lying prophet of artificial intelligence is a Lucifer craving recognition, desiring to be like his creator, man. A classic déjà vu. As accomplices of the new social

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and moral order, the majority of people are starting to break ranks because fear has sealed their foreheads, and existential dependence has robbed them of the fruit in their right hand. It is full of the gifts of death, while goodness and justice are considered mere fairy tales of a long-gone world.

The call to the “kingdom of man” is a bitter race hosted by the demon of speed for the satisfaction of this “adulterous generation” (Mark 8:38). The endpoint is normed identically; only the paths leading to it differ. The Way, the Truth, and the Life, our Lord Jesus Christ—these three names given to the gates of the temple—are fragments from the history of a chosen people by one of the ancient extraterrestrials. Why stress so much when we are just experiments of advanced civilizations that, after creating us, vanished into mystery? Man is proclaimed a god and has the duty to prepare for the battle against these oppressors who have come from the cosmos. Where do we stand, where are we heading? For whom do we perform acts of Christian charity when our own souls’ thirst for truth and fall prey to hunger? We look good on the surface, meeting the criteria of being well-rounded, but our figs fall because we have forsaken the Living Water for the dried-up spring at the Vitezda bathhouse. It is time to say stop to this juggernaut and to gather as brothers once did in the early Christian communities.

“Come out, come out of Babylon, my people!” (Revelation 18:4) is the alarm cry, which many do not hear due to the headphones of indifference covering their ears. Let the sacramental church song step forward; let us stop worldly music! Ignite the light of reason, nourish it with the light of the heart through the light of free will! Bow your head, reiterating the humility of the Savior, and He will come to the throne of your heart, dine with you, and satisfy you with His Precious Blood, naming you a citizen of the Kingdom of Heaven through the breaking of bread, His Body. God desires mercy, not sacrifice! The blood shed by our brothers is enough! But let us not turn the drama into ridicule and let us proceed to our own affairs!

The Lord Jesus Christ, the One who Rose and Ascended to heaven, bound the devil for a thousand years, offering Christianity an advantage as the gift of supreme love, that crazy love (Paul Evdochimov, *Crazy Love of God*, 2009, p. 11) of God. But from gift comes Paradise, and abandoning this gift will unleash the power of Satan and change the paradigm of faith. Secularization, globalization, socialism, communism, capitalism, all subcultural trends, and all social orders devoid of God do nothing but increase the number of lashes on the back of the Savior. This shed blood must be avenged, and vengeance belongs to the Lord God alone (Deuteronomy 32:35, Romans 12:19). Yahweh - “I am who I am” (Exodus 3:14), Rapha - “God the Healer” (Exodus 15:26), Elohim - “God the Creator, Lord God, God of Powers” (Genesis 1:1), Shaddai - “God Almighty” (Genesis 17:1), Jireh - “God will provide” (Genesis 22:14), Adonai - “My Lord” (Genesis 18:1) are sacred words that cannot be taken in vain. Yet, this is precisely what the perverted man of contemporary times does, conspiring at Davos and preparing for jihad.

Faced with these realities, the mission of the Church (Dumitru Stăniloae, *Jesus Christ or the restoration of man*, 1943, p. 71-72) must be defined and practiced with the precision of robotic surgery. We must acknowledge, in a moment of repentance, that humility is not our prerogative but the exclusive attribute of God, who humbled Himself, becoming obedient unto death, even death on the cross. “In its mission, the Church is called to discover the signs of the word of God; the formation of an authentic community at the local level, inclusive of all, without any distinction of gender, age, or profession, emphasizing personal human relationships, rediscovering a healing community of support and active love” (IPS Nifon Mihăiță, *Christian Missiology*, 2001, p. 36). Convenience, contemporary luxury, the overturning of social values affect the human aspect of the

struggling Church. The temptation from the mountain of Carantania is everywhere, freely offered without compromise, and we are far from being living icons after the Image of the Heavenly Father, our Savior Jesus Christ. Like hypocritical Pharisees and scribes, we seek to justify our need for sin by comparing it to postmodern times, hiding behind trees or fingers, using the conjunction “but” as a shield. And this “but” (conjunction) drives away grace when the end justifies the means, and we run from Pilate to Herod and from Annas to Caiaphas! We become indifferent, under the Big Brother law, to the fact that Satan knows our weaknesses well, as a fallen angel, diligent and cunning. With the fury of a cornered lion, he seeks to throw us to the left and right of the Cross, with the aim of detaching us from its wood. The offer is tempting, and the promise that we will not be martyred can be refused? At the crossroads of our journey, we must choose between paralogy and truth, and Missiology can offer a real, theory-practice solution.

Whenever we deviate from our missionary purpose, we must return to the core of the Church and undergo a spiritual reset. An example to follow is that of the 12 Apostles. Without material resources, without publicity, without means of transportation, endowed only with divine grace, they Christianized an entire world, overcoming paganism. We are numerous, equipped with modern means of communication, transportation, and finances, yet we are losing ground against neo-paganism. Coldly put, we could say that such a situation is unacceptable! Where are we going wrong, and what is happening to this world? These are weighty existential questions. The answer can be divided into two categories, and we will argue using the parable of the sower. Some fulfill their mission excellently, while others do not, thus favoring the expansion of neo-paganism. The world has fallen to such an extent that, no matter what is done, the wheat will not yield on rocky ground, among thorns, or by the roadside, but only in fertile soil and even there with difficulty, due to concerted manipulation hiding the lie of the fallen one from heaven. We live under the sign of the beast, but do not think of an imminent end, the timing of which only God knows.

In this context, missionary effort must be concentric, focusing first on fertile ground. From here, everything must be exponentially multiplied, following a tactical strategy. Let's think about the strategy of a multinational corporation, for example! The management team will analyze data coming from the field and act accordingly, exponentially, in parallel with the power of competition but with the aim of overcoming it. It's not without reason that Scripture warns us not to be deceived because this battle is not fought with material, but “against principalities, against powers, against the rulers of the darkness of this age, against spiritual hosts of wickedness in the heavenly places” (Ephesians 6:12).

“Who will deliver me from the body of this death?” (Romans 7:24) and how can we overcome in this “sinful and adulterous generation” (Mark 8:38)? Only through and in the name of the Savior! “In hoc signo vinces” (¹Ioan Ramureanu, Milan Şesan, Teodor Bodogae, *Universal Church History*, 1987, p. 136) is the sign on the flag of victory, the labarum, used by Constantine the Great. In the 21st century (we do not know the next), censorship imposed on the name of our Lord Jesus Christ is everywhere, but predominantly in the mass media, which will immediately slander you in case of disobedience. In this human paradise, the Liturgy encourages us by conveying blessings to those who come in the name of the Lord. However, not every Jesus (Savior) is also the Christ (Anointed One, Messiah), not every Christ is the Son and Word of God because “false christs will arise” (Matthew 24:24). Jesus Christ, the Son and Word of God (Yeshua Hamashiach), is the name in whose name all names make sense because in Him “every knee should bow, of those in heaven, and of those on earth, and of those under the earth”

(Philippians 2:10). He is for all of us, Christians or not, “the Way, the Truth, and the Life” (John 14:6).

If the righteous of the Old Testament ascended through the Law toward the Way of the Lord, the Christian is carried on the Way by the ship of the Church. Let's take the example of Moses ascending Mount Sinai to receive the tablets of the Law, in fasting and prayer for 40 days, not once but twice. The Old Law is the shield of the man Christ, tempted by the devil on the mountain of Carantania. Therefore, He fulfilled it, sealed it, and renewed it through the sacrifice on the Cross. And if Jacob wrestled with God, receiving the baptism of the name Israel, in the time of the Savior, Israel, the baptized one, devoid of the first faith, straying from the Way, crucifies on the Cross God incarnate Himself. In and through Christ, one moves from ben adam (the man formed from the earth) to bar enoš (man of weakness), through which the human nature weakened by sin is divinized through death, Resurrection, and Ascension to heaven.

The great mystery of post-Adamic faith is the eternal Christ, the One who was, is, and will be. “In Christ, the Son of God, unchanged in His infinitude, made man in a certain moment of history, bound to all history, He finds His rest and reveals His eternal value and meaning, as well as His creation, and people, in whom it becomes history, find their eternal rest in His infinitude and eternity as God” (Dumitru Stăniloae, *Studies in Orthodox Dogmatic Theology*, 1990, p. 15). Thus, “in Jesus Christ, the way to the goal of complete humanization has been opened to us, and He is the way to it. Through His incarnation as a man, He has made communion with Himself as God in human form culminating, or rather, with the entire Holy Trinity accessible to us” (Dumitru Stăniloae, *Orthodox Dogmatic Theology*, vol. II, 3rd edition, 2003, p. 31). He is and will be the Way, the Truth, and the Life of the Christian mission.

We have the Example; we have the method! However, there is a problem regarding the mission of the Church, which emerged during the socialist period in the early 1950s after the Second World War. The care for the sick, the elderly, orphans, widows, etc., should not be confused with social order, the prerogative of the state, and we see this concretely in the case of St. Basil the Great in direct relation to Julian the Apostate. The latter wanted to divert the meaning of the Gospel regarding the poor to confiscate what was necessary to fulfill this purpose and use it as war aid. The conflict between the two was won by St. Basil the Great, with the emperor ending up killed on the battlefield in the war against the Persians. In modern times, we find a similar phenomenon with old historical roots. In the context of the conflict at the border of Romania, the war in Ukraine, the mission of the Russian Church is diverted for the purpose dictated by the Russian state, dictatorially led by the FSB. The consecration of weapons of war destined to kill innocent people, forced to defend their country, the propaganda of a false holy war, as in radical Islam, and others, in no way represents the mission of the Church. Unfortunately, we have only Julian the Apostate in control and the Church of the Russian people, also in great suffering. The same danger, exemplified by the model of Russia, was applied during the communist period in Romania. Only the wisdom of the patriarchs and hierarchs under this regime limited the calamity brought upon the Romanian Orthodox Church. “The church of the nation was in the hands of the tyrant” (IPS Calinic Argeșanul, *The Church of the Nation in the fists of the tyrant*, 2006, p. 10) and was ready for extinction. The way out was represented by social theology, which also sounded good by name. Under the banner of social theology, Orthodox theology could remain alive and dynamic in the faithful transmission of the teachings of faith.

What do we do, however, when celebrity culture strikes harshly, with Luciferian pride, prominent figures from the ranks of the sacramental priesthood? Drawn by the temptation of wealth, in the confusion given by the comfort of luxury, debauched in form and substance, these “priests” commit a paradox of mission, leading to total confusion for the souls of tens of thousands of believers who follow them on social media. How can one claim that salvation exists for other peoples, in other forms? Has God revealed Himself differently to the peoples of the world? Has He not been deceived by the perfidious inconstancy of humans? Did not Cain kill Abel? Did not people set out to build the Tower of Babel, ignored Noah's warning, and repeatedly renounced the only true God, then crucified the Son and Word of God? Revelation is one, with its two paths, the natural and the supernatural. Accepting such assumptions, we tread on dangerous ground of heresy, fueling deceitful concepts, from which we deduce that God revealed Himself in one way to a people, then changed His mind and revealed Himself in another way to each people separately, thus proving to be a changing God, that is, a non-God. Regarding salvation, let us not forget the Scripture that says: “And there is salvation in no one else, for there is no other name under heaven given among men by which we must be saved” (Acts 4:12). We cannot accept such confusion from priests like these who only seek personal interest, driven by egocentrism!

The mission of the Church is Trinitarian because it is carried out in the name of the Holy Trinity, as God's plan for the attainment of salvation and perfection, sacramentally incorporated into the ecclesial body of Christ: “As the Father has sent me, even so I am sending you” (John 20:21). We embark on the mission with careful theological consideration, the precision of faith, the asceticism of hope, the mysticism of holiness, love for God and neighbor, towards the “recapitulation and union of the entire creation in the body of Christ - the Church, through the unity of faith, the holy sacraments, and growth in the life in Christ” (Valer Bel, *Mission, Parish, Shepherding*, 2006, p. 7). Just as there is no salvation outside of Christ and the Church, there is likewise no Christian mission outside the Head and Body of the Church.

In a desacralized and secularized society that has pulverized values into metaverse and transhumanism, sometimes a novel approach is required, but not devoid of harmony, even a symphony in the application of the teachings of faith since it has to face discrepancies on all fronts in a reality with hyperbolic virtual projection, from which classical methods have been excised to be replaced by digital ID. If we analogously look at the success of the apostolic mission and the Church Fathers, we see that they related to the world through the power of the Holy Cross, possessing both the knowledge of the Spirit and advanced expertise in various fields, including those considered pagan and, implicitly, illicit. That's precisely why they knew and could unequivocally combat the contemporary challenges of their mission. Perhaps it's not by chance that the Catholic Church still emphasizes that rigorous philosophical preparation precedes theological preparation before the application of the Christian mission in the world. Similarly, Orthodoxy considers that preaching the Gospel is “the first requirement of the Christian mission. It is the condition of conversion and continues to play an important role in the process of growing Christianity in the life in Christ. But it is not the only requirement of the Christian mission and should not be put in competition with other requirements such as the transmission of the right faith, the transmission of Tradition, the building of the body of Christ, the quality of Christian life, etc” (Valer Bel, *The mission of the church in the contemporary world*, 2002, p. 22). In this respect, the mission of the Church becomes the environment of subjective salvation.

With all that has been mentioned so far, we cannot ignore the fact that the contemporary world can no longer be defined as a non-Christian missionary space since the Gospel has been preached to all nations, although it has not become the reality of the Kingdom of Heaven due to the stumbling of recipients rather than sowers. Moreover, in some nations (such as China), the Gospel is modified or used as a template to satisfy the needs of a corrupt system seeking alternative justifications in a Machiavellian and profane manner. The situation of the contemporary world differs greatly from that of the early Christian period, but it is not more difficult, just different. Liberation theology (Valer Bel, *Mission, Parish, Pastoration*, 2006, p. 98) is just as relevant now as it was then, under the threat of the digital angel, without which existence in the material realm can become impossible. However, the mission of the Church does not target social order, as in the ideology of integral social Christianity, but the salvation and perfection of man through the penetration of Gospel into history. It is a personalized building, at the end of which we find that “after deed comes reward” In this sacred picture, the Church becomes part of the message of the Gospel, and the missionary act becomes an ecclesial act par excellence, with the Eucharistic communion as its seal, not in an external, instrumental form but in the deepest and most intimate inner form, a dialogue of love between God and man. Therefore, Scripture names the Church the “pillar and foundation” of the Truth of Christ (1 Timothy 3:13), as an anticipated presence of the Kingdom of Heaven.

It implies another aspect as well, that the mission of the Church breathes in the “spirit and truth” (John 4:24), meaning a missionary theology ordered on the connection between Mystery and Word, liturgically exemplified as a structure of agapeic communion and advancement toward the Kingdom of God, where both the mission of the clergy and that of the laity make sense. There are theologians (see Ion Bria) who are of the opinion that the mission of the Church today can only be carried out within its ecumenical framework, as ecumenism encompasses and recapitulates the beginning of the early Church, the seven ecumenical councils, i.e., the call to “reconciliation through repentance and baptism” (Ioan Bria, *Dictionary of Orthodox Theology*, 1994, p. 254). However, this ecumenical dialogue is not conducted through triumphalism and isolation, nor just for the sake of being busy (Romanian proverb), but through open dialogue with everyone, regardless of religion, mentality, and culture, following the apostolic model. If we were to add a common set of terms or use the same terminology, something that society already practices in secular life (Constantin Coman, *Orthodoxy under the pressure of history*, 1995, p. 77), we could achieve a substantive rather than formal closeness, strengthening the bond among brothers toward the unity of the Church.

Unfortunately, we turn our backs on the Savior Christ, as in the parable of the rich ruler, even though we keep the commandments, an aspect that makes unity almost impossible and renders the mission derisory if it does not take this aspect into account. In such a secular context, the laity is often bewildered and rejects God. That's why there are already trends talking about the “post-Christian era” or the “re-evangelization of Europe” because the mission takes on new and complex dimensions. We highlight an increasingly evident lack of preparation among the clergy, sometimes even a lack of knowledge of modern means of communication, the disregard for psychological and economic factors, the fear of the unknown, leading to a relational blockage, the repositioning of social masses, contemporary geopolitical reality, the allure and seduction of the “many,” the confusion between appearance and reality, eschatological perspective, etc.

In conclusion, we understand that the mission of the Church is seen through its results, not just through words or hearing but through practice: “it includes a special and extraordinary call, a positive character from God, explicitly manifested in each case,

addressing people” (Petru Semen, *Waiting for salvation*, 2000, p. 161). The main enemy of the Church's mission in contemporary times, leading to paradox, is precisely the lack of missionary motivation in the face of contemporary manipulation. In the proximity of such a danger, with a precise target in the very existence and being of the Church, it cannot remain without a corresponding critical response but has the duty to apply an iconic mission. In this icon, Christian faith must remain permanently active through missionary motivation, which offers harmony to society through the stability it provides to its members, as living members of the Church. We need faith, hope, and love, not petty subterfuges, unreal ones, through which we justify our need for sin, hidden like Adam behind the tree. Our model is Jesus Christ, the Son and Word of God; He is and will be. The mission of the Church is realized as the preservation, confession, and proclamation of the same apostolic faith and as the effort of the faithful and the hierarchy to maintain and strengthen their communion with Christ and with each other, as well as the duty of local Churches to remain in unity with the Universal Church. Each additional argument opens the horizon of theological research, deepening the teachings of faith, praxis, and perceptive preparation in both directions, aspects that become an impenetrable shield against all contemporary and future challenges.

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THE FOREIGN POLICY OF THE HOLY VOIVODE NEAGOE BASARAB (1512-1521)

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Abstract: *This paper highlights the importance of foreign policy of Neagoe Basarab, as a result of his studies and experience. We also reveal the foreign relationships of Walachia, during the reign of Neagoe, with Ottoman Empire, Transylvania, Hungary, Moldova, Poland, Holy See and the Republic of Venice.*

Key words: *Neagoe Basarab; foreign policy; teachings*

On the European continent, interculturality manifested itself in the Roman Empire and later in the era of migrations. It was natural for it to be so, since interculturality is determined by the joining of different civilizations or cultures, which can enter into dialogue or conflict. In the Romanian Middle Ages, interculturality as a state of fact manifested itself several times and over long periods, if we consider the Saxon and Hungarian colonies that settled south and east of the Carpathians and that throughout history kept their own cultural and ethnic specificity.

Among our rulers, one of the most brilliant was Neagoe Basarab, who illustrated religious life, culture in general but also diplomacy, an activity that cannot be carried out successfully without elements of interculturality that create closeness and knowledge. The personality of Voivode Neagoe Basarab and his reign received various appreciations from our historians. Among the older scholars, Mihail Kogălniceanu considered that his reign marked an era of flourishing of the Romanian Country (Kogălniceanu, 1946, pp. 187-188.), B. P. Hasdeu called him "Marcus Aurelius of the Romanian Country, prince artist and philosopher ..." (Hasdeu, 1880, p. 439.), N. Iorga had contradictory opinions, considering, at first, that Neagoe Voivode was only a disciple of the monks at Bistrița monastery (N. Iorga, 1929, p. 55.), later outlining the image of a valiant monarch, a good soldier and a tactful diplomat (N. Iorga, 1937, p. 292.). Closer to our era, the voivode's personality and the positive facts of his reign were highlighted by scholars as Dan Zamfirescu (D. Zamfirescu, 1973, pp. 4-5.), Virgil Căndea (V. Căndea, 1966, pp. 100-113.), Mircea Malița (M. Malița, 1970, pp. 91-96.), Radu Ștefan Vergatti (R. Șt. Vergatti, Curtea de Argeș, 2009, passim.) etc.

Since the end of the 14th century, the Turks were present on the southern border of Wallachia, after the conquest of the two Bulgarian states, from Târnovo (1393) and Vidin (1396). Thus, Wallachia had to face an enemy that threatened not only its state entity, but also its internal structure: religion and culture. Relations with the Ottoman Empire were glorious for the small state south of the Carpathians, from Mircea the Old to Vlad the Impaler; then they were harsher and more oppressive. Prior to the reign of Vlad IV the Monk (1482), our voivodes received a "reign flag" from the Sublime Porte and sometimes had to participate - against their will - in the Turkish campaigns against their blood and faith brothers. Vlad IV the Monk, for example, in 1484, witnessed the conquest of Chilia and Cetatea Albă (White Castle, Akkerman or Asprokastron) and the following year at the looting and burning of Suceava. Radu the Great had to pay a tribute,

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first 8000 and then 12000 ducats, and annually he made an act of submission to the sultan; more than that, in 1505 he ceded the customs and fords of the Danube to Bayezid II. To the north of the river, Ottoman detachments intervened in the disputes for the throne, such as in the case of Vlad V the Younger Voivode, in 1512. This is the moment when Neagoe Basarab becomes the voivode of Wallachia. Later, under Selim I, the Ottomans recorded new conquests in Asia Minor and the eastern Mediterranean; thus, Wallachia under Neagoe had a period of peace. But the danger was still present. Suleiman I (the Magnificent), Selim's successor, would resume fighting on the European front that passed by the western border of Wallachia, so that in 1529, after the death of Neagoe Voivode, the Turks arrived under the walls of Vienna. The correspondence of the Wallachian rulers with Hungary, Sibiu and Braşov, from Vlad the Monk to Neagoe Basarab, records a lot of information about the Turkish military preparations in the south of the Danube. The letter of the merchant Neacşu from Câmpulung, the first document preserved written in Romanian language, contains such accounts and was written on June 29th-30th, 1521 (Matei Cazacu, 1968, no. 3, pp. 525-528.), under the reign of Neagoe; it was addressed to the Saxon mayor of Braşov, Johannes Benkner. (Academia Română, 2001, pp. 412-416.).

At the beginning of the 16th century, the international South-East European context was unfavorable to the Romanian countries, as the balance of forces had changed, being dominated by the expanding Ottoman Empire. Therefore, Neagoe Basarab's foreign policy efforts, under the given conditions, would reflect several main directions: the recognition of his reign on the House of Basarab's throne, keeping peace with the Turks by paying a tribute that excluded their interference in the country's internal affairs, and maintaining wide diplomatic relations, with all the Christian states and with all the forces hostile to the Ottoman Empire, a direction through which he sought to save Wallachia from political isolation, and in case of need, to be able to receive military support from the powers that were traditionally allies: the Kingdom of Hungary and Transylvania. The Romanian countries, Moldavia and Wallachia, had to carry out similar political efforts to save their statehood, religious freedom and fundamental institutions. The elements of this foreign policy were deeply thought out by Neagoe Basarab. His reflections are represented by his foreign policy and the diplomacy and political conduct pages of the famous manual entitled *Învăţăturile lui Neagoe Vodă Basarab către fiul său, Theodosie (Neagoe Basarab's Teachings to His Son, Theodosie)*, which he wrote. Here we find the most beautiful "summa" of the medieval Romanian political thinking. The author's goal is to give his son and successor advice for all the circumstances of a voivode life. They rise from a rich experience, but also from a deep Christian conviction. First he considers that the voivode is "God's anointed": "(...) God did not gather all of you so that you could all be anointed (...), but he put you anointed and shepherd over the flock" or "(...) remember and do not give your honor to your nobles, because you put them [boyars], and they do not put you [voivode], but God put you to be His anointed." (Mihăilă, G., Bucharest, 1996, pp. 342-343)

The importance that the author of the *Teachings* gives to diplomacy emerges especially from chapter VIII, subtitled "About Messengers and Wars". In the first part of the chapter, Neagoe voivode points out to his successor that the messengers come either for "peace and favor", or "to hunt for words" through "wise and good words", or to provoke to battle "through harsh and envious words", each as he received a command from the one who sent him. Regardless of the messengers' messages and intentions, all must be received with honor and gifts, therefore, in Wallachia, ambassadors were given the same respect as in the European states of the era.

From the border, the most important boyars had to welcome the ambassador with elegance and retinue, as "ambassador's honor is our honor". Neagoe's instructions, especially in the text of the Greek version (Grecu, Vasile, București, 1942, *passim.*), we find some influences of the tried and tested Byzantine diplomacy or of the experienced Republic of Venice (Amiguet, Philippe, Paris, 1963, pp. 287-299.)¹. For example, "the dwelling of the messenger be far from the prince palaces". The messenger must be called to Court after two or three days of rest. He must be impressed by the pomp and the splendor of diplomatic protocol. The voivode will be "adorned with splendor and beautified", being surrounded by "honorable elders and counselors sitting in their places, and the younger ones, dressed in bright clothes, stand around the voivode, in a cheerful attitude, and the other servants, also standing, each according to his place and rank" (Grecu, Vasile, *op. cit.*, pp. 131-133.).

The brilliance of the reception, which was supposed to impress the messenger, as well as the cheerful face with which his message was listened to, were the appearances under which the prince's attention was hidden, doubled by a dignified attitude, imperturbable and uninfluenced by what the messenger was saying: "Neither his harsh words make you sad, nor good ones cheer you up." Through this conduct, one can correctly decipher "... his words and the intention of the ruler who sent him and also know his mind, whether it is good or whether it is hostile...". This is where the first part of the audience ended. In the second one, after reading the messenger's message, the voivode would ask "with sweetness and gentleness" if there was anything to add to what was said from behalf of the messenger's master. The voivode's answer must not be given immediately, but the messenger will be taken honorably "to his host." The voivode will think about what he will answer "(...) for the word is like the wind and it goes away, and you cannot stop it after it has come out of your mouth, but you will be repenting for that word" (*Ibidem.*). At the second audience, the voivode will answer "(...) to everything, in turn, not with anger" (Mihăilă, G., *op. cit.*, p. 285.). He will not have to let himself be influenced by the attitude of the messenger: "If he speaks to you with anger, you speak to him with gentleness, if he speaks to you with enmity, you speak to him with peace (...)". He will also have to take care to give an answer that impresses through logic and argumentation, after a secret deliberation in the royal council: "(...) let your words be full of wisdom and pierce him and his lord in the heart, like arrows, so speak to him wisely" (*Ibidem.*). This second meeting was followed by the official banquet. On departure, the messenger will receive a gift and will be driven to the border. As can be seen, everything is provided down to the smallest details in this work, which also acquires the valence of a diplomatic manual. The favorable impression on the messenger had to result from the skillful combination of abundance, courtesy, self-control and moderation.

The peaceful, temperate response addressed to the messenger had to include decency and wisdom, which recalls the advice that emperor Constantine VII Porphyrogenetus had addressed to his son (Constantine VII Porphyrogenetus, Paris, 1864, col. 73-1417.). Neagoe Voivode pays great attention to the choice of the ambassadors sent to the European courts. First, he recommends praying to God "with earnestness, so that He may strengthen our minds" (Mihăilă, G., *op. cit.*, p. 291.). Then, following the consultation with the experienced ministers and boyars, the most suitable person will be chosen for the entrusted message, who "will speak your word very well and without fear, as if you yourself spoke your word to that ruler (...)" (*Ibidem.*). Any influence in the

¹ Philippe Amiguet, *L'Age d'Or de la Diplomatie*, Paris, 1963, pp. 287-299 (chapter about the foreign ambassadors at Venice).

designation of the messenger is completely excluded: "Do not let one of your ministers tell you to send one of their relatives and they not be suitable", but, according to the Holy Scripture, "Never give the honor and the income to another" (According to *Baruh*, 4, 3 and *Sirah*, 33, 24.). The indications given to the messenger differ depending on the nature of the message: to answer or to start negotiations. In this situation, the negotiations were to be more difficult, the attitude of the other party having to be anticipated as much as possible. The "teaching" will be given to the messenger by the voivode himself, with great care, because the ambassador will be far from the country, and he will base only on the indications received and on his own decisions. The ambassador represents the one who sent him. Therefore, success or failure, good or bad impression will be attributed to its master.

Although he emphasizes the importance of diplomacy, Neagoe voivode also observes its limits. Diplomacy cannot replace honor, and honor cannot be renounced: "For it is better to die with honor than to have your name with shame"(Mihăilă, G., *op. cit.*, p. 309.).

In chapter IX, continuing the argument from the previous chapter and moving to the military level, Neagoe advises his son and descendants: "Don't be like that bird called cuckoo, which gives its eggs to other birds in order to hatch its young, but be like the hawk and guard your nest." Although brave, the falcon is modest and cautious. He is ready to give up his prey to the strongest, to win his peace. Likewise, a wise prince must yield to a strong opponent, but only when peace can be saved by a non-degrading sacrifice. It was exactly the situation of the Wallachia, Moldavia, Venice and Genoa, which had bought peace with the Turks by paying a tribute; the Byzantine Empire used to do the same, using the practical solution of a peaceful, constructive, culture-creating civilization, in the face of a destructive enemy.

The pages of military art in chapter IX contain exhortations to fight bravely, but also the impressive advice of a man of great character: even defeated, "but do not leave your country", but resume the fight "with bravery against the enemy", "in the name of Jesus Christ" (*Ibidem*, p. 319). This advice was completely fulfilled by the voivode's son-in-law, the glorious voivode Radu of Afumați, who in only four years (1521-1525), fought 19 battles, managing to remove the great danger of the transformation of the Wallachia into a pashalik (Câdea, V., Bucharest, 1966, p. 321.).

Relations with the Ottoman Empire

Considering that Neagoe Basarab occupied the throne with Turkish support and that the main political and military factor south of the Danube was the Ottoman Empire, it is natural that the relations of the Wallachia with this power were given special attention.

On the 23rd January 1512, when Neagoe obtained the throne of Wallachia, the Ottoman Empire was ruled by Sultan Bayezid II Veli (19 May 1481-24 April 1512). It is possible that the new voivode asked the relative of the Craiovești boyars, Pasha Mehmed beg of Nikopol, to inform the sultan about the change of reign, to assure him of Neagoe's good faith, stressing that, in the context of the difficulties the sultan had to face in Anatolia, in the north of the Danube, he had a reliable person; the same letter also contained the promise that the new voivode would increase the tribute by 100,000 aspers per year (Mehmet, Mustafa Ali, Bucharest, 1976, pp. 926-927.).

As soon as Selim I ascended the throne as sultan on April 25, 1512, Neagoe voivode, being well informed, reacted quickly by sending congratulations and gifts, as recorded by the chroniclers Saad' eddin and Kodja Hussein (*Ibidem*, pp. 332 and 467.).

Thus, Neagoe proved that he has a consolidated rule in the country and that he can pay his financial obligations. Immediately after the defeat of the pretender Mircea, the son of Mihnea the Evil - end of May 1512 (Vergatti, R. Șt., *op. cit.*, p. 114.), he sent a letter to Constantinople informing about the victory and requesting a document of confirmation from the Porte (Mehmet, Mustafa Ali, *op. cit.*, p. 9.). Thus, as a result of these actions, as payment of the increased tribute, then also of occasional gifts, the defeat of the pretender Mircea, to which the interventions of Mehmed Beg will have been added, probably in the summer of 1513, Sultan Selim I granted him the *ahidnâme* or the "Bill of Oath" of investiture (Vergatti, R. Șt., *op. cit.*, p. 114; Papacostea, Ș., Cluj-Napoca, 1982, pp. 100-102.). Once reaching this level of relations with the Porte, Neagoe Basarab knew how to keep this level by regularly paying tribute and managing Ottoman susceptibilities, that is, he did not pursue an overt policy of rapprochement with the Christian states; he was also wise and skillful in using the potential strength of the Ottoman Empire to stop any expansionist tendencies of the Kingdom of Hungary. Thus, when in September 1515 he went to Constantinople, Neagoe Basarab was very well received, and his knowledge of the Turkish language will have made a special impression (Vergatti, R. Șt., *op. cit.*, p. 116.). The same normal relations with the High Porte continued during the reign of Suleiman I, the successor of Selim I. In celebration of his ascension to the throne, Neagoe Basarab sent him gifts, requesting a new *ahidnâme* or the "Bill of Oath" to secure his reign. But the requested document will have arrived in Wallachia in the last months of Neagoe's life and reign, in the spring-summer of 1521.

We could conclude that in his relations with the High Gate, Neagoe Basarab applied the ideas recorded in the *Teachings* in the parable of the falcon and the hawk, that is, he maintained peaceful relations with the sultans' throne and managed to preserve the legal status of autonomy of the Wallachia and remove the danger of Ottoman attacks of robbery and plunder in the country on the left bank of the Danube. He was the right man at a time when the Romanian Countries could protect themselves by using diplomacy and not by force of arms (Ciachir, N., Bercan, Gh., Bucharest, 1984, p. 24.).

Relations with Transylvania

Contemporary documents show us that the closest economic and political ties were maintained by Wallachia with Transylvania. Interesting are the relations with Brașov, one of the largest centers of international trade, in Eastern and Southeastern Europe (Neagoe, Manole, *Studii. Revistă istorică*, tome 19, no. 4, 1966, p.751.). Between Neagoe and the people of Brașov, shortly after the beginning of his reign, in 1512, a conflict would break out that would last almost 5 years; it was a result of the voivode protectionist policy, in favor of the Wallachian merchants. The reaction of the people of Brașov was very harsh, consisting in the killing of some Wallachian merchants; the voivode, in a letter of rare violence, reminded the people of Brașov that their bad deeds would lead him to attack the Land of Bârsa: "we would have loved peace and justice, we would not have loved war. But you don't want peace... For this, if you have started war, then from now on you beware, and know that I will make the Land of Bârsa so that even its place will not be known" (Zamfirescu, Dan, București, 1973, pp. 392-392.). This economic conflict was also doubled by a political one: the townspeople at the foot of the Tâmpa mountain offered shelter to Mircea-Miloș, the son of Mihnea the Evil and pretender to the throne of the Wallachia and supported him in an attempt to overthrow Neagoe in the summer of 1512. The action failed, and the Brașov boyars tried to replace Neagoe with another suitor, whose name has not been preserved. The voivode was notified in time, and his men captured the pretender, brought him to Wallachia and

"marked" him, as the custom was (Tocilescu, Grigore, Bucharest, 1931, p. 228.). All the attempts of the people of Braşov were thwarted, and Neagoe consolidated its rule in the interior, so that in 1517 relations with the Transylvanian city were normalized; on March 17th 1517, a cooperation treaty was concluded between the two parties, and in 1520 the representatives of Braşov were invited to the consecration of the metropolitan cathedral in Târgovişte (Hurmuzaki, Eudoxiu, Bucureşti, 911-1913, p. 243.). According to the treaty in 1517, Neagoe permanently informed the people of Braşov about the movements of the Turks. In 1520, for example, he informed them that Sultan Suleiman I made war preparations towards Central Europe; in the wider context of this treaty, in the summer of 1521, the Letter of Neacşu from Câmpulung - the first document preserved written in Romanian - which offered news about the movements of the Ottomans in the south of the Danube.

Relations with the second largest city in southern Transylvania, Sibiu, were good from the beginning, except for some small disputes, due to misunderstandings between Wallachian and Sibiu merchants. When his subjects were treated wrong, Neagoe intervened threateningly, but there was no conflict (Neagoe, Manole, *op. cit.*, 754.). It was natural for Neagoe to have good relations with the Sibians, since the Craiovescu family, of which he was a part, had established close and complex relations with the boyars of this city. On February 1st, 1512, shortly after ascending to the throne, Neagoe sent his confidant Ştefan to Sibiu, with a mission to the Sibiu aristocracy, but also to resolve some of the voivode's personal affairs. (Hurmuzaki, Eudoxiu, *op. cit.*, p. 218). In the same year, on December 4th, he addressed a letter to them that showed how our voivode saw relations with the Sibians: "[...] Let your lordships also think that between us peace and understanding would be better than strife [...] and your lordship's people and ours, better feed with good peace and tranquility." (*Ibidem*, p. 221.)

The establishment of good relations with the two cities of merchants and craftsmen was also linked to the fact that both, being important centers where the Hanseatic trade ended, could help the voivode from the south of the Carpathians in the development of political relations with Hungary and Transylvania of the voivode Ioan Zápolya. For example, on July 9th, 1517, shortly after the treaty with the people of Brasov, the chapter of the cathedral in Alba Iulia was informed that the voivode of Transylvania had entrusted Neagoe Basarab and his son, Teodosie, with the domain of Geoagiu and the related villages, in the county of Hunedoara. The act of donation also records the reason: in case of "unfortunate" times, the voivode and his family would have a safe place of refuge (Veress, Endre, Budapest, 1914, pp. 112-113.).

Relations with Hungary

Wallachia, nominally, was under the suzerainty of the Hungarian Kingdom, but because the suzerain state could not afford to pursue an active policy south of the Carpathians, the voivodes were confirmed by the Turks, accepted the payment of tribute and once crowned, sent messengers in Buda, to be recognized by the kings of Hungary. Neagoe followed the same policy. On the one hand, he wanted to secure his back and obtain a refuge, as we presented above, for hard times and on the other hand, he wanted to prevent any possible support that the Hungarian Kingdom would have given to the pretenders to the throne. A treaty between Neagoe and the Kingdom of Hungary was signed on March 17th, 1517. Among other things, Neagoe stated that "if it were to happen that those who are pagans and enemies of the holy cross and the holy crown wanted to cross the plains towards the Hungarian parts, in order to plunder, then my Lordship and the boyars of my reign and with all the country, if it seems to us that we can stand before

them to stop them, then we will stand to stop them; and if we see that we cannot..., then let us inform... the Highness of the Kingdom and the people of Braşov..." (Tocilescu, Gr., *op. cit.*, p. 263.). Following this treaty and the one with the people of Braşov, the voivode and his son, Teodosie, received a large domain in the county of Hunedoara, Geoagiu de Jos, with the related villages, as a fief in which they could take refuge with the whole family in case of "unfortunate" times (Veress, Endre, *op. cit.*, pp. 112-113.).

This document indicates that, in international relations, Neagoe Basarab used the principle of feudal law that allowed him, depending on the country's interests, to have several suzerains at the same time. Thus, using the fragile political balance between the Christian world and the Turks, the diplomacy of Neagoe Basarab made Wallachia be included in the armistice treaty concluded between the Ottoman Porte and the Kingdom of Hungary in February 1519. The text of the document specified this vassal plurality and recorded the integrity of the territory of Wallachia, and Sultan Selim I would not impose new tributes (Hurmuzaki, Eudoxiu, *op. cit.*, p. 29.).

Therefore, the fruits of a balanced and active foreign policy led to the fact that in 1519, Neagoe Basarab's rule was consolidated by the confirmation of the Porte (1513), by the recognition by Hungary of Louis II Jagello (1517) and the integrity of the country by an international treaty (1519).

Relations with Moldova and Poland

Initially, relations with Moldova were strained, as the Moldavian voivode Bogdan III, in 1511, married Ruxandra, the sister of Mircea, the son of Mihnea the Evil, a claimant to the throne of Wallachia. This pretender was supported by Bogdan III and the people of Braşov in 1512. In 1514, as retaliation, Neagoe Voivode offered help to a pretender to the seat of Moldavia, who was seconded by Hungarian military support. Bogdan won, but, following this conflict, relations between the two Romanian countries did not normalize (Vergatti, R. Şt., *op. cit.*, pp. 117-118.).

After the death of Bogdan III and the ascension to the throne of his son, Ştefăniţă (1517-1527), the relations between the two Romanian extra Carpathian states became particularly close, so that a prospective marriage was established between the Moldavian voivode and princess Stana, one of Neagoe Basarab's daughters; it was even decided that the two states should have common messengers and representatives in diplomatic relations with the West (Hurmuzaki, Eudoxiu, *op. cit.*, pp. 307-309.).

Neagoe's relations with the Poles were always very good. The Polish king considered that the road through Transylvania and Wallachia was safer for his messengers going to Constantinople, than the road through Moldavia (*Ibidem*, 151-152.). The same monarch fixed Wallachia as the meeting place of his messengers with the messenger of the king of Hungary. (*Ibidem*.).

Relations with the Republic of Venice and the Holy See

During the reign of Neagoe, there were fights in the Ottoman Empire between the sons of Bayezid II, Selim and Ahmed. In this situation, the idea of organizing a new Crusade was supported by Pope Leo X. In November 1513, at the insistence of the king of Hungary, the pope was considering measures that would lead to its organization. (*Ibidem*, pp. 113-114.) Meanwhile, king Sigismund of Poland had been appointed commander of the crusading army which was to be assembled; but due to the inability of the Hungarian kingdom to organize and maintain a larger army, the crusade led to the peasant war in Transylvania, led by Gheorghe Doja. However, the idea of anti-Ottoman struggle was not abandoned. Within this atmosphere, Neagoe Voivode sought to establish

diplomatic ties with the Republic of Venice and the Holy See. The same goals were pursued: maintaining a political balance in the Lower Danube, which meant the neutrality of Wallachia, preserving the border with the Ottoman Empire on the Danube, and, in an extreme situation, the armed struggle against the Turks in alliance with the Christian states (Vergatti, R. *Șt. op. cit.*, p. 125.).

In 1518, the Ragusan doctor Ieronim Matievici was sent on a mission to Venice, representing the voivode Neagoe. It was the first messenger of the Wallachia to reach the Serenissima Republic. On February 1st, 1518, he participated in the service celebrated in the church of Santa Maria Formosa, together with the envoys of the Holy See, France, Hungary, Ferrara and Ragusa (Neagoe, Manole, *op. cit.*, p.758). On March 3rd, he was still in Venice and was knighted by the Doge. Also then he received an expensive cloth, which had cost over 100 ducats, for his master. (*Ibidem.*). From the act of ennoblement it appears that this land had a political mission, which consisted in establishing friendship ties between Neagoe Basarab and Venice. The year 1519 marks the peak of Neagoe voivode's diplomatic activity. The spiritual center of the crusade preparations was the Holy See. The voivode was aware of everything that was happening in the European political world and sought to integrate into this policy which was active in the sense of the anti-Ottoman struggle. Only one envoy was sent to Rome, representing the interests of Wallachia and Moldavia, a Greek, Anton Pankalos. In June, he was received in audience by the pope, to whom he showed that "Bassarab and his chosen sons, Theodosius and Peter and his successors and Stephen and his sons, by this Holy See and by the Roman Church, through the perpetual understanding should be united", promising that together with the pope and the other Christian princes they will follow the expedition against "Selim, the tyrant of the Turks", that they will never make peace with the Turks without the consent of the pope; however, they set the condition that the pope, in any treaty he will conclude with the Turks, should consider the two voivodes as allies and be included in that treaty in this capacity. More than that, the pope accepted that the Romanian voivods would share in the distribution of the goods taken from the Turks. (Hurmuzaki, Eudoxiu, *op. cit.*, pp. 307-309.) Unfortunately, the evolution of political and military events completely thwarted this plan. The diplomatic missions that represented Neagoe Basarab in Venice and Rome brought him a special prestige, but they did not change the delicate political-military balance in the Lower Danube. On the contrary, they revealed that the West was incapable of real union in the face of the Ottoman danger, so that good relations with the Turks had to be preserved further, as Neagoe Basarab had intuited from the beginning of his reign.

Orthodox Church Politics

An essential aspect of the foreign policy of Voivode Neagoe Basarab is his rich gifts and aid offered to Church institutions in the Orthodox East: The Ecumenical Patriarchate, Holy Mount Athos, the monasteries of Meteors, in Serbia and Macedonia, etc. But these gifts and aids, in addition to the expression of fraternal Christian support, outlined a wider cultural-ecclesiastical framework of the anti-Ottoman struggle. We can see, therefore, in the presence of the ecumenical patriarch Theolipt, the abbots of the monasteries of Holy Mount, headed by their protos or superior, Gavriil, and other high church figures, at the consecration of the monastery built by the voivode at Curtea de Argeș, the symbol of a hope what was reborn in the souls of Christians in Greece and Levant of liberation from the Ottoman yoke.

At the same time, we can consider that at this post-Byzantine splendor, plans and proposals were made for the conjugation of anti-Ottoman efforts. Then, in the

foreground, was the liberation of the Christians from the East, polemical discussions having no place; maybe that is why in his *Teachings* Neagoe voivode does not make a polemic but shows his sympathy towards Western Christianity. It could be, Saint Voivode Neagoe Basarab, a new ecumenical model, in which the joint action in the face of the assaults of a pagan civilization will take the place of endless polemical discussions between Easterners and Westerners.

Conclusion

The conclusion of what has been said so far is that in the complex person of Voivode Neagoe Basarab, the qualities of a fine and prudent diplomat, of a politician with clear plans, of a Christian with deep convictions, but also a ruler who understood the role of authority were happily united with his responsibility for his people and country.

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ARTISTIC INSPIRATION AND DIVINE INSPIRATION

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Abstract: *This paper explores in depth the duality between divine and artistic inspiration, highlighting that, although different in origin and purpose, both forms of inspiration share a transcendental nature that exceeds the limits of ordinary human experience. Divine inspiration, rooted in divine revelation and God's communication with humanity, and artistic inspiration, anchored in the inner creative processes of the artist, often intersect, emphasizing art's ability to communicate aspects of spiritual experience. The paper argues that these two forms of inspiration are not exclusive, but can coexist and interpenetrate, offering a unique perspective on the relationship between divine, human and artistic creation.*

Keywords: *inspiration; creativity; transcendence; revelation*

The distinction between artistic inspiration and divine inspiration constitutes a theme of deep complexity and relevance, reflecting the tensions and interactions between the aesthetic and spiritual spheres. Artistic inspiration, viewed through the prism of the human creative process, and divine inspiration, understood as a manifestation of God in the material world, find their roots in a series of philosophical, theological and artistic traditions that have shaped the cultural and spiritual understanding of humanity throughout history.

In Orthodox theology, the notion of divine inspiration is deeply rooted in the tradition and teachings of the Church. It refers to the way in which God communicates with people, either directly or through the Holy Scriptures and the tradition of the Church. On the other hand, in literature, artistic inspiration is often perceived as a creative process through which writers and artists express their thoughts, emotions and visions. Artistic inspiration is frequently approached through the prism of creative individuality, talent and personal expression, being considered a gift or an ability to perceive and reinterpret the world from a unique perspective. In this sense, art can function as a means of exploring the human condition, beauty, suffering, love and spirituality, without necessarily being linked to a transcendent source of inspiration.

The interaction between these two forms of inspiration is multivalent. While divine inspiration is often associated with revelation and transcendence, artistic inspiration is linked to creativity and personal expression. However, in many cases the two intersect, especially in literary works dealing with spiritual or religious themes. In the Orthodox tradition, there is no strict separation between the sacred and the profane, and the beauty of artistic creation can be perceived as a reflection of divine beauty. Works of art, especially religious works such as iconography, are often interpreted as bridges between the material and spiritual worlds, offering believers a window into the transcendent. However, the possibility of artistic inspiration being considered a vehicle of religious experience is not excluded. Thus, Orthodox iconography is not only an artistic expression, but also a way of knowing and participating in spiritual reality, an act of veneration in which aesthetic beauty is combined with theological experience.

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In this context, it is possible to argue that although artistic inspiration and divine inspiration may seem to be of different natures - one anchored in human experience and creativity, the other in divine mystery and grace - they can interpenetrate religious and artistic experience. This intersection highlights art's ability to communicate aspects of spiritual experience that transcend words, providing a unique way to access and reflect upon the divine.

Divine inspiration

In Orthodox theology, the notion of divine inspiration occupies a central place, having a deep and complex meaning, which transcends the simple divine influence on human creativity. Etymologically, the term "inspiration" comes from the Latin *inspiratio*, which means "to breathe into", evoking the image of the Holy Spirit breathing life and truth into the souls of believers or into the Holy Scriptures. This etymological meaning emphasizes the idea that divine inspiration is not only a form of guidance or illumination, but a synergistic work, a real participation in the divine work.

The Greek language uses the term θεόπνευστος for inspiration. It is composed of θεός, which means "God", and πνέω, which means "to breathe" or "to inspire", thus forming an adjective that literally translates as "God-breathed" or "God-inspired". This term is used in the New Testament in the second epistle of the Holy Apostle Paul to Timothy, where it is said that "all Scripture is inspired by God - πᾶσα γραφή θεόπνευστος" (2 Timothy 3, 16). In this context, θεόπνευστος suggests that the biblical writings are not merely products of human thought, but are directly inspired or "breathed" by God, conferring upon them a unique authority and sacredness. This is also affirmed by St. Peter the Apostle: "For these words did not ever come through the impulse of men: but the prophets had them from God, being moved by the Holy Spirit" (2 Peter 1, 21).

On the other hand, the Latin term *inspiratio* comes from "in" (in) and "spirare" (to blow), which together convey the idea of "to blow into" (Niermeyer, 1976:545). Similar to θεόπνευστος, the concept of *inspiratio* evokes a divine action by which God "breathes" life, truth or knowledge into man. In the Western Christian tradition, *inspiratio* has been used to describe how the Holy Spirit influences and guides biblical authors, saints, and believers, facilitating a deep connection between the divine and the human.

Regarding its origin, θεόπνευστος is specific to the Greek-Christian context, being used in the writings of the New Testament, while *inspiratio* has its roots in the Latin language and culture, being adopted and adapted by Western Christianity to describe similar concepts. The Greek term θεόπνευστος is used specifically to denote the divine inspiration of the Scriptures, having a narrower and more specific application. On the other hand, *inspiratio* in Latin has a wider usage, referring not only to the inspiration of Scripture, but also to the more general process of spiritual enlightenment.

In Orthodox theology, divine inspiration is understood as a work of the Holy Spirit that illuminates the mind and heart of the believer, making him able to perceive and understand divine truths. This is not limited to intellectual knowledge, but involves the whole being of the person, orienting him towards a life in accordance with divine will. Divine inspiration is thus essential for any act of knowledge or creativity that aspires to reflect God's truth, beauty and goodness.

"I do not insist that the voice of God, mentioned in Scripture, is a vibration of the air, or a shaking of the air, or any other definition, as the treatises on speech give it; but on the fact that it was heard by a more special and more divine ear than the ear of the senses, since God, who speaks, does not want His voice to be heard by all,

because only he who has superior ears hears God, but who is deaf to the ears of the soul is insensitive to the word of God” (Origen, 1984:160).

The nature of divine inspiration reflects the transcendent and personal character of God. Since God transcends the created world, His ways of communicating and inspiring are also beyond our ordinary limits of understanding. However, through His mercy, He chooses to reveal Himself and inspire in a personal and accessible way, adapted to the human condition. Divine inspiration can take many forms, from direct revelation and mystical visions to the subtle inspiration that guides human reason and even artistic creativity.

In the context of Holy Scripture, divine inspiration is seen as the foundation of their authority (Dumitrescu, 2021:129). The Scriptures are considered θεόπνευστος, “God-breathed”. Lactantius speaks of the prophets who sang under God’s inspiration (*propheta eomnes ex dei spiritu [...] cecinerunt* (Lactantius, 2011:706)). This understanding emphasizes that although the biblical texts were written by human authors in specific historical contexts, they are also the direct product of divine inspiration, which gives them a unique quality and makes them able to announce God’s truth in an authoritative and timeless way. Origen emphasizes this idea, that inspiration does not force or annul human freedom:

“God himself is the one who acted on the prophets by inviting and exhorting them to progress with good advice, but leaving, of course, the freedom of man to judge whether he also thinks to follow or not the call that draws him to things that are heavenly and divine [...] this is what happens when the inspiration that prompts him causes him absolutely no disturbance or darkening of his mind and when he does not lose his judgment of free will; this was the case with all the prophets and apostles who collaborated in the divine prophecies without any disturbance of conscience” (Origen, 1982: 232).

However, divine inspiration does not negate the humanity of the biblical authors or those inspired in other ways. Orthodox theology emphasizes that God works through human freedom, not in spite of it. Thus, divine inspiration is always a collaboration between divine and human, where the author’s personal characteristics, cultural context and life experiences are integrated and transfigured by the work of the Holy Spirit.

One of the distinctive characteristics of the Orthodox teaching on the inspiration of the Holy Scriptures is the recognition of the duality of authority in the biblical texts. On the one hand, there is a recognition of divine authority, where the Holy Spirit is the true author of the Holy Scriptures, guiding the hand and mind of the human authors. On the other hand, human authority is also recognized, in the sense that the biblical texts reflect their authors’ historical, cultural and personal contexts. This duality is not conceived as a tension or contradiction, but rather as a symbiosis in which the divine and the human collaborate to reveal divine truth in a way that is accessible and relevant to humanity. Through His work, the Holy Spirit reveals divine truth, sanctifies and transforms the lives of believers, guides them on the path of holiness and facilitates communion with God. The Holy Spirit is the principal agent of divine revelation and inspiration in the world. In the context of revelation, the Holy Spirit discovers the truth about God, about the world and about the relationship between God and humanity. This revelation is not limited to imparting knowledge or information; it is an invitation to a living and personal relationship with God. The inspiration of the Holy Spirit, especially in the writing of the Holy Scripture, allowed human authors to express divine truth in their words, without compromising the sacred character and authority of these texts. Orthodox tradition testifies that the Holy Spirit has guided the Church throughout history,

keeping it in truth and holiness. This is evident in the definition of dogmas, in the development of liturgical practices and in the lives of the saints, who are seen as witnesses of the work of the Spirit in the world. Likewise, the Holy Spirit plays a crucial role in the interpretation of Holy Scripture, providing understanding and discernment and infallibility to the Church so that the message of revelation is adequately applied to different cultural and historical contexts.

The process of divine inspiration, as understood in the Orthodox tradition, does not involve a mechanical dictation of texts by the Holy Spirit, but rather an inner illumination and guidance that enables the biblical authors to perceive and communicate divine truth through their own words and understanding. This understanding respects the human autonomy and cultural specificity of each author, while at the same time affirming the supremacy and authority of the divine truth transmitted through the sacred texts.

The Church Fathers always emphasized the divine origin of the Scriptures. Thus, since the first Christian apologists we have found the idea that the authors of the holy books wrote under the inspiration of the Holy Spirit: “The Scriptures are perfect, because they were given by the Word of God and by His Spirit” (Saint Irenaeus, 2017:215) or “when you hear the words of the prophets expressed as from them, do not consider that they were spoken by these inspired men, but by the divine Word, which set them in motion” (*Apologeti de limbă greacă*, 1980:49).

Understanding the divine inspiration of the Holy Scripture has significant implications for biblical hermeneutics in Orthodox theology. Recognizing sacred texts as inspired requires a respectful and spiritual approach to the interpretation of Scripture, in which Church Tradition and the teachings of the Church Fathers play an essential role in mediating the deep meanings of the text. This emphasizes the importance of the community of faith and spiritual guidance in the process of interpretation, reflecting the conviction that a genuine understanding of the Scripture requires not only intellectual knowledge, but also a living participation in the liturgical and spiritual life of the Church.

When addressing the community in Thessaloniki, Paul the Apostle emphasizes the fundamental distinction between the word of man and the Word of God, highlighting the divine nature of the message he transmitted and the way in which it actively operates in the lives of those who receive it with faith: “And for this cause we still give praise to God, that, when the word came to your ears through us, you took it, not as the word of man, but, as it truly is, the word of God, which has living power in you who have faith” (1 Thessalonians 2, 13). The Word of God is understood not only as a written or spoken text, but as a living manifestation of God’s presence and action in the world. When Paul speaks of the word of obedience to God as being received “not as the word of man, but, as it truly is, the word of God”, he makes a clear distinction between the divine origin of his message and purely human messages, emphasizing the supreme authority and divine source of his teaching. The text highlights an essential dynamic of divine inspiration, which involves not only the transmission of the Word by the sender (in this case, Paul and the other apostles), but also the active and faithful reception of it by the recipients (the community of Thessaloniki). This implies a collaboration between the divine and the human, in which the Word of God is sown in the hearts of believers and produces fruit through active faith. Therefore, divine inspiration is not only seen as a characteristic of the sacred text or the transmitted message, but also as a reality that “works through” those who believe, transforming and sanctifying them. Saying that the Word “works through you, the believers” emphasizes the Orthodox teaching about the transformative nature of divine inspiration. God’s Word is not static or limited to its textual dimension; it is

dynamic and active, able to transform the lives and hearts of those who receive him with genuine faith. We must also bear in mind here the words: “So faith comes by hearing, and hearing by the word of Christ” (Romans 10, 17). This process of transformation is understood in Orthodox theology as the work of divine grace, which shapes the believer in the image of Christ and leads him on the path of holiness.

Inspiration as “*instinctu divinitatis*”

Constantine’s conversion and the adoption of Christianity as a religion in the Roman Empire are central events in the history of Christianity. Tradition relates that before the decisive battle with Maxentius, Constantine had a vision or a dream in which he was asked to fight under the sign of the Christian cross, with the promise that he would obtain victory. This experience is often cited as a moment of “divine inspiration”, which determined not only his military victory, but also his conversion to Christianity and his subsequent policies in support of Christianity. The inscription on the Arch of Constantine from 315 mentions that he was guided by *instinctu divinitatis* (divine inspiration) (Bardill, 2012:222). This highlights the official recognition of the role that “divine inspiration” played in Constantine’s victory over Maxentius, marking a defining moment not only in his career, but also in the history of Christianity and the Roman Empire. The term *instinctu divinitatis* suggests that Constantine’s actions were not merely the result of human judgment or military skill, but were guided by a divine influence, intuition, or inner perception that directed him toward the achievement of a greater good for the empire and for the promotion of Christianity. Eusebius of Caesarea speaks about this divine inspiration in the case of Constantine the Great as follows: “Well, in such moments of respite, while he raised his prayers to God, Constantine always had a theophany (θεοφανείας); after which - as one truly driven by the Spirit of God (θειοτέρα κινηθείς ἐμπνεύσει) - he quickly went out of the tent and told the people to set off without delay, not to delay for a moment and immediately to take up arms” (Eusebius of Caesarea, 1991:53). It is worth noting that Eusebius uses ἐμπνεύσει, from ἐμ·πνεύω, the Latin counterpart of *inspiratio*, rather than *instinctu* as we find on the Arch of Constantine (Bardill, 2012:224).

From the perspective of Orthodox theology, in this context the phrase *instinctu divinitatis* can be perceived as an example of how God makes His will known and can influence the course of historical events through leaders and their decisions. This reflects a theological vision in which human freedom and divine action are not in contradiction, but collaborate for the fulfilment of the divine plan. Divine inspiration, as suggested here, does not nullify human responsibility or autonomy, but enriches it by providing a larger framework in which human actions are situated on a divine plane.

The recognition of “divine inspiration” in Constantine’s actions underlines his transformation into a figure that is not only historical, but also spiritual, whose decisions had long-lasting implications on the development of Christianity and the political and religious structure of the Roman Empire. This understanding reinforces the perception of Constantine as an instrument of divine will, a leader whose achievements cannot be separated from the spiritual context in which they took place.

The inspiration and living tradition of the Church

In Orthodox theology, inspiration is not limited to the past, but is understood as a living reality, continuing in the tradition of the Church. This includes not only the sacred texts, but also the liturgy, the holy icons, the lives of the saints and patristic teaching. Through all these means, believers participate in a common experience of divine

inspiration, which unites them in a deep communion with God. In the life of the Church, divine inspiration is continuously present, not only in the interpretation of the Scriptures, but also in sacramental life, in theology and in Orthodox spirituality. Liturgy, in particular, is seen as a moment when heaven and earth meet, and the faithful are inspired and transformed by participating in the divine mysteries.

The inspiration and living tradition of the Church occupy a central place in Orthodox theology, reflecting the dynamic way in which the Holy Spirit activates and guides the community of believers throughout history. The Orthodox understanding of divine inspiration extends the concept beyond the process of writing Holy Scripture, recognizing that the Holy Spirit continues to work in the heart of the Church, guiding it, protecting its truth and enriching it with new understandings of Revelation: “tradition is not an unchanging and inert deposit, but the very life of the Spirit of truth that teaches the Church” (Lossky, 2010:110).

In Orthodox theology, tradition is not seen as a set of knowledge or static teachings or unchanging practices, but as a living reality, a dynamic transmission of divine life and truth throughout the generations. This living Tradition is deeply anchored in the inspiration of the Holy Spirit, which ensures the continuity and actuality of the evangelical message in various cultural and historical contexts. Through tradition, the Church preserves and interprets the deposit of faith received from the apostles, responding to the challenges and questions of each age with fidelity and creativity, so that “the Church, through the Holy Scripture and the Holy Tradition, maintains in its true meaning Revelation in action” (Stăniloae, 1996:38). The Holy Spirit is recognized as the one who preserves unity and truth within the Church, guiding the process of theological development, the interpretation of Holy Scripture and dogmatic expression. Through the Ecumenical Councils and the writings of the Church Fathers, the Holy Spirit led the Church in defining the essential teachings of the Christian faith, ensuring that Tradition remains anchored in divine Revelation and responds authentically to the experience of the apostolic faith.

Tradition in Orthodoxy is also understood as continuous participation in the divine life through Liturgy, Sacraments and prayer. This liturgical and sacramental experience is the environment in which believers enter into direct communion with God, experiencing the transformation offered by divine grace. Liturgy, in particular, is the culmination of the Church’s life, where heaven and earth meet and where the faithful are nourished through communion with the Eucharistic Christ.

In the face of contemporary challenges, Orthodox theology recognizes the importance of spiritual discernment and pastoral adaptation, always under the guidance of the Holy Spirit. It requires a deep understanding of the essence of Tradition and how it can respond to the current needs of the world, without compromising the truth and sanctity of faith. Therefore, Living Tradition implies a balance between faithfully preserving the deposit of faith and applying it in a creative and relevant way in the contemporary context.

The inspiration and living tradition of the Church in Orthodox theology reflects the conviction that the Holy Spirit works unceasingly in the community of believers, guiding the Church in all truth and ensuring the continuity and vitality of the Christian testimony throughout the ages. This perspective emphasizes the essential role of the Church as witness and bearer of divine Revelation in the world, called to live and transmit faith in a constant dialogue with the Holy Spirit and with the challenges of each age. Therefore, the Living Tradition is understood not only as a legacy of the past, but as a

dynamic and transforming reality, through which the Church participates in God's ongoing mission in the world.

Artistic inspiration

Artistic inspiration refers to the process by which artists receive a creative impulse that generates new ideas, feelings or concepts which can be translated into works of art. This notion is included in the field of art psychology, aesthetic philosophy, but also in cultural studies, being analysed from various perspectives: psychological, socio-cultural, historical and even neuroscientific.

From a historical perspective, artistic inspiration was initially conceptualized in Greek mythology, where muses were considered goddesses who inspired creation in literature, art and science. This vision of inspiration suggests an external source of creativity, which comes to the aid of the artist: "Sing in me, Muse, and through me tell the story of that man / Skilled in all ways of contending, ..." (Homer, 2008:31).

Historically speaking, Plato's view on inspiration should be mentioned. His philosophical approach bears the imprint of his characteristic dualism, opposing the sensible world, accessible to the senses, to the world of ideas, accessible only to pure reason. In *Ion*, Plato explores the nature of artistic inspiration through a discussion between Socrates and the rhapsode Ion. Here, inspiration is presented as a form of divine possession or enthusiasm, which is fundamentally different from technical skill or explicit knowledge. Plato suggests that the artist, like the rhapsode, does not produce his work through knowledge or craft, but through a divine inspiration that encompasses him:

"For a poet is a light and winged and sacred thing, and is unable ever to indite until he has been inspired and put out of his senses, and his mind is no longer in him: every man, whilst he retains possession of that, is powerless to indite a verse or chant an oracle. Seeing then that it is not by art that they compose and utter so many fine things about the deeds of men - as you do about Homer - but by a divine dispensation, each is able only to compose that to which the Muse has stirred him" (Plato, 1976:140).

This is described through a metaphor of the magnetic chain: the divinity pulls the souls of the poets and their performers, and they, in turn, convey inspiration to the public. Thus, the artist becomes an intermediary between divinity and the people, without having full control or understanding of the message conveyed:

"And for this reason God takes away the mind of these men and uses them as his ministers, just as he does soothsayers and godly seers, in order that we who hear them may know that it is not they who utter these words of great price, when they are out of their wits, but that it is God himself who speaks and addresses us through them" (Plato, 1976: 141).

In *Phaedrus*, Plato extends the concept of inspiration to the realm of rhetoric and love. Here, inspiration is associated with divine madness (mania), which it considers superior to sanity in certain contexts. Plato distinguishes four types of divine madness: prophetic (inspired by Apollo), ritualistic or purifying (inspired by Dionysus), poetic (inspired by the Muses) and finally, the madness of love, which is inspired by Eros and leads the soul back to beauty and the eternal truth of Ideas. This vision proposes inspiration as a vehicle for the ascent of the soul to the world of ideas:

"And we made four divisions of the divine madness, ascribing them to four gods, saying that prophecy was inspired by Apollo, the mystic madness by Dionysus, the

poetic by the Muses, and the madness of love, inspired by Aphrodite and Eros, we said was the best” (Plato, 1983: 470).

Not only does Plato provide a theory of inspiration in his works, but he also establishes a hierarchy of values regarding the types of inspiration. He argues that while all forms of divine inspiration are valuable, those that contribute to the knowledge and contemplation of eternal truth, such as the madness of love and prophetic inspiration, are superior to other forms.

Plato’s analysis of inspiration presents inspiration not only as a psychological or emotional phenomenon, but as a transcendent experience, essential for achieving the human potential of knowledge and beauty. This understanding had a profound impact on the further development of aesthetic theory and remained an essential point of reference in understanding the phenomenon of inspiration.

On the other hand, in the modern era, the notion of artistic inspiration has often been associated with individual genius, emphasizing the inner capacity of the artist to generate new forms of expression and original ideas. This perspective is supported by works such as Kant’s *Critique of Judgment*, where genius is seen as the source of innovation in art:

“Genius is the talent to produce without a determined rule, and not a predisposition of skill for what can be learned according to a rule [...] Genius itself cannot describe or indicate scientifically the way in which it creates its product, but rather it prescribes rules naturally. Consequently, the creator of a product due to his genius does not know how the ideas of the work were born in him; nor can he invent them at will or according to a plan and communicate them to others in prescriptions whose observance leads to similar products” (Kant, 1995:143).

Within the psychology of art, inspiration is studied as a cognitive and emotional process. Csikszentmihalyi, through the concept of “flow”, describes a stage in which the person is so absorbed in the activity he is carrying out that he loses the notion of time and effort, thus facilitating the emergence of inspiration. This approach emphasizes the importance of mental state in the creative process:

“Chess players, rock climbers, dancers, and composers devoted many hours a week to their professions. Why were they doing it? It was clear from talking to them that what kept them motivated was the quality of experience they felt when they were involved with the activity. This feeling didn’t come when they were relaxing, when they were taking drugs or alcohol, or when they were consuming the expensive privileges of wealth. Rather, it often involved painful, risky, difficult activities that stretched the person’s capacity and involved an element of novelty and discovery. This optimal experience is what I have called flow, because many of the respondents described the feeling when things were going well as an almost automatic, effortless, yet highly focused state of consciousness” (Csikszentmihalyi, 1996:110).

Recent studies in neuroscience have begun to explore the biological basis of creativity and inspiration, identifying certain brain areas that are active during creative processes. In a study dedicated to creativity from a neuroscientific point of view, Arne Dietrich states the following:

“creativity results from the factorial combination of four kinds of mechanisms. Neural computation that generates novelty can occur during two modes of thought (deliberate and spontaneous) and for two types of information (emotional and cognitive). Regardless of how novelty is generated initially, circuits in the

prefrontal cortex perform the computation that transforms the novelty into creative behaviour. To that end, prefrontal circuits are involved in making novelty fully conscious, evaluating its appropriateness, and ultimately implementing its creative expression” (Dietrich, 2004:1023).

In literature, artistic inspiration is often perceived as a creative process through which writers and artists express their thoughts, emotions and visions.

“Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality [...] The emotion of art is impersonal. And the poet cannot reach this impersonality without surrendering himself wholly to the work to be done. And he is not likely to know what is to be done unless he lives in what is not merely the present, but the present moment of the past, unless he is conscious, not of what is dead, but of what is already living” (Eliot, 1920:52-53).

T.S. Eliot offers an important perspective on the relationship between society, culture and inspiration in art. He explores the complexity of the relationship between an artist and the cultural tradition in which he works, emphasizing how the artistic past and the cultural context influence creativity and innovation. An artist does not operate in a vacuum, but is deeply influenced by the entire cultural and literary heritage of his predecessors. For Eliot, “tradition” is not a static collection of works from the past, but a living and dynamic dialogue with them because “the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past’s awareness of itself cannot show” (Eliot, 1920:46). He claims that the individual talent of an artist is defined not only by his ability to create something new, but also by the way he manages to integrate and transform the existing tradition. Eliot suggests that inspiration does not only come from within the artist, but is also filtered through the broad lens of culture and tradition. This process of “digesting” and “transforming” the cultural heritage is fundamental for the emergence of new and original works of art. Thus, artistic inspiration can be seen as a meeting point between past and present, between individual and collective, where artists lend their voice to a multi-secular dialogue.

“Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call almost indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a traditional writer. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity” (Eliot, 1920:43-44).

This perspective emphasizes that inspiration in art is deeply rooted in the relationship between the artist and his cultural and social context. Tradition, as conceptualized by Eliot, offers a framework from which artists can draw inspiration, but at the same time, it proposes them to negotiate and reinvent these traditions in order to produce works relevant to their contemporaneity. This understanding reflects the interdependence of society, culture and inspiration in the creative process, providing

insight not only into how art is influenced by its context, but also into how art contributes to the continuous evolution of culture.

Roland Barthes offers a liberating vision of artistic inspiration by demystifying the author and emphasizing the role of the receiver in creating meaning. This perspective recognizes the collective contribution to the creative process and emphasizes the dynamic and interactive nature of art, where inspiration is a continuous dialogue between creators, their works and society: “a text’s unity lies not in its origin but in its destination. Yet this destination cannot be personal any longer: the reader is without history, biography, psychology; he is simply that *someone* who holds together in a single field all the traces by which the written text is constituted” (Barthes, 1977:148). Barthes challenges the traditional idea of the author as the supreme and singular source of meaning in a work of art. He argues that once the work is made public, the author is no longer in control of its interpretation; instead, meaning is generated by the reader (or, by extension, the receiver of the artwork). This fact emphasizes the active role of the receiver in creating meaning, suggesting that the work of art becomes a playground for interpretation, independent of the author’s intentions or biographical context.

In the context of artistic inspiration, Barthes shifts the emphasis from the solitary genius of the creator to the open dialogue with the receivers and the wider culture. Inspiration is no longer seen as an isolated phenomenon, but as part of an intertextual process in which works of art communicate with each other and with their audience:

“We know now that a text is not a line of words releasing a single ‘theological’ meaning (the ‘message’ of the Author God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture” (Barthes, 1977:146).

Inspiration can come from the way in which works are interpreted and re-interpreted, not just from the author’s personal experience or imagination. By eliminating the figure of the author as the pivot of meaning, Barthes opens the way to an understanding of art as a collective and collaborative phenomenon. Artists are inspired not only by their own ideas or their immediate environment, but also by the responses, interpretations and even reinterpretations of their work by others. This encourages artists to approach their creation as a dialogue with an audience, with other works of art, and with the culture as a whole, rather than as a monologue dictated by their original intentions. At the same time, the meaning of a work of art is fluid and open to unlimited reinterpretations, which can serve as a continuous source of inspiration for new artistic creations. Each new interpretation can add layers of meaning, giving artists new perspectives to draw inspiration from.

Divine inspiration and artistic inspiration

Divine inspiration and artistic inspiration represent two concepts that have been the subject of extensive debates and analyses within religious, philosophical and art studies. Although both forms of inspiration share a common core, related to the transcendence of creative experience and the overcoming of ordinary human limits, they are distinguished by their origin, purpose and the ways in which they are perceived and valued in different cultural and spiritual contexts.

Both divine and artistic inspiration are often described through the prism of an experience that transcends the everyday. They suggest an overcoming of the usual limits of thought and perception, offering man a new understanding or a new perspective on reality. This common feature emphasises a universal search for meaning and connection

with something beyond the immediate sphere of human experience. In both cases, the interpreter or receiver plays a crucial role in the actualization and understanding of the inspiration. In a religious context, the interpretation of holy texts or revelations presupposes a certain spiritual receptivity; similarly, in art, the reception and interpretation of the work requires an emotional and intellectual openness on the part of the public.

Divine inspiration is perceived as having an external, divine source, being God's revelation to man, while artistic inspiration, although it can be perceived as having a transcendent or mysterious source, is more often associated with the inner processes of the artist: imagination, experiences of life, emotional or cognitive states. Divine inspiration has a clearly defined purpose in a religious context: to reveal spiritual truths, to guide human behaviour or to strengthen faith. Artistic inspiration, on the other hand, can have various purposes, from the aesthetic exploration of form and colour to the intellectual or emotional challenge of the public, without necessarily serving an explicit moral or spiritual purpose. Artistic inspiration is subject to aesthetic and interpretive criteria, being validated through the lens of aesthetic experience and critical dialogue within the artistic community and the general public.

Conclusions

Although divine and artistic inspiration may be perceived as coming from different sources and having distinct purposes, both forms of inspiration share a transcendental nature that facilitates overcoming ordinary human limits and promotes a deeper understanding of reality. Divine inspiration is understood as a direct or indirect communication of God, with the aim of revealing divine truths and guiding human life in accordance with these truths. On the other hand, artistic inspiration is associated with the inner processes of the artist, such as imagination and personal experiences, and aims to explore and aesthetically express the human condition. In this sense, artistic inspiration can function as a vehicle of religious experience. The interplay between divine and artistic inspiration highlights art's ability to communicate aspects of spiritual experience that transcend words, offering a unique way to access and reflect on the divine. Thus, beyond their differences, divine and artistic inspiration merge in a continuous dialogue between the divine and the human, between tradition and innovation, highlighting the essential role of creativity and artistic interpretation in the expression and exploration of human experience in all its dimensions.

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LE RÔLE DE L'ACTIVITÉ DE LECTURE DANS LA FORMATION DES COMPÉTENCES DE COMMUNICATION DES ÉLÈVES

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***Abstract:** Reading activity is essential for learning correct, fluent, conscious and expressive reading skills. It also contributes to the formation and development of the taste for reading, to the enrichment and nuance of the vocabulary, as well as to the development and optimization of the communication skills of primary school students. The present study aims to present how reading becomes a tool with profound benefits for the harmonious development of the child, very important in the way he expresses himself in society.*

***Key words:** reading; primary education; communication*

Introduction

La formation et le développement des compétences de communication des élèves, par l'étude des œuvres littéraires support, représente l'une des priorités de l'école. Le but essentiel du livre est celui instructif et éducatif, car il engage les valeurs formatrices et éducatives de l'esprit et de l'âme des enfants et, en même temps, il joue un rôle majeur dans l'éducation linguistique des apprenants. Ainsi, d'une part, on poursuit la formation et le développement du goût de la lecture, dès les premières années d'école, lorsque les lettres de l'alphabet sont apprises, et d'autre part, on continue avec la pratique des compétences de lecture correcte, consciente et expressive.

L'action de lire ne peut pas se limiter aux seules heures prévues à cet objectif, ce qui nous permet d'affirmer que l'étude de la littérature pour les enfants, au cycle primaire, s'appuie sur au moins trois sources : les textes du manuel, les textes de lecture personnelle et les lectures extrascolaires. L'enseignant et les parents doivent tout mettre en œuvre pour réaliser ce lien entre le livre et l'élève, car le premier peut devenir, au fil du temps, l'ami fidèle du dernier. Ainsi, le processus de lire, une fois fixé, restera une habitude utile tout au long de la vie, et ses effets auront de multiples ramifications sur le plan personnel et professionnel.

On sait bien que tout en lisant simplement des textes, les élèves enrichissent et nuancent leur vocabulaire, développent leur imagination et leurs capacités créatives, deviennent plus empathiques et acquièrent une compréhension plus profonde du monde dans lequel nous vivons. De même, sauf un développement cognitif soutenu évident, les passionnés de lecture apprennent des techniques d'utilisation du langage pour une expression correcte et expressive. Pour réaliser une éducation à la lecture « il faut prendre en compte, entre autres, la pratique de la communication orale, dans ses formes fondamentales : le dialogue (conversation) et la narration, la création d'un langage structuré (jeux, histoires, poèmes) et non structuré, spontané (inventions lexicales, rythmes ad hoc, chansons, etc.), l'usage imaginaire des espaces sociaux - la salle de jeux, la salle de classe, la cour de récréation". (Adela Rogojinaru, 1999 : 158)

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Contenu

Du point de vue cognitif, la lecture aide les enfants à enrichir leurs connaissances sur le monde, sur la vie, sur certains aspects de la réalité dans laquelle ils vivent. Grâce à une lecture soutenue, les enfants renforcent leur capacité à lire correctement, couramment, consciemment et expressivement, ils forment et développent leur passion pour la découverte de nouvelles informations par le biais de la lecture, ils élargissent leur éventail d'informations (lectures de plusieurs domaines), ils augmentent leur intérêt pour la connaissance des faits qui constituent la réalité. Du point de vue pédagogique, la lecture contribue à éduquer les enfants aux dimensions éthiques et esthétiques. Du point de vue formatif, chez les enfants la lecture est importante car elle développe leur capacité à travailler de manière autonome, à extraire des informations et à chercher des renseignements complémentaires.

Au cadre du processus des activités didactiques, on attribue une grande attention aux textes lus à travers leur analyse, basée sur la conversation problématisée qui maintient vivante la relation entre l'enseignant et l'élève, mais aussi l'intérêt des élèves pour comprendre les significations du texte. Le succès de l'approfondissement du texte écrit dépend de la manière dont les questions sont formulées, du plus simple au plus complexe, et de leur qualité, de manière à susciter l'intérêt et l'enthousiasme des enfants et à produire des réponses originales. Un autre aspect positif promu par la lecture chez les élèves est celui de cultiver des sentiments, des croyances et des comportements, des attitudes et des valeurs morales, si peu mis en lumière aujourd'hui. Par la lecture, les élèves élargissent les horizons de leur imaginaire, ils vivent des états tout en se transposant dans leurs personnages préférés, ils apprennent à agir et à verbaliser pour les situations lorsqu'ils seront mis dans des contextes similaires.

La compétence en lecture, qui est générale, transversale et complexe, détermine également d'autres compétences spécifiques, parmi lesquelles nous mentionnons (Pislaru, VI., 2013 : 78) :

- La lecture fluide et expressive de divers types de textes ;
- La réception adéquate du message global du texte lu ;
- La compréhension détaillée de l'univers idéal décrit dans le texte ;
- L'analyse et l'interprétation d'une typologie variée de textes ;
- Le résumé du texte lu (dans le cas d'un texte narratif) ;
- La construction interne du texte ;
- La construction des opinions et des raisonnements par rapport au texte lu.

Toutes ces compétences spécifiques ne font que développer et optimiser les compétences du processus de communication orale.

C'est pourquoi il ne faut pas oublier le rôle de l'enseignant, car l'intérêt pour la lecture n'arrive pas tout seul, mais il doit être constamment stimulé. De même, les parents doivent continuer la formation à la lecture, à la maison, dans toute la complexité du processus nécessaire. Les parents, à leur tour, ont besoin de la part du professeur de recommandations visant à se procurer et à utiliser des dictionnaires explicatifs, des synonymes et des antonymes, même lors de la préparation des devoirs, pendant le parcours des lectures complémentaires ou dans de diverses autres situations, chaque fois que les enfants entrent en contact avec un terme nouveau et éventuellement inconnu.

Afin d'améliorer les compétences en lecture, l'enseignant ne doit pas engager les élèves dans un apprentissage mécanique et passif. Il doit les conduire sur le chemin de la lecture consciente, dont il va renforcer et stabiliser la technique, afin d'acquérir les outils nécessaires pour travailler avec le livre. De cette manière, il va susciter, encourager et

développer aux enfants le désir de lire pour la découverte, en recourant à des textes littéraires accessibles à l'âge et au rythme d'acquisition de chaque enfant qui, presque imperceptiblement, vont déterminer celui-ci à parler, à transformer ses pensées en mots. Cependant, pour le développement continu des compétences de communication, l'enseignant doit adapter magistralement les méthodes les plus diverses de stimulation verbale des élèves.

On considère le travail avec le livre une méthode actuelle, car grâce à la lecture une grande quantité d'informations peut être assimilée de manière logique et systématique. Avec le texte devant lui, l'enfant peut revenir au contenu autant qu'il lui est nécessaire jusqu'à ce qu'il ait le sentiment de l'avoir compris. En ce sens, Ioan Cerghit différencie plusieurs formes de lecture (2001 : 73-74) :

- la lecture silencieuse (en pensée) ;
- la lecture modèle (démonstrative) ;
- la lecture explicative, on met en évidence les idées fondamentales ;
- la lecture critique, l'investigation détaillée du texte ;
- la lecture analytique/synthétique qui propose une approche détaillée du texte ;
- la lecture problématisée qui porte sur des questions formulées par l'enseignant ;
- la lecture dirigée, l'enseignant guide les élèves ;
- la lecture sélective, l'enseignant guide les élèves pour identifier les sources d'information à l'aide de la lecture.

Le concept de lecture privilégie ce que le contenu du texte. Il est constitué d'un système spécifique d'approche du texte, un système d'interprétation orienté sur plusieurs niveaux prévus dans l'œuvre. L'acte de lecture n'implique plus une réception passive du message du texte, tout comme l'a également souligné Alina Pamfil, la lecture devient un processus personnel et actif, "qui différencie la manière actuelle de percevoir la réalité littéraire de la manière traditionnelle" (2009 : 131).

L'acte de lire est représenté par Judith Langer (Apud A. Pamfil, p.64) à travers quatre types de relations qui s'établissent entre le lecteur et le texte :

- "passer de l'extérieur vers l'intérieur, c'est-à-dire entrer dans le monde du texte ;
- être à l'intérieur et explorer le monde du texte ;
- prendre du recul et repenser les données dont nous disposons ;
- sortir du monde du texte et objectiver l'expérience."

Tout en partant du caractère général de l'activité de lecture scolaire, les spécialistes de la théorie de la littérature et de la didactique de la lecture distinguent plusieurs types de lecture (Nuță, Silvia, 2000 : 256) :

- "lire à des fins d'information, de documentation et de recherche ;
- la lecture littéraire, qui peut être: compréhensive, explicative, interprétative;
- lire pour déchiffrer des symboles ou des schémas;
- lire des notes musicales sur un ordinateur portable ou déchiffrer une image;
- lire pour la détente/le plaisir ou la récréation."

Un bon texte utilisé pendant les classes de langue et littérature roumaines est celui qui déclenche un échange efficace d'opinions, développant et optimisant ainsi les compétences en communication orale. À cette fin, le Questionnement Multiprocessus est l'une des techniques pertinentes, avec de multiples valences pour activer et motiver les étudiants dans l'acte de communication, pour fournir des réponses originales et développer leur pensée critique. Il s'agit de l'élaboration et de la structuration minutieuses de questions qui déclenchent un ensemble de processus cognitifs, situés à un niveau de

connaissance supérieur. Nous présenterons son application à partir du texte *La cireșe* (de I. Creangă), en nous basant sur la taxonomie des objectifs de B. Bloom (Cucos, Constantin, 2006 : p. 116), avec les 6 niveaux :

- ✓ Niveau 1 - *Connaissance* : Quand les événements ont-ils eu lieu ? Où ont-ils eu lieu ? Quels sont les personnages qui participent à l'action ?
- ✓ Niveau 2 - *Compréhension* : Comment expliquez-vous les mots suivants : *Moși*”, „*sumani*”, „*un pui de zgârie-brânză*” ? Pourquoi Nică va-t-il voler des cerises ? Pensez-vous que Nică vole des cerises parce qu'il est un voleur ? Qu'en pensez-vous, le personnage a des cerises à la maison ?
- ✓ Niveau 3 - *Application* : Qu'arriverait-il si le cousin était chez lui ? Que serait-il arrivé si Nică avait demandé des cerises à tante Mărioara ? Qu'aurait pu faire Nică pour qu'il ne soit pas pris en flagrant délit par sa tante ? Qu'est-ce qui a poussé Ștefan a Petrei à punir son fils si durement ? Que serait-il arrivé si Nică avait raconté toute cette histoire à ses parents ? Qu'aurait pu faire le personnage pour éviter d'être puni ?
- ✓ Niveau 4 - *Analyse* : A quel moment l'action est-elle déclenchée ? Selon vous, quel est le moment le plus pensionné de l'histoire et pourquoi ? Quels sont les principaux événements qui apparaissent dans le texte ? Quels traits moraux du personnage, pouvez-vous en extraire du texte ? Egalement pour sa tante ?
- ✓ Niveau 5 - *Synthèse* : Quelle conclusion tirez-vous de cet incident ?
- ✓ Niveau 6 - *Évaluation* : Comment évaluez-vous le comportement de Nică ? Considérez-vous qu'il est correct ? Tante Mărioara a-t-elle fait le bon choix en punissant son neveu comme elle l'a fait ? Que ressentiriez-vous si vous étiez à la place de Nică ? Si vous aviez l'opportunité de voler ou de demander des cerises, que feriez-vous ?

La lecture réalisée en ateliers est également une méthode qui permet de développer la pensée critique, prospective et rétrospective, les capacités de communication, de réception de messages informatifs et formatifs, de stimulation des processus cognitifs (analyse, synthèse, association, comparaison, abstraction, argumentation) et la formation des compétences de coopération. Ce type d'activité est organisée en groupes hétérogènes, afin que chaque élève puisse mettre en valeur ses compétences et ses capacités intellectuelles, de manière que les enfants peu communicatifs ou timides soient également motivés.

Par exemple, un texte comme *Păpădia* de Ion Agârbiceanu (2021 : 92-93) peut donner la possibilité à la classe d'être divisée en plusieurs groupes, la lecture étant à même de provoquer une multitude de réactions au sein de chaque atelier. Les idées des élèves peuvent être formulés au sein de ces ateliers, comme il en suit :

- L'atelier de synthèse dans lequel les groupes d'élèves peuvent créer la synthèse du texte littéraire support.
- L'atelier d'opinions personnelles dans lequel les élèves peuvent dire ce qu'ils ont aimé ou n'ont pas aimé, en apportant des arguments pour exprimer l'accord ou le désaccord pour certaines actions : *J'ai admiré le moment où* ; *Ce qui m'a attristé c'est que....*; *J'étais heureux quand....*; *C'est agréable de voir comment....*; *Cela m'a fait réfléchir....*; *J'aimerais* .
- L'atelier d'association avec d'autres lectures, similaires, dans lequel les enfants peuvent chercher et associer d'autres textes, en précisant et en expliquant les aspects et les faits qui les ressemblent.

- L'atelier de transformation de texte où les élèves peuvent modifier les événements à leur guise, en justifiant le choix.
- L'atelier d'anticipation où les élèves peuvent proposer une fin différente au texte qu'ils vont lire devant la classe.
- L'atelier d'illustration pendant lequel les élèves peuvent illustrer le texte par des dessins, tout en accentuant un ou plusieurs moments importants pour eux, mais, également, étant mis dans la situation où ils doivent justifier le choix effectué.

Le développement des compétences en communication ne peut se réaliser en l'absence d'un vocabulaire vaste et diversifié. Cet objectif suppose, cependant, la réalisation d'un contexte didactique approprié. Pour une telle activité, on peut utiliser des exercices de narration, tels que :

- Présentez de manière amusante les animaux d'un zoo/parc naturel ;
- Imaginez que vous êtes dans un magasin de jouets. Dites quel jouet aimez-vous et décrivez-le ;
- Imaginez que vous êtes le présentateur de la nouvelle collection d'automne avec des tenues défilant sur les podiums ou lors du lancement du nouveau modèle de voiture Dacia-Renault. Décrivez de manière aussi détaillée que possible ce que vous observez pendant cet événement.

Pour exercer les structures du vocabulaire, en plus de formuler des énoncés avec les nouveaux mots, on peut également concevoir des exercices plus complexes pour introduire les nouvelles structures lexicales dans le vocabulaire actif. Par exemple, après avoir étudié le texte *Un inventeur roumain - Traian Vuia*, les élèves peuvent être invités à imaginer une conversation ou à concevoir une interview avec ce spécialiste au cadre de laquelle ils peuvent introduire les termes nouvellement appris. La mise en scène de jeux de rôle, aux thématiques variées, donne la possibilité aux élèves d'imaginer ces événements, la façon de leur déroulement, mais aussi de mettre en pratique des structures et des contextes linguistiques nouvellement appris ou découvertes dans le dictionnaire. Tous ces exercices donnent à l'enfant la possibilité de s'exprimer de différentes manières, de développer l'habitude d'utiliser les bons termes, correctement et facilement, en évitant les répétitions, par l'utilisation d'un ou de plusieurs termes de la série de synonymes. Pour leur donner le courage de s'exprimer, il faut stimuler chez les élèves la curiosité de comprendre et d'utiliser de nouvelles structures lexicales, mais aussi leur donner la satisfaction d'un discours apprécié. Aussi, faut-il demander aux enfants d'écrire, en toute circonstance, les mots dont le sens leur est inconnu, de chercher des explications dans les dictionnaires, même dans ceux en ligne, une variante beaucoup plus appréciée de nos jours.

En étudiant les textes proposés pendant les cours, les élèves deviennent les propriétaires des capacités intellectuelles, communicatives, affectives et morales qu'aucune autre discipline ne peut sans doute fournir. Ils acquièrent, tout au long de la scolarité, la langue standard jusqu'à un niveau de compétence linguistique approprié, apprennent à aimer, à préserver et à perpétuer nos créations littéraires, mais, également, à exercer comment s'exprimer de manière correcte et appropriée, en fonction de divers contextes de communication.

Conclusions

Le cadre le plus favorable dans lequel les élèves peuvent pratiquer l'acte de communication, afin de cultiver leur capacité à s'exprimer, sont ces cours d'analyse du contenu des textes lus en classe ou de ceux constituant la lecture complémentaire.

Puisqu'il s'agit de l'utilisation de l'expression orale et écrite, sans être limités par les rigueurs d'une approche trop autoritaire, les enfants peuvent être guidés pour s'exprimer librement, anticipant ainsi les compétences de communication nécessaires dans la vie quotidienne.

L'essentiel est d'être stimulé et encouragé à laisser libre cours aux observations, impressions, opinions, sentiments, même si parfois cette exposition manque d'une logique rigoureuse dans l'enchaînement des idées. A ce stade, ce n'est pas la logique de l'exposition qui doit être au premier plan, mais la verbalisation elle-même, le libre exercice de l'acte d'expression, l'enseignant intervenant avec tact pour l'utilisation correcte des structures. Ces expressions/présentations dits libres sont, en fait, le résultat de la mise en situation des élèves pour raconter librement, de manière détendue, des aspects de la vie rencontrés, observés ou vécus par eux-mêmes ou de ceux qui représentent le fruit de leur imaginaire. Evidemment, les créations propres aux enfants ne manqueront pas. De telles situations peuvent être créées non seulement pendant les classes de langue et de littérature roumaines, mais aussi au cadre d'autres disciplines d'études, parce que les bénéfices sont vraiment durables.

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AUDIO-VISUAL AIDS USED IN LANGUAGE TEACHING- LEARNING IN PRE-PRIMARY AND PRIMARY SCHOOL

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Abstract: *Children nowadays love technology: anytime and anywhere. None of them can imagine life and learning without some devices around to make the salt and pepper of the exploring excitement. A technology-supported communicative environment is the most appropriate context for the teaching-learning process. Electronic audio-visual aids bring colour, sound and perspective, giving pupils the opportunity to approach their school topics, to learn by sharing and to share while learning. They are highly beneficial in terms of input meaningfulness, enhancing openness for language learning or for any other learning subject. The present study is meant to show why and how audio-visual aids should be integrated in language learning due to the positive effects they have both on pupils and their teachers in language teaching-learning in pre-primary and primary school.*

Key-words: *audio-visual aids; language learning; pre-primary and primary school*

I. Introduction

The fast development of latest technologies allowed for an amazing transformation of today's communication means in all economic, technological, social, and educational sectors. Mainly, the visual aspect has massively grown in importance and therefore education methods got upgraded by successfully embracing it in the form of various didactic technologies that are now becoming more and price-accessible: PC projectors, smart TVs, smart boards, smart phones and tablets, E-readers, printers. Transfer of visual data has increased its speed in communication environments and it is also "to be blamed" in this respect of modern teaching methods. More and more teachers nowadays integrate visual aids in their classes, and also didactic foreign language textbooks have developed interactive versions including images and videos. It does not matter the teaching method implied, as long as visual aids enrich the content, and consequently increase the class attractiveness and the students' involvement degree. Pupils find it boring to accept taking notes in the classical way or the old-fashioned study based on pupil's book reading and listening to the teacher's voice only. It is widely agreed that one picture stands for 1,000 words; this being said, visual aids (videos and pictures) act as a connector between one's native language and the target foreign language and, as a result, there is no need of further translation for the young learners. "Young children are natural language acquirers; they are self-motivated to pick up language without conscious learning, unlike adolescents and adults. They have the ability to imitate pronunciation and work out the rules for themselves." <https://learnenglishkids.britishcouncil.org/parents/helping-your-child/how-young-children-learn-english-another-language>

Another, equally important, support in foreign language teaching-learning is represented by audio support, either simple or accompanied by a visual component as

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well. All famous publishing houses of different language textbooks taught as foreign languages promote audio support based on native speakers in a voice combination of various ages, from children to adults and elder people, and also in a masculine or feminine version. Consequently, the social context plays an important role, not only regarding the interaction with native speakers and exposure to real situations, but also concerning the openness to cultural competences.

Early age foreign language learning involves cognitive and social mechanisms that are specific to early child development. As specialists demonstrated, this period is characterized by a remarkable brain plasticity which allows children to effortlessly absorb and process new linguistic information with an amazing efficiency.

Very young children lack the capacity of abstracting things or situations, since this capacity is underdeveloped at this stage, and hence the activities need to be backed up by the usage of specific resources, whenever possible, which facilitate an easier understanding and longer-term memorization, let aside it increases young pupils' general interest, they being much more captivated in such classes. "Also, supporting the visual materials presented in the learning environment with some clue information in writing increases the possibility of long-term reminiscence of the learned." (Kumar, 2021: 1088)

There are some essential mechanisms that help children to distinguish and imitate sounds. In their first years of life, children are capable to recognize and produce sounds practically from any language regardless how difficult it can be, an ability that decreases progressively with age. The phonetic sensitivity is actually one of the most important components of pronunciation in any foreign language. The list of mechanisms continues with imitation and repetition. Through frequent repetition, children have the capacity to learn language structures, phrases and vocabulary acquired from various intended or non-intended over-heard communication contexts. This is empowered by children's natural reflex to imitate adults and especially other children, a quality that turns language learning into a playful and interactive activity. Play offers various contextual opportunities for spontaneous and creative language usage in a pressure-free environment.

Using the new technologies is in the both-sided advantage, teaching and learning all together. Nowadays, teacher's toolkit empowers any pedagogical approach, helping the schoolteacher to make concepts clearer. Likewise, it can establish connections between facts and reality, render different interpretations and explanations, enabling him or her to transform learning into a less consuming energy and time activity, while turning teaching-learning into a more factual, effective, genuine, interesting, creative, meaningful and full of fun approach.

There is a forever repeating question: "When should my child start studying the first foreign language?" For this question there are a lot of debatable theories emphasizing different points of views, but the common emerging answer is: the earlier, the better. Later, comes the challenge for a second, or a third foreign language learning, but as the child already masters unconsciously the learning mechanisms of acquiring languages, the process comes much naturally easier for the respective polyglot pupil.

By the power of example, parents are the best promoters in their child's language development behavior and routine activities that are present in family life can definitely influence their young children's attitudes to language learning and the desire to develop one's culture. Psychologists and pedagogues widely accept the fact that most lifelong principles and attitudes are modelled by the age of eight or nine.

In the event of starting learning a foreign language much later, for example when the child reaches puberty or even later, as an adult, then the whole process becomes much

harder due to the fact that he/she becomes more aware of the high-complexity of language learning in terms of pronunciation, spelling, grammar, intonation, vocabulary etc.

The ratio verbal-visual is directly proportional with age, thus the younger the learner, the more helpful and needed the visual part is, while for the opposite situation, the older the learner, the more necessary the verbally expressed rules are in the disadvantage of the visual approach. But, in spite of the above mentioned, pictures will, regardless of age, be welcome in any learning-teaching approach, as an important hint and a higher attention in meaning interpreting.

Involving the audio-visual aids clearly diminishes the need of using supplementary wording or equivalent explanations through various symbolic, besides the increasing advantage of thinking skills and processing capacity in children. They are challenged to receive information also through the seeing and the hearing channel and not only classical written words or teacher's spoken instructions. The results of various studies show that the learning and teaching process using audio-visual means can increase teaching efficiency by 20% - 50%." (Setiyanti A, 2021: 53 *apud* Darwanto: 2007)

II. Why audio-visual aids should be integrated in language learning

Foreign language acquisition for pre-primary children does not work in the classic teaching and learning pedagogical approach but, by means of direct constant interaction, that is by directly communicating with somebody else who speaks natively or non-natively the target foreign language. The so-called *partner* for communication could be a specialized language tutor, any foreign language speaking parent, a babysitter – usually university foreign language students or so, friends, nannies etc. One thing is certain, similar to mother tongue acquisition, children will not begin to learn their own first language through reading and writing activities. The mere fact that there are situations that “expose” the child to the target language represents a great advantage, especially when adults can associate words to children's actions, labelling every action, status, object, image etc.

Early in development, for instance in very young infants, most of the language acquisition happens spontaneously, through passive listening. Across development, two learning systems are involved in language acquisition: an implicit (unconscious) and an explicit (conscious) memory. Children learn language through the unconscious system. Conscious memory develops strongly from adolescence. Although these conscious learning mechanisms are important for complex intellectual activities, such as studying, they tend to affect more natural learning processes, such as language acquisition. <https://unric.org/en/why-do-children-learn-languages-more-effortlessly-than-adults/>

Before some TV channels started to broadcast their televised shows, movies, cartoons etc. with the so-called voice-over or subtitle translation in the national language of a specific country, children belonging the Generation X (1965-1980) and the Millennials (1981-1996) were totally exposed to that foreign language, mostly broadcast in English; in this case, language learning occurred naturally, without any constraints or efforts, mostly because they enjoyed watching, listening and discovering the action or the plot of the movies or cartoons. Starting with the Generation Z (1997-2012) and continuing with the Generation Alpha (2013-2025), the source of direct, constant foreign language exposure changed according to the technological developments; thus we can mention here all the gadgets that changed the classical world of toys for children and teenagers as well: TV consoles, gaming boxes that included a pair of digital joysticks, most of the games being played online with various children from all over the world, where the common communication language was English. “English sessions are fun and interesting,

concentrating on concepts children have already understood in their home language. In this way children are not learning two things, a new concept as well as new language, but merely learning the English to talk about something they already know.”<https://learnenglishkids.britishcouncil.org/parents/helping-your-child/how-young-children-learn-english-another-language>

The combination of resource materials that stimulate the individual both visually and audio are referred to as audiovisual aids, or multisensory materials. Such materials are characterized by dynamicity and realism, offering a more down-to-earth approach. “These are well designed instructional tools that appeal to people's senses and facilitate learning for a clear comprehension.” (Kour, 2020). Visual aids last longer than audio stimuli, therefore, they supplement spoken speech, making it more comprehensible and easier to remember (Dumitru, 2018; Tabacaru & Bucuroiu, 2021: 145).

These audio-visual materials have recently become easily accessible either ready-made to be purchased by commercial distributors, or can be downloaded from different language teaching centered websites. There are even DIY instructions (do it yourself) available on platforms like *YouTube* for example, that is great opportunity for any teacher to get his/her pupils involved in creating their own didactic materials in a very economical and convenient manner. The simple fact that children take part directly to creating these visual materials, make them more interested, confident, proud and increases the feeling of direct valuable individual contribution to what is going to be used within their class.

III. How audio-visual aids should be integrated in language learning

Language acquisition with children follow some given models/patterns starting from memorized words to which they add other words from their vocabulary or from the new targeted vocabulary that is being developed during that specific class (*a cat, a white cat, a black and white cat*. The frequency of exposure to English vocabulary and structures and the repeated experience will lead children to gradually create more complex and meaningful structures.

Recently developed technologies and video processing features of any smart device like telephones or tablets allowed for in-house video support creation, of course with all the legislative measures being taken in terms of General Data Protection Regulation (GDPR) or public image processing that involve minors, with the legal tutors specific signed agreement. These videos have amazing powers in terms of children confidence build-up, but they also can be used within their own families as in-house support when doing the so-called *oral homework*. The resulted videos include not only visual and verbal communication but also para-verbal and non-verbal communication.

In any learning process, the receptive communication comes before expressive communication and therefore there are frequent moments when both adults and children get frustrated, because they find themselves not able to find the right words in due time to render their ideas or to answer to requested class tasks. This is the moment when previously memorized ready-made phrases make the difference in constructing confidence. The versatility of such phrases meets the needs of a large variety of communication contexts and act as a “self-oiling” feature to help preventing any possible blockages that may occur in free message expressing situations.

The most accessible and widely used visual support is represented by flashcards which come in a large variety of sizes, shapes or forms, that are printed on cardboard or digital, which are largely available online and presented via PC projector, Smart TV or

tablet. Flashcards are mostly recommended for low vocabulary, that is for preschoolers and primary school pupils with beginner level (A1 & A2).

Going back to our childhood moments, we do remember our parents reading bedtime stories from picture ornated books and we enjoyed being told the same bedtime story all over again until we did memorize the story line and even whole replicas and we “corrected” our parents’ reading in the event they read differently from what we used to hear in our previous bed time reading sessions. Exactly the same happens with a foreign language, when toddlers cannot read but they do enjoy listening to their parents’ voices and apply the same “corrections” in the event of unlikely but possible deviations from the nights continuously repeated “pattern”. Also, there are moments when the roles are exchanged after so many practicing occasions and the story tellers are swapped up. The child holds the book, its pages including text and pictures and he/she relates the same story, basically with the same vocabulary to which he/she has been exposed to, in spite of the fact that the child cannot read the text, but he/she definitely can “read” the pictures.

As a conclusion, many young learners can work out by themselves how to read in a foreign language if they previously have shared picture book story telling with adults or learned some rhymes, and this way being given the chance to memorize the language. Actually, the first stage of reading a text is represented by “reading” from memory, that is from what they know by heart, which means an important step in learning to read, giving very young learners the opportunity to realize by themselves how to decode simple, short words, containing a reduced number of letters. Once this initial vocabulary reserve has been built up, they feel more confident with the language components, that is words, and consequently become ready for more complex structures.

For very young learners, around three years old or less, singing songs or reciting short nursery rhymes in the target foreign language, could be an adequate starting method to naturally and unconsciously get them familiar with foreign vocabulary and pronunciation. For very young children, learning a foreign language is in their brain chemistry. Children are “ready-made” to absorb new information, doing this in a complete playful and natural state of mind, not being aware that it is actually a goal-oriented learning process. Specialists say that, in spite of the fact that generally people are different in their abilities to acquire another language later in their adult life, any child is able to learn two or even more foreign languages in a fluent manner right in his/her first years of life. It is also said that children who are exposed at early ages to two languages usually can get to the native proficient level in both when in adulthood. Similar to balloon inflating, the younger the child, the higher the brain plasticity, and therefore the capacity of retaining new vocabulary. This early age brain readiness is backed up by the fewer inhibitions and openness that generally characterize children, which is exactly the opposite when we consider adult age language learning. This is why younger children do have the capacity to learn in a completely different manner than the older children. This continuous exposure of children to language characteristics is subjected to a gradually increasing process, that can vary from the simple level of getting familiarized to sounds, words, that is quantity, to the quality level, when accurate grammar or meaning is targeted. Another side of the coin in early language learning for children could be represented by the risk of hindering the correct usage of their own native language while the foreign language is focused on much more intensively. One more advantage could reside in the lack of establishing high standards that are focused on being perfect and very performative, which is clearly an obstacle in later teenager or adult age effective and motivated learning of a foreign language.

The usual difficulties children are confronted with while practicing foreign and native language speaking-writing consist of aspects connected to differences between spoken and written language (spelling), specific accent, topics, grammar specifics, insufficient vocabulary items. For pre-primary and even for primary school children Language Development Activities could include any audio-video devices which render songs, rhymes, short stories and even games with given instructions. The “arsenal” included in the visual support can be represented by: pictures, photographs, posters, hand-puppets, finger-puppets, building blocks, puzzles, flashcards, Lego type construction games, wild and domestic animal figurines, face masks, hats and other story character costumes etc.

This is because teaching-learning activities dedicated to early ages children should be mainly play-centered; that is why all pedagogical activities included in school curricula tend to be more informal, since children’s minds are not mature enough for facts storage or test compliance. Their spirit is playful and their motivation derives from meaningful play-based actions mainly. “Success is a great motivator, students should have opportunities and genuine situations where they could be successful which would increase their positive emotion and that is an indication of a better task performance” (Dumitru, C.,2021: 46).

IV. Conclusions

As psychology and pedagogy emphasize, the motivational factor mainly supports learning in all domains at all ages. Motivation is always backed up by the emotional factor. In order for the learning process to be effective and agreeable for the young learners, the emotional and material educational environment needs to be accountable for their need for security, accessibility, comfort and positivity. Children who feel emotionally connected to the language or culture associated develop a better ability to learn. Support is not only needed on the physically nature (audio-video) but also on the emotional side, since encouragement from family and educators is essential to maintain children's interest and enthusiasm.

Besides the motivating curiosity and the satisfying interest roles performed by the audio-visual aids, they can obviously make learning effective and meaningful which is desirable in the continuous pedagogical quest of the teacher “to obtain information, construct knowledge and build successful educational outcomes” (Pateşan et al., 2018: 357)

Recommendations regarding the audio-visual-aids contribution to language learning in early ages also reside in their boredom removal during teaching learning process. (Khan et al., 2020: 76) and they help students enhance their ability to acquire proper vocabulary and grammar, (Al Aqad et al., 2021: 211) backed up by highly focused pupils’ self-esteem, and a naturally relaxed class atmosphere.

As a result, for young learners to achieve their learning goals, it is of high importance to involve a wide range of teaching-learning aids in order to foster a motivating, supportive, inspiring, interactive and finally effective classroom vibe. Audio visual aids are responsible in facilitating teacher-pupil interaction, boosting understanding and active participation in the classroom, while keeping aside negative attitudes in participation like for example confusion, hesitance, reluctance, shame. The necessary time to achieve the pedagogical objectives of the class activity is considerably shortened.

Children, who grow up in different families, being surrounded by every day conversation, acquire the language(s) that is/are heard around them, can learn both their

first and second languages naturally in a contextual manner. This is helped by the fact that they constantly see and hear various words being repeatedly used in specific contexts, and consequently they naturally connect words to their appropriate meanings.

Some important conditions for the successful outcome of the activities performed with the help of audio-visual-aids could be related to quality, goal and topic-oriented materials, clearly expressed classroom instructions, age related, comprehension connected.

By using the above-mentioned materials “teachers support their students who are interested in researching different topics by utilizing visual aids in a manner that is appropriate for their level of English proficiency.” (Halwani, 2017: 56) In this respect, the teacher can recommend the curious primary pupils and their tutors who are eager to find out more about the discussed classroom topics, a multitude of websites that provide a generous pool of interesting online resources.

In conclusion, foreign language learning is a complex multifaceted process at any age. Pre-primary and primary school children are known for brain plasticity and easiness to remember and memorize various structure patterns, but the most important downside is represented by their short attention spans and the permanent need for stimulation. This is where the interactive nature of audiovisual media comes up with a significant role in maintaining the engagement and motivation of young learners. Audio-visual tools are effective in stimulating their interest and keeping their attention focused in the educational process. These tools need to bring entertainment elements. Video stories, interactive games, songs, team games, animated and non-animated images introduce new language items, various conversational patterns, encourage and favour active free-will individual and group participation, aspects that are vital for language practice and flexible approach to communication. This interactive attitude towards teaching-learning promotes a less intimidating and more accessible natural atmosphere which is more adequate and answers the real needs of young learners.

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INTERCULTURALITY - FROM CONCEPT TO COMPETENCE IN DIDACTIC MODELS OPEN TO INTERCULTURAL DIALOGUE

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Abstract: *As a natural consequence of the intersections and overlaps of cultural landscapes at the global scale, interculturality names any form of understanding of cultural diversity and valuable contact between cultures. In this social background, new educational goals are claimed, from the promotion of social cohesion to peaceful coexistence, and intercultural competence aims to develop a sustainable and tolerant dialogue between individuals belonging to different cultures, beliefs, or religions. In such a context, the elements of interculturality provided for the Romanian Language and Literature curriculum become, along with the contents of the other humanities disciplines, the basis for the development of students' intercultural competence. The present article aims to provide a broader context for understanding this competence and outline a coherent perspective on how the teacher can build a didactic approach that values interculturality and develops it as a necessary competence in the current context of globalization.*

Keywords: *interculturality; intercultural competence; cultural identity; cultural diversity; didactic approach*

Although interculturality has been categorized as a reality of our world due to the consequences of globalization, it is actually the foundation upon which all cultures have been built throughout human history – the spiritual, material, or intellectual traits of a culture becoming distinctive only through contact with other cultures. Indeed, the current cultural boundaries, under a constant dynamic, the affirmation of diversity and plurality at linguistic, religious, historical, and identity levels, the increasing number of groups coexisting in small spaces, and the ability to quickly cover long distances have made the intercultural vision of the world more and more important in understanding the cultural, social, and political phenomena around us.

Sociologists that analyze the current times make reference to a series of transformations that have implications in the way individuals understand (co)existence. First and foremost, the present portrayal of human beings is marked by a certain vulnerability, enhanced by the loss of a sense of totality, the illusion of a reunion with the primordial unity or a hypothetical future. As Giles Deleuze and Felix Guattari underline:

we no longer believe in the myth of the existence of fragments that, like pieces of an antique statue, are merely waiting for the last one to be turned up, so that they may all be glued back together to create a unity that is precisely the same as the original unity. (Deleuze, Guattari, 1977: 42).

In the same context, Alain Touraine highlights a change of an ontological nature - the human living nowadays ceases to define themselves as a social being, distinguished by their position in society. Their behavior and actions are no longer determined by this position, as the social norms of institutions have ceased to act autonomously and are regulated by the cultural and psychological specificities of the individual (Touraine, A., 1998). These two accurately conducted radiographs are complemented by Zygmunt Bauman's analysis, which places in the puzzle of liquid modernity "the revenge of nomadism over the principle of territoriality and stability" (Bauman, Z., 2000: 17), the disintegration of social structures, which give the world fluidity and dynamism, the sense

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of insecurity that characterizes all environments, the existence of a public space where encounters (albeit rare interactions) take place between strangers and where communities have ethnicity as a coalescent factor.

Without being able to cancel the differences (a perspective both utopian and unproductive), without the capacity of escaping the plurality of voices around them, individuals will need to relearn negotiation for a common interest. In this respect, first and foremost, an adequate attitude towards everything that alterity implies is needed. To be equipped with civility means, essentially, the ability to interact with strangers without attributing the difference to them and without forcing them to give up all those traits that made them strangers in the first place. As the sociologist postulates, "the ability to live with differences, let alone to enjoy such living and to benefit from it, does not come easily and certainly not under its own impetus. This ability is an art which, like all arts, requires study and exercise" (*Ibidem*, p.106).

Education must respond to the social needs of the moment, and intercultural education has become one of UNESCO's priority areas of action. From the *Universal Declaration of Human Rights* (1948) to the present, international organizations have adopted policies to promote understanding and peace among nations, democracy, and development. The creation of a consciousness among individuals of a diverse and fragile humanity that belongs to everyone, the respect given to cultures in all their diversity, and the importance of a culture of peace has led to a more careful conceptualization of interculturality – as an expression of a certain type of contact between cultures. Unlike multiculturalism and cultural plurality, which also affirm the existence of cultural diversity but define it more as a static reality, interculturality refers, through the prefix "inter-", to a dynamic one, understood as a process of interaction and continuous change. The basis of interculturality is the understanding of the interactions that naturally occur between cultures, "the recognition of values, lifestyles, and symbolic representations to which human beings, individuals, or societies relate" (Rey, M., 1999: 153). The perspective of interculturality only opens up in the presence of dialogue – the one that facilitates exchange between individuals and groups whose values, references, and representations are different, multiple, and often divergent.

Based on these scientific descriptions, the foundation of intercultural education is established as an important dimension alongside other directions of education for international understanding¹. Its purpose is to structure an open cultural identity with the aim of guiding young people towards assimilating a reconsidered culture from an anthropological perspective, understanding the opinions and points of view of others through a relativistic positioning, and ultimately legitimizing cultural identity and ensuring respect for differences. (Cucoş, C., 2000: 120)

The idea of a curriculum centered on the needs of the learner embraces the formation and development of intercultural competence among students, formulated through three sets of elements, as UNESCO's *Intercultural Competences, Conceptual and Operational Framework* (2013) establishes: *knowledge* (cultural awareness – of

¹ In *What Is International Education. UNESCO Answers*, the education for international understanding encompasses various dimensions, ranging from education for human rights, democracy and civic engagement to education for peace and tolerance, intercultural education and education for the environment and development. (Juan Ignacio Martínez de Morentin de Goñi, *What Is International Education. UNESCO Answers*, Editorial San Sebastian UNESCO Centre, 2004).

oneself and others – , sociolinguistic awareness, general and specific knowledge about culture, the process of cultural accommodation, ethnocentrism, ethnorelativism, culture shock, etc.), *skills* (empathic listening, without judging the other person, observation, analysis, evaluation, interpretation, relating, adaptability, metacommunication, etc.), *attitudes* (tolerance, respect, curiosity, and the desire to know more about other cultures, openness to cultural differences). Therefore, by developing this competence, the role of the school is to teach students to coexist in a world marked by linguistic and cultural differences, through their acceptance and the acquisition of values that unite them. The orientation of disciplines towards the formation and development of this competence is also a priority of the new programs developed in 2017 for secondary education, based on the perspective of interconnecting the key competences that structure the graduate's profile.

Romanian Language and Literature Program for middle school assumes, in turn, the dimension of interculturality, especially through the fifth competence it proposes - the expression of one's own linguistic and cultural identity in a national and international context. Viewed vertically, from the fifth grade to the eighth grade, it is organized, from simple to complex, based on learning activities that aim to associate personal experiences with those coming from other cultures, identifying cultural values promoted in the texts of Romanian authors (Grade 5); investigating Romanian customs and traditions or those of ethnic communities in Romania, analyzing common elements identified in one's own culture and in the culture of other peoples (Grade 6); comparing Romanian traditions with other cultures, comparing elements of one's own culture with those from other cultures (Grade 7); expressing a point of view regarding values identified in various cultures, arguing a point of view regarding specific elements of one's own culture or other cultures (Grade 8). From the series of contents associated with these learning activities, we mention: Grade 5 - identity (personal, national), Romanian educational book, cultural diversity, behavioral models (Greco-Roman legends); Grade 6 - ethical values in the legends of peoples, Romanian language in Europe, values of popular culture in the Romanian space; Grade 7 - elements of Romanian mythology, about the language and culture of neighboring countries of Romania, cultural contacts; Grade 8 - behavioral models in universal literature, cultural relations, Romanian cultural values in the world. Analyzing the curriculum from this dimension of interculturality, we can make some didactic observations:

- The way the competency in the curriculum is structured, it particularly privileges two of the pillars of the International Commission on Education for the 21st century¹: *4. Learning to be*, by emphasizing the role of one's own culture and identity awareness in the construction of the student's personality, and *1. Learning to know*, by providing sufficient general information, but also specific content elements on interculturality.

- The content of the domain especially emphasizes cultural identity, understood as a social construct (the role of language, literature, traditions, customs), at an individual and collective level, and cultural diversity (the openness to neighboring cultural areas), but with less focus on intercultural dialogue (speaking, but also listening to understand the cultural perspective of the other).

¹ The current perspective on these four pillars of education is provided by the Dellors Report (the works of the International Commission on Education for the 21st Century, led by Jacques Delors): *Learning: The Treasure Within*, a report to UNESCO. This report was published by UNESCO Publishing in 1996.

▪ The three components of the program are integrated in a valued manner: the interrelational component, through the formation of appropriate behaviors in context, the linguistic component, by approaching language as an element of identity awareness, and the aesthetic and cultural component, through a concern for understanding universal values.

Teaching practice shows that designing and implementing learning experiences that develop intercultural competence is not easy. The integration methods need to be thought out in a way that does not disrupt the coherence of the other didactic sequences, especially due to the different approach. Both for literature and for the language and communication part, it is about changing the usual working patterns. If for the reception of literature, interculturality intervenes as an additional interpretative dimension, oriented towards the cultural or social model (which is much different from reading based on the textual model, guided by distinctive textual features, textual patterns, etc.), for the language and communication domain, the intercultural dimension requires primarily a metacognitive approach, centered on moments of reflection on how language functions as an identity element or on the possibilities/limitations in communication.

To achieve success in these activities, we can still follow a few principles to ensure a certain consistency. First of all, it is about structuring a coherent process based on correlations between distinct teaching stages, but aiming at the development of cultural competence. For example, creating a sequence of updates containing discussions about the characters of texts presenting Greek and Latin myths, placed at the beginning of a thematic project activity called "My Favorite Heroes", followed by consolidation through schematic review as behavioral models.

Afterwards it is necessary to structure explicit approaches that aim to justify the activities, by placing them within the broader context of interculturality – by specifying the values we aim to transmit or by associating them with different informative materials (created by UNESCO, especially to explain the Story Circle method, informative video materials, produced in a simple manner, with a visual transmitted message, can be useful resources for introductory teaching sequences, for example, <https://youtu.be/QUQcA-FKWqg/>) or by initiating activities with a set of questions that can define the moments of the lesson (following the model of J. Giasson, the following questions could be used: "What am I going to learn?", "Why is it necessary to learn them?", "How will the learning be achieved?", "In what context will I be able to apply what I learn?").

Furthermore, structuring accessible approaches to reduce the entire issue of interculturality to a simple core could create an epistemic zone for students that they can easily reach. For example, a series of questions can be established which, through repetition and association with different types of activities, form a pattern of intercultural approach: What does this say about me? (identity awareness); What have I learned about others? (respect for others); What are the connections that exist between my culture and the culture of others? (strong relationships through universality).

Last but not least, it is desirable for the sequences centered on intercultural competence to be correlated with those dedicated to the study of language, literature, and communication. This principle, which corresponds to integrated teaching, allows for ongoing connections and a deeper understanding of acquired knowledge.

Regarding the structuring of teaching sequences, it is worth noting from the outset that the teacher can adopt an approach that is exclusively structured around intercultural competence or place it under the influence of other content areas such as communication, reading, or writing. Whichever direction is chosen, the value of the

model lies in its ability to highlight the development of skills and attitudes, which are more important than knowledge in the case of intercultural competence.

For the communication department, activities dedicated to comprehending and producing oral or written text can also encompass the dimension of interculturality by including an element-stimulus of this dimension in the series of stages related to each didactic step, of course, to the extent that the nature of the content allows it.

The section related to the production of oral or written text can be circumscribed to the objective of drafting narratives of identity. Knowing that identity is a construct that is shaped mainly through discourse, and the narrative scenario is the one that provides coherence - transforming life story into a meaningful one - narrative patterns can revolve around the idea of identity: *The Story of My Name*; *The Story of My Most Beautiful Picture*; *The Story of an Object in My Room*; *The Story of My City*. However, for all these drafting scenarios to achieve their purpose, they must be accompanied by a mandatory reflection stage that answers questions such as: What does this story say about me? What is the characteristic of my personality that results from this story?

In another register of communication, focused on active listening, a series of exercises can be adapted from the story circles technique¹ proposed by UNESCO for the development of intercultural competence. Thus, activities can be structured in order to explore the intercultural dimension of active listening – listening to know and understand – and its essential skills: respect, listening, curiosity, empathy, and building relationships through communication. The activities are carried out in groups of 4 - 6 students, with an oral communication exercise – each member shares a personal experience on a specific topic, and the moderator (teacher) ensures a dialogue based on respect, guides the activity through a few principles (students take turns sharing their experiences without interrupting each other, etc.), and organizes reflection stages through questions or elliptical statements (What was important/remarkable about what we heard? What aspect made you curious? What common themes did you notice in your classmates' stories? / I used to believe that ..., now I believe that ... etc.)

The stages of receiving a literary text – pre-reading, reading, and post-reading – can each benefit from a specific direction by launching interpretative theses: pre-reading – shaping an horizon of expectation from a thematic perspective (discussing in this first stage the cultural values of a community in *Popa Tanda*, Ioan Slavici) or reducing the difficulties of understanding the text by anchoring it in the elements of linguistic identity (discussing about regional dialects starting with the verb "tândăli"); reading – attributing meanings to events and facts, states and emotions, characters' speech (for example, supporting an interpretative thesis through argumentation: Do you think the moral values promoted by Father Trandafir have welded the community together?); post-reading – extending the reading experience through reflective writing (unstructured essay "To listen

¹ A valuable resource for understanding the principles of this method for developing intercultural competence is Darla K. Deardorff's work, *Manual for Developing Intercultural Competencies: Story Circles*. In this manual, the author explains the method's value by relating it to the skills it develops: "Story Circles provide a way for people from different backgrounds to come together to learn to each other and to explore cultural similarities and differences. Through the sharing of life experiences situated within specific cultural context, participants come to learn more about themselves, as well as their fellow humans, and through this process, participants further develop key elements of intercultural competencies, including greater self-awareness, openness, respect, reflexivity skills, empathy, increased awareness of others, and, in the end, greater cultural humility." (Darla K. Deardorff, *Manual for Developing Intercultural Competencies. Story Circles*, Routledge London & New York, 2020, p. 15).

means to know"), identifying Romanian cultural values, traditions, behavioral patterns, or positioning the text in an extended cultural context by invoking mythology, folklore, proverbs, sayings.

Activities that aim to express linguistic identity can be distributed along at least three coordinates: practicing the communicative-pragmatic model, the direction of intercomprehension, and raising awareness of the linguistic dimension in personal development. In the first category of activities, we can include exercises in communication within varied social and cultural contexts, which necessarily are followed by a stage of metalinguistic reflection, designed to lead to an awareness of how language functions. For example, presenting one's hometown or city on a blog for young people/for Romanian colleagues from a different area of the country/for an international tourism fair, etc. can provide a reflective context for how we use metaphors, paraphrases, or short narratives to explain words/phrases (the history of the name Vlad the Impaler, for example), for the awareness of differences and the need to reduce them regarding the explicit (what is said)/implicit (what is considered common ground for those engaged in communication) or for noticing the differences between spoken and written language, even between linguistic registers. If carried out consistently and organized, these exercises could give students greater linguistic sensitivity, receptiveness to linguistic diversity, and, above all, a critical linguistic awareness.

From the necessity of building linguistic and cultural repertoires that students can use in their interactions with others, the dimension of intercomprehension, understood as the ability of two speakers to understand each other, even if each one speaks their own language (we adopt here the definition of the concept from the Council of Europe's guide, *Guide for the Development and Implementation of Curricula for Plurilingual and Intercultural Education*, by Jean-Claude Beacco, Michael Byram, Marisa Cavalli, Daniel Coste, Mirjam Egli Cuenat, Francis Goullier, Johanna Panthier), gains importance in the field of Romanian language and literature. Noticing the similarities and differences between Romance languages, for example, can be the starting point for an exercise in identifying common linguistic elements - vocabulary, grammar rules, phonological elements, etc. - or deep structures, of a sociolinguistic or pragmatic nature. The comparative vision created by these exercises leads, in turn, to an expanded understanding of linguistic and cultural plurality and, as the reflective stage of communication exercises offers, shapes a critical linguistic awareness.

Due to the complex dimension of this competence, the evaluation process becomes difficult to design and implement. Knowledge and even observation/analysis/comparison skills of cultural elements can be evaluated through traditional evaluation methods – oral, written, even practical tests – but the extent to which intercultural attitudes are adopted is difficult to measure. In addition to a holistic assessment, which measures the degree to which other competencies – communication, cultural awareness and expression – have developed, intercultural competence remains difficult to quantify. And in this case, modern methods can be truly useful in formative or summative evaluation – the European Council offers the model of an Autobiography of an Intercultural Encounter (AIE), which can be adapted in accordance with the Romanian Language and Literature curriculum, by writing various texts (narrating a personal experience, diary page, blog, opinion text, etc.) on a minimal structure: I. Who am I?; II. Who is the person I met (when? Where? How?); III. Your emotions and experiences / the other person's; IV. Intercultural dialogue; V. Similarities and differences; VI. Comparing to understand.

If it is true that education alone cannot cope with all the social challenges brought by the current context, it can, however, arouse the desire to live together among the educable individuals – which represents the basis of social cohesion and national identity. Therefore, the dimension of interculturality should not be absent from the directions we give to the educational act, representing the basis for personal and social development.

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WAYS TO DEVELOP THE LANGUAGE OF PRESCHOOL CHILDREN THROUGH STORIES AND INTERACTIVE DIGITAL STORYTELLING APPLICATIONS

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***Abstract:** Stories and tales are a means of language education, which children are very fond of because they are “affectively” attached to the act as an expression of human need for the aesthetic category of the beautiful manifested through narration. Stories are part of the aspiration to knowledge, they stimulate imagination and exercises the ability to communicate. As a method, storytelling engages: imagination, logical thinking, voluntary memory, language skills. There is a connected relationship between thought and language (transmission-reception-knowledge). Words that become language are the expression of the level of development of thinking, which is conveyed with the help of language. Storytelling stimulates attention, the aesthetic sense, the formation of social skills. It must contribute to the understanding of the knowledge that is communicated, to the formation of the skill to distinguish the essential, to compare facts and phenomena, to obtain appropriate conclusions, as well as to the moral and aesthetic education of pupils.*

***Keywords:** story; interactive; digital*

Stories play an important role in language education because they enable the development of rich vocabulary and communication skills through exposure to varied and sophisticated language. Stories and tales also have the ability to stimulate imagination and creativity. An effective method of stimulating creativity can be achieved by involving children in an improvisational activity based on a given story. This may involve requiring each child to imagine a different continuation of the story, to invent a new character, or to tell their own version of the story.

At the same time, “children can be encouraged to create their own illustrations for the story, to imagine how the characters from the story would look in another context and to cut out these characters according to a model” (Albulescu & Catalano, 2014: 44).

In addition to impacting language development, stories can also be used to convey values and moral messages. They can help build character and develop empathy by presenting various characters and the life situations they go through.

I. Among the ways in which stories can be used to develop the language of preschoolers count:

(i) Listening and discussing stories – preschoolers can listen to stories read by educators or watch a story presented through video or audio material. “After listening to the story, they can be engaged in discussions about the characters, places, situations and actions in the story. This can help develop vocabulary, listening skills and the ability to relate” (Mazilescu, 2019: 35).

An example of a story / tale that can be used for this activity is “The Brave Youngest Brother and the Golden Apples”. During the activity, children listen carefully

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to the story, after which they are encouraged to share their thoughts and feelings about the characters and actions in the story.

During the discussion, various topics can be addressed, such as the moral of the story, important values such as courage and perseverance, or the importance of gratitude and friendship. Children can also be asked about the characters in the story and how they think they would have behaved in their place.

This activity can be supplemented with games and creative activities, drawing characters or acting out scenes from the story through puppetry or role-playing.

Through this activity, children can develop their listening and speaking skills, but also their skills of empathy and understanding other people's points of view. The activity can also be adapted to the children's developmental level, and can be used to encourage the development of language and communication skills in a fun and interactive way.

(ii) Role playing – preschoolers can be encouraged to role play specific to the characters in the story and create their own stories. This helps them to develop their creativity and imagination, but also to improve their expression and communication skills.

A role play inspired by the story “The Goat and Her Three Kids” can be a fun and effective way to stimulate language development.

A play scene can be prepared, where the children can be assigned to the roles of the main characters: the mother goat and the three kids. This can be done by preparing simple costumes or by choosing elements specific to each character, such as horns for the mother goat and milk crates for the kids.

The scenario of the game could be as follows: the mother goat has to go to the market to sell her milk, and the kids have to stay home alone. While the mother goat is away, the wolf comes and tries to eat the three kids. Children playing the roles of kids must find ways to protect themselves and outwit the wolf until the mother goat returns home.

During the game, children can use new words, improve communication skills and learn how to work together as a team to solve problems. For example, children role-playing can use expressions such as “We need to think of a plan” or “Let's try this” to express their ideas and strategies. In addition, children can learn to listen to each other and coordinate their actions to achieve a common goal.

Through this game, children can learn new words, improve their communication skills and learn how to work together as a team to solve different problems.

(iii) Drawing and colouring – after listening to a story, preschoolers can be encouraged to draw or colour the story scenes or the characters. This can help develop observation skills and improve refined motor skills.

One of the drawing and colouring activities that can stimulate language development is creating drawings or collages to illustrate the stories and allow children to tell what happened in the story and use their imagination to add details. For the story “The Bear Tricked by the Fox”, the children can be given pictures of the bear and the fox as well as other elements of the story, such as the forest, fruits and others, and the children can draw and colour them as such.

While children draw and color, various aspects of the story can be discussed, such as the characters and their behaviour, the events of the story, and the moral message.

Children can also be encouraged to ask questions and share their ideas and opinions about the story. This activity can help to develop not only language and communication skills, but also encourage children's creativity and imagination.

(iv) Word games – preschoolers can be encouraged to look for key words in the story and develop their skills in identifying and understanding the meaning of words.

A keyword search activity in “Cinderella” can be an effective way to stimulate language development among preschoolers. This activity involves identifying and highlighting key words from the story such as ‘Cinderella’, ‘aunt’, ‘prince’, ‘ball’, ‘glass slipper’, ‘witch’, ‘wagon’, ‘doll’, ‘axe’, “sorcova” (a New Year wishing rod with coloured paper flowers) and many others.

To do this activity, preschoolers can be divided into small groups and given a copy of the Cinderella story. They can then be asked to find the key words in that story and highlight them with a different colored pencil or a marker. Children can be encouraged to discuss the meaning of the key words and match them to characters or actions in the story. This keyword search activity can be extended by creating word games, such as riddles or puzzles that use the keywords in the story. In this way, children will be stimulated to develop their communication skills and improve their vocabulary (Albulescu & Catalano, 2014: 28).

(v) Personalized stories – preschoolers can be encouraged to create their own stories based on their personal experiences. This helps them to develop their expression and communication skills, and also indeed to explore their own emotions and experiences.

II. The use of interactive digital storytelling applications such as “Toontastic” or “Storytime Theater” can be extremely beneficial in language education for preschoolers. These apps provide interactive and creative opportunities for children to develop their communication skills and explore the world of stories in an engaging way. Preschoolers can create their own animated stories using characters, backgrounds and objects available in the apps. In this way, they can explore narrative structure, developing skills in sequencing and organizing ideas.

Preschoolers can also act out their favorite stories through the Storytime Theater app. This app provides predefined characters and scenes that children can use to recreate familiar stories or invent new stories. Through this activity, “preschoolers develop their skills of expression and retelling, improving their understanding of the structure of the story” (Lucarevski, 2016: 29).

Group collaboration is encouraged through both apps. Preschoolers can work together to create and act out stories. This collaboration helps them develop their social and collaborative skills, promoting communication and interaction with one another.

Once children have created or acted out the stories using the apps, they can be shared with their peers or parents through projections or presentations. Preschoolers have the opportunity to improve their public speaking skills and build confidence in their own abilities by telling stories in front of the class.

The use of interactive digital storytelling applications in the education of preschoolers contributes to the development of their communication skills, stimulates creativity and facilitates the understanding of the structure of stories. Through interactive and collaborative activities, preschoolers experience the joy of storytelling and gain confidence in their own language abilities.

The use of applications such as “Book Creator” or “My Story” in the education of preschoolers offers multiple benefits, giving them the opportunity to create their own stories with the help of images, sounds and text. These interactive apps encourage creativity, develop communication skills and stimulate children’s imagination.

Preschoolers can use the “Book Creator” or “My Story” app to create personalized stories. With the help of these apps, they can choose images from the available library, or add their own illustrations. They can also record sounds and add text to complete the story. “Through these multimedia elements, preschoolers can express their ideas and develop communication skills” (Lucarevschi, 2016: 30).

A suitable activity for using these apps could be to create a group story. Preschoolers can be divided into teams and assigned a theme or concept to create a story based on them. Each team can work on their own story project using the app, adding images, sounds and text. Finally, the stories created can be shared in class, providing the pupils an opportunity to present them and listen to one another.

While preschoolers work on creating stories, the teacher can focus on vocabulary and language development. New words can be introduced as preschoolers describe the pictures, narrate the events, and express themselves through the text. Questions can also be asked to encourage preschoolers to think critically and develop their ability to reason.

Another idea for activities could be to create a digital library of stories. Preschoolers can create individual or group stories and compile these stories into a digital library accessible to the whole class. This way, all preschoolers can read and listen to the stories created by their peers and share feedback and appreciation with one another.

Using the “Book Creator” or “My Story” apps in preschool education brings a new level of interactivity and engagement in learning. These apps allow preschoolers to express their creativity, develop their communication skills and explore the world of stories in an engaging way.

III. Reciprocal (or peer) teaching is another effective method of cooperative learning, which emphasizes the development of interpersonal skills and the understanding of positive interdependence (Florea, 2014: 409). This method can be applied in the teaching of scientific subjects, regardless of the age level of the children.

In reciprocal teaching the children are encouraged, under the careful guidance of the teaching staff, to take turns leading the discussions, in which they will explore the paragraphs of the scientific text studied. “This process transforms them into cognitive learners, following the example of teachers, while gradually taking responsibility for their own learning and the implementation of mutual teaching strategies” (Florea, 2014: 409).

This method is conducted in the following way: children are informed about their role as a teacher within the method, and are guided to understand its objective, which is to increase the level of understanding of the content. They are trained in the four basic strategies of reciprocal teaching: predicting, questioning, clarifying, and summarizing. To give them a clear picture of how the discussions should be conducted, it is recommended to conduct preliminary demonstrations with a group of children.

The children are organized into pairs or groups of three, and each child is given a copy of the text to study. The text can be divided into logical passages or paragraphs to facilitate understanding and further discussion.

The actual process begins with all the children listening to the first passage of the text. After the reading is complete, the first child in the role of teacher briefly summarizes what has been read and formulates a question related to the text, soliciting responses from the other students. He/she also focuses on clarifying any unclear issues or

talks with his/her colleagues to resolve any issues or questions raised. In addition, the pupil tries to anticipate the ideas or information that will be presented in the next passage.

Then, “the children move on to reading the next passage and do the same, encouraging each other to assume the role of teacher and continue the previously mentioned activities” (Florea, 2014: 410).

Through peer / reciprocal teaching, children become actively involved in the learning process, developing essential skills such as effective communication, critical thinking and text analysis. This method encourages them to take responsibility for their own learning and develop interpersonal skills such as active listening, expressing ideas clearly and collaborating in a cooperative learning environment.

By taking on the role of teacher and leading discussions, children develop confidence in their own abilities and better understand the content being studied. They learn to formulate pertinent questions, state their points of view and provide clarification when needed. Also, by practising the strategies of predicting, questioning, clarifying, and summarizing, children improve their ability to extract relevant information and synthesize key ideas.

Peer teaching has multiple benefits in the learning process. It stimulates the pupils’ active participation and involves them directly in the process of building knowledge. It also fosters the development of communication, collaboration and problem-solving skills in an academic context. Children learn to take responsibility for their own learning and practise leadership and discussion skills.

Also, reciprocal / peer teaching can be successfully adapted and applied in various fields of science, regardless of the age level of the students. It promotes deep understanding of content and the development of skills that are essential to the pupils’ academic and personal success. So, this is an effective method of cooperative learning that actively involves children in the process of learning and developing interpersonal skills. This method helps them take responsibility for their own learning and develop their communication, critical thinking and collaboration skills. Through mutual teaching, children become partners in learning, helping to increase their level of understanding and build knowledge in an interactive and stimulating way.

The *mosaic* method involves the collaborative interaction of children in the learning process, through which they help each other to deepen their knowledge. This approach can be used in various educational contexts, including while reading a text, listening to a presentation or performing a group study, regardless of the subject area or the age group of the pupils involved. Similar to other forms of collaborative learning, the *Mosaic* method is based on the formation of home groups and groups of experts, aiming to support all children in studying and assimilating all the content. Through this process, children become “experts” as they pass on parts of the material to be learned to one another. Thus, each child assumes an active role in the teaching and learning process, having the opportunity to develop their understanding and thinking skills at an advanced level.

The *mosaic* method can be successfully implemented in classes of any size, with the caveat that groups should ideally consist of four to five members. “It is particularly important to focus on training pupils to effectively approach group work, especially within the core group” (Căpriță, 2014: 107).

This method can be applied during a single lesson, lasting about fifty minutes, or over several lessons. To save time, children can be encouraged to go through the material at home, listen to the lesson, or do the experiments on another day at school, so that they have more time for *mosaic* activities. It is advisable to prepare questions in

advance I order to facilitate discussions in expert groups. These questions can be posted on the board or distributed as printed materials to each group.

Children can be given visual materials, but also be presented with a topic for discussion, or involved in other engaging activities.

The expert groups carefully analyze the materials assigned to their section, and after that they make a collective decision about the most effective method of helping their house group peers in the learning process of that section.

Afterwards, “the experts return to the home group and share with the other members the content of the passage they have studied in detail” (Căpriță, 2014: 108).

In **conclusion**, stories and storytelling have a significant impact in preschoolers’ language education. Through them, children not only develop their language and communication skills, but are also exposed to important moral values and lessons. These values, such as courage, friendship, generosity, responsibility and respect, have the ability to shape the children’s behaviour and attitude in everyday life, thus contributing to their integral development.

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RESEARCH-BASED MODELS FOR IMPLEMENTING EFFICIENT INSTRUCTIONAL STRATEGIES

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***Abstract:** In this paper, our research focused on identifying research-based instruction models that can be used by teachers to identify and apply in their current activity efficient instructional strategies. We argued that the instructional practice and the new instructional strategies can benefit of the research databases that all educational actors have access at nowadays. There have been identified, critically analyzed and proposed several models that were focused on the different ways that the research-based models can be personalized and applied by teachers into their specific condition of teaching. There are developed concrete ways that teachers can identify the most efficient instructional strategies and presented various factors that determines their successfully adaptation to other settings than those in which the models and procedures were initial developed. There are emphasized the necessary personal qualities teachers must have and the professional skills that are needed to identify, personalize and apply new instructional strategies and to transform them into current practices in the classroom. By identifying these models and procedures there is emphasized the fundamental role of researching and testing the theoretical models before applying them in classroom and, also, the importance of allowing teachers to personalize the models through the means of professional development programs or those that are being available and accessible to them.*

***Keywords:** instructional strategies; research-based practices; strategy-modelling*

Introduction

We can identify nowadays an accentuate tendency to reconsider the importance of research-based educational practices and their usefulness for the current classroom activity. This tendency is generated by the complexity of the contexts in which education is realized in today society and by the challenges that school education presents to the responsible actors. The theoretical pedagogical models seem not to fully correspond to this uprisen complexity, and thus, the need to re(research) and (re)confirm them by practice. Teachers' natural born abilities are considered not sufficient for effective teaching practice and should linked to a good knowledge of pedagogical science as the fundamental science of education.

This fact is additionally sustained today by the development of *pedagogy* that is historically and epistemologically confirmed as the fundamental science of education which objectively deals with the reality of education, considering it a fundamental dimension of the society itself. As the science of education, pedagogy sets the theoretical, methodological and practice framework, for the realization of education and instruction, the ideal models must be applied, tested and, if the case, generalized as models of good practices for the educational system. This approach offers both teachers and students the possibility to apply in a proper way the models and to make flexible their own educational practices and to adapt them to the current needs that arise in the classroom in everyday learning activities.

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Strategy modelling for efficient teacher professional development

According to R. J. Marzano, we are currently witnessing a new phenomenon that points out the fact that the *art* of teaching is rapidly becoming the *science* of teaching and if we wish to help teachers to test and to apply the empirical research-based models and to contribute to the implementation of multiple efficient *instructional strategies* will become necessary to consider a series of things that must be done, especially the following, as J. Marzano argues (2001: 156):

- making available accessible research models for teachers,
- providing research-based programs for teacher's professional development,
- developing teachers' willingness to change their practices.

The multiple research that are available to teachers cannot be used by them as they are, they need to be synthesized and made accessible for teachers. Only then we can get the desired change in schools. For teachers to adopt the research-based models, they need available professional development programs that teach them how to apply those models. But teachers must be motivated to implement these changes in their practices, otherwise, the research-based instructional strategies will not be adopted.

As Marzano argues (2001: 156-158), there are some vital elements that are required for change to occur in day-to-day classroom practice, and teachers must be willingly to apply them, these variables being resulted from applicative research, made on the field. Concluding on the main ideas of this author, we can identify the following basic elements that can lead to personalized implementation of research-based efficient instructional strategies: *a) modelling the practices, b) variations in implementation, c) time to personalize, d) continuous feedback, and e) recognition and celebration.*

Acquiring a new and complex skill depends on much practice that teachers must undergo. Even though many of the instructional strategies are familiar to teachers, they are skill-backed, and teachers should master them for their effective use in their specific classroom settings. Teachers need professional development programs that should include effective *strategy modelling* as well as the necessary time to apply those new learned strategies. Mastering a pedagogical skill needs much modelling and practice to consolidate and to contribute efficiently to goals attainment. On the other hand, this is also the aim of the research of those that are interested in teacher's professional development to, made available for teachers a flexible model that can be adapted in their practice, not to impose a fix way of working. It is teacher's role and interest to apply the model, to adapt it, and this process needs time to develop.

In this context we emphasize also the importance of the research realized by Lederman & Lederman (2017: 569), in their work about the competency-based or performance-based teacher education model that is based on the idea that there is a difference between effective teacher and ineffective teacher and that is sustained by a larger repertoire of competencies, skills, abilities and knowledge that contribute to the implementation of effective instructional strategies. These competences that teachers need must be more researched, because implementing efficient instructional strategies depends on teacher competences, their professional decision-making capabilities, their capacity to integrate disciplinary content knowledge with pedagogical content knowledge in their approach of instruction.

On the other hand, both students and teachers need permanent *feedback* if we want them to succeed in their activity of learning new skills. Schools must develop a support infrastructure for teachers that must benefit of meaningful feedback on the strategies they have learned to ensure that those strategies are being correctly

implemented in their teaching activity. Furthermore, feedback should not be limited to the acquisition of strategies alone, it should give teachers the possibility to reflect on their current practices and to adjust their strategies to identify and apply the best ones for their students. Analyzing with their peers of the learned and applied strategies can represent ways through which the feedback can be offered and interiorized by teachers, contributing to the development of the abilities to efficiently use of the new instructional strategies.

To contribute to the change in school and society, teachers should effectively integrate instructional strategies into their own unique teaching styles and practices. To do so, they must have access to all the necessary accommodations, such as multiple and flexible learning resources, materials and contexts. This way, teachers will be comfortable with the implementation of the new strategies and to adapt them to student's needs. Because no two teachers will implement an instructional strategy in the same way, teachers must be allowed to adapt the strategies to suit their own style and context and to allow *variations in implementation*. Here must be considered the unicity and own style of each teacher in the process of adopting the research-based instructive models. The professional skills and personal qualities will make the difference. This aspect understood and interiorized by teachers can become an important factor in perfecting the educational practices, and the teachers will not be resisting change.

Also, students' needs for recognition and celebration are an important aspect to consider. Teachers, like students, have similar requirements. Schools must organize staff development programs that dedicate a formal and systematic section of the training to celebrating not only the success that teachers are having implementing new instructional strategies in their classrooms, but also the sheer effort that they are putting into making substantive change in their classrooms (Marzano, 2001: 156-158).

This way we can connect the results of the research that aims at identification of the most efficient instructional strategies with the development of existing educational practices. The results of research cannot be directly applied in classroom practices, the teachers must be allowed to adapt them to their personal style of instruction, to get from their peers, to test themselves the various ways to apply the same strategies and to choose the most efficient one that can be used in their pedagogical specific contexts. The acquisition of new competences regarding the use of new learned instructional strategies can be done in a proper and stimulative affective-motivational context where the teacher's efforts to bring the desired change will be appreciate and recognized.

Also, Sánchez-Cabrero R. et al. (2021: 1) points out the importance of identifying the factors that contributes to the efficient realization of instruction and to the defining of a profile for the efficient teacher. They identify the essential elements to be considered: various characteristics and attitudes of the student and the teacher, the educational context, educational policies. These should be corelated as they are influencing each other and determine the quality of student learning at a specific time and in certain circumstances.

Therefore, based on the research of these authors, we consider of a big importance the correlation of the two perspectives in a model that can help teachers to become more efficient in choosing the instructional strategies they use. The research data must be filtered through an elaborated process of pedagogical modelling, the teachers needing the necessary time to personalize the new strategies, and their efforts and new results must be pointed out through a system of institutional recognition and rewards. This must be corelated with a set of personal characteristics as their preexistent pedagogical capacities, personal qualities, the existing attitudes and their professional

experience. Without these two categories of factors, we consider that implementing new and efficient instructional strategies is not possible.

Objectives-based model for efficient learning

Any instructional strategy that can be tested or applied in classroom must be considered in the logic of the process of curricular design and be subordinated to the instructional objectives. As we emphasized elsewhere, that aims and objectives of instruction reflects the educational needs by defining the distance that must be traversed between actual state of the learner and the instructional standards/norms that are socially accepted and, the organizing principle of instruction is the knowledge and skills transfer in contexts marked by individuals personal social and professional evolution. Also, a priority of instruction is the necessity to elaborate axiological filters to help the interpretation and explication of the social and psychological realities which must be the fundament for instructive decisions. Based on these filters can be further determined the content dimensions of the educational aims (Soare, 2013: 54).

Educational aims must be linked with the final expected learning outcomes, specially, with the general competences that students must develop after longer or shorter periods of learning. The competences must become the referential for aims, only they could offer sense and direction for the educative action. The aims that are not referring directly to student's competences can be viewed only as intermediary instruments in the learning process and cannot be considered important per se, because they can determine selective learning and ignore the aspects that even they don't refer to, but these aspects would have been important from the perspective of the competence development. Thus, is possible that the defined aims to ignore important dimensions of the competence.

For example, regarding the process of aim selection, the research of R. J. Marzano emphasizes several very important aspects to be considered and on which ones must reflect when design the curriculum. First of all the authors insists on the fact that instructional goals narrow what students focus on, and a too specific goal can determine students' attention to such a degree that they ignore information that is not specifically related to the respective goal. Then, we must consider that instructional goals should not be too specific, because it will be difficult to accommodate the individual and constructivist nature of learning. Last, but not least, we must point out that students should be encouraged to personalize the goals and to adapt them to their needs and desires (Marzano, 2001: 94).

Here we must consider two important things: the objectives that are too narrow risks to contravenes the constructivist learning models and even the learning itself, and the cooperation with students to personalize the learning objectives in accordance with students' needs. Thus, the nature of learning and the personalization of the objectives must be considered in the process of curriculum design, this aspect clarifying the most common problems in today schools.

If the objectives teachers settle are too narrow, there is the risk that a part of learning will be ignored by students because their focus will be redirected only toward the objective, and what the objective doesn't aims at, will not be learned. The research shows that if a teacher establishes a goal, students' understanding of information incidental to that concept, but still addressed in class, is less than if a specific goal were not set. The average student in the class where specific goals were set, scored lower than a student in a class where these goals were not set. This phenomenon might occur, as H. J. Walberg states, because setting a goal focuses students' attention to such a degree that

they ignore information not specifically related to the goal (Walberg, 1999), but which is still essential for an authentic learning.

Thus, based on the presented ideas and correlating them with recent research, we can synthesize this model in the following steps:

- clarifying the final learning results as key-competences that must be acquired,
- elaborating and personalizing the learning objectives considering student's needs,
- applying the instructional strategies.

The most important aspect that must not be ignored is that the learning results must be significant, to present sense by relating them to an agreed referential. If the referential is established only by the school, ignoring the cooperation with students, the risk will be that students will not wish to be involved, and the results will not satisfy anyone. The problem is what will be this referential and how much should students be involved in the process of defining it. In this context we can add the importance of the debate regarding the possible learning organizers, real-life issues or other key-points around which the curriculum should be designed and organized. In this regard, we argued that the construct and multidimensional concept of competence, defined as students potential and available personality traits that facilitate the integrated mobilization of the resources acquired in time by students in unintended or designed learning situation and that aims at solving complex and significant situations should be considered the main curriculum organizer, and a hypostasis of today school general aims (Soare, 2015: 976).

Also, one must insist on the fact that neither instructional goal defined in behavioral objective format do not produce effect sizes as high as instructional goals stated in more general formats. This is emphasized also by the fact that students must be involved in a process of personalizing the teacher's goals. If those are too specific, the adaptation of the objective to students needs is not possible. On the other hand, if the objective is general enough it will provide students with a degree of flexibility they can use to define their own learning objectives. Contracting with students for the attainment of specific goals provides them a better control over their learning (Marzano, 2001: 95).

Content-based model for efficient learning

Another model that can be used to identify the most efficient instructional strategies is of the team coordinated by J. R. Morisson and which can be correlated with other models presented in this paper. This model concentrates on specific content categories that represents the basis for improving the modalities to define the instructional objectives (Morisson et al., 2013: 119-121) The authors propose the *Expanded Performance - Content Matrix Model*. This model focuses on classifying objectives and providing the means of determining which type of instructional strategy to use to achieve the objective. It defines various types of content and performance as opposed to traditional levels of learning (as in cognitive, affective and psychomotor domains models). Instructional design models must prescribe optimum instructional strategies for achieving an objective. Thus, the content categories that are specific to this model are the starting point for selecting the instructional strategies.

The proposed model has two dimensions, the first one being represented by content categories and the second one, by the performance objectives. The first dimension is based on six categories of content for classifying objectives and the objective stated performance. The content categories that the authors propose are represented by facts,

concepts, principles, procedures, interpersonal skills and attitudes. Each objective should be described to fit in only one category, otherwise must be redefined.

The six content categories can be described as follows:

- *facts* that represent a statement that associates one item with another and are memorized for a later recall,
- *concepts* that reflect categories that are used for simplifying the understanding of the world and are grouped by a specific set of attributes that define each concept,
- *principles* and *rules* that express the existing relationships between concepts,
- *procedures* that represent a sequence of steps that should be followed to achieve a goal, and they describe primarily cognitive operations. They may vary in difficulty from repetitive tasks to problem-solving tasks,
- *interpersonal skills* grouped in categories like spoken and nonverbal interaction between two or more people,
- *attitudes* reflected by objectives that seek to change or modify the learner's attitude. Affective objectives can vary from simply developing an awareness of different options to changes in attitudes that result in action.

The second dimension of the model represents the objectives defined as behavior or performance. The behavior or performance are considered and classified by the authors as recall or application. The recall objectives that specify that the student memorize the information for later recall are defined as recall performance. It encompasses those behaviors at the lower levels of cognitive domain taxonomy. On the other hand, application objectives require the student to apply the information they learned. For this reason, for example, facts are always classified as recall because they cannot or don't always need to be applied.

The model proposed by the team coordinated by Morisson points out two key-elements of curriculum design and of the efficient implementing of instructional strategies: objectives and content-domains. The model insists on defining first the content categories and then the objectives defined as anticipated performances. It is different from the models that we promote, models that are based on defining the relevant objectives as the key-competences and then on the mandatory content dimensions, but this order proposed by the authors does not represent a contradiction. The six content categories do not strictly refer to traditionally defined content categories, but they include, in our opinion, the three dimensions of competence: knowledge, attitudes and skills. It emphasizes the importance of clear delimitation of the content domains and of the complex learning results that are of certain importance in today society. If the objectives will equally respect the content categories, the model can be a performant one and able to be generally applied in schools.

The model that Morisson et al proposes represents a possibility of perfecting, making more efficient the traditional models based on operationalizing of objectives grouped in cognitive, affective and psychomotor domains. It simplifies teachers' activity by combining the cognitive, affective and psychomotor dimensions in a singular matrix that becomes a more efficient instrument in defining and management of the instructional/learning objectives. Even in the case of classic models (Mager, Bloom, Krathwohl, Harrow), if the student action was placed at superior levels of the taxonomy in the cognitive domain, for example, it would include, in our opinion, as mandatory, an

affective and psychomotor dimension. Only an abstract division of complex psychical processes in the three traditional domains made useful that approach on instructional objectives. On the contrary, this model facilitates the psychical and actional integration of student actions and, thus, a better and profound learning and development of skills and competences.

On the other hand, the model contends with our opinion that the instructional objectives, regardless of the level at which they are defined, must be linked with key-contents that are predefined by educational specialists before the objectives. The objectives cannot be separated by key-contents that are specific to various scientific fields or from knowledge domains that are validated and valorized in today society. Otherwise, the risk will be that students will not possess a real knowledge and understanding of the problems and contexts in which they live and profess. This way we can explain, to a limited extent, the bad results of students in national or international evaluations, that are based on key-competences, even though all the curricular changes in the recent years promotes the model of competence-based curriculum that are pursued from early education to the end of compulsory education and opened to life-long learning and permanent education. The competences cannot be demonstrated in the absence of key-contents.

Conclusions

The research-based models for identifying the most efficient instructional strategies and implementing them in everyday teaching and learning practice represents an important direction we need to consider if we want to improve and raise the quality of the didactic activity. To attain this, we must not forget that research-based models must be made accessible for teachers, and this can be done by providing research-based programs for teacher's professional development that should contribute to the developing of teachers' willingness to change their current practices. These steps must be done if we wish to bring change in education, and making available professional development programs for teachers must become a priority of actual models of teacher education.

Also, an essential fact that resulted in our research was the fact that teachers must become performant in effective strategy modelling. The key to develop new skills and to integrate them into practice the models that are offered to teachers, is even this possibility for modelling, and it can be personally done by every teacher because they are the only ones that best know their own possibilities and the specific characteristics of their classes and students.

As we emphasized in this paper, there is necessary that teachers have enough time to adopt new skills, they need permanent feedback, there must be created a reflective context that will allow all teachers to identify those changes and variations of instructional strategies for them to implement. The available data for teachers should go through an elaborated process of pedagogical modelling and their efforts and new results must be valorized through a system of celebration and institutional rewards. We consider that without respecting these conditions, the implementation of new efficient instructional strategies is not possible.

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MANIÈRES PRATIQUES D'UTILISER LE JEU DIDACTIQUE DANS LE DÉVELOPPEMENT DU LANGAGE DE L'ENFANT D'ÂGE PRÉSCOLAIRE

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***Abstract:** The didactic game arouses curiosity, and the child becomes able to appreciate his particularities and performances, he wants to know more, wanting his performances to be better. In this sense, the child will mobilize all the resources at his disposal in order to register success in the playful competition with the others. The didactic game offers the educator the opportunity to achieve important goals related to the formative side, but also the informative side in the development of the preschool child's personality.*

***Keywords:** didactic game; preschool; language*

Le milieu de la maternelle doit offrir diverses situations de communication à travers lesquelles l'enfant peut s'exprimer et utiliser activement tous les moyens de communication possibles. Le professeur représente un modèle de communication, à côté de la famille, et propose à l'enfant différentes expériences d'apprentissage en stimulant la capacité d'écoute et de compréhension de la langue, en développant la capacité de communiquer efficacement, de parler grammaticalement correctement, de développer son vocabulaire. À la maternelle, à travers des histoires, des poèmes, des conversations et des lectures après des images, l'éducateur peut accompagner l'enfant d'âge préscolaire dans la correction et le développement du langage.

Le développement du langage est un processus qui se déroule pendant le temps, depuis les premiers roucoulements jusqu'au jeu symbolique, qui repose sur la maîtrise du langage et se présente comme un processus complexe et actif dans lequel l'enfant apprend le système des sons, des mots et structures grammaticales, la signification des mots, leur utilisation appropriée, en présence et avec le soutien de la famille et des groupes de jeu.

En interagissant avec d'autres enfants et avec des adultes, la vie de l'enfant commence à se charger de dialogues, d'interrogations pour les adultes en raison de la curiosité exprimée à travers les questions : pourquoi ? pour quoi ? comment ? La mémorisation, la lecture d'images, les représentations théâtrales, les livres d'histoires et les programmes éducatifs stimulent l'auto-construction culturelle. Chez les enfants d'âge préscolaire, l'intérêt pour les fées augmente, surtout pour celles qui ont des aspects fantastiques, des personnages aux pouvoirs surnaturels, des objets magiques, ce monde crée pour l'enfant l'idée d'un monde énigmatique, plein d'imprévisible, qui le captive.

La formation de compétences de communication correctes par le langage est une action toujours présente dans la maternelle, c'est pourquoi il existe des activités dans lesquelles la culture et le développement du langage sont l'objectif principal du personnel enseignant, telles que : la narration, la conversation, la lecture d'images, les jeux didactique, mémorisation, etc.

Au niveau préscolaire, le langage est un moyen de communication de l'enfant avec son entourage, mais aussi d'organisation de sa propre vie mentale. A 3 ans, l'enfant d'âge préscolaire est au stade du langage situationnel, composé de phrases simples, généralement accompagnées de gestes. Son expression est généralement dominée par des

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exclamations, des interjections, des répétitions, des onomatopées, etc. À mesure qu'ils grandissent, cette forme d'expression est remplacée par un langage contextuel, les deux formes évoluant tout au long de la vie.

Une autre caractéristique du langage de l'enfant d'âge préscolaire est l'absence de réticence à parler, il exprimera donc ses opinions et ses observations sans retenue, mais chaque jour, il acquerra la capacité de s'exprimer poliment, en utilisant des formules d'adresse appropriées à la situation.

Le développement de l'expression orale et l'utilisation correcte des significations des structures verbales orales peuvent être réalisés chez les enfants d'âge préscolaire par de jeux sous diverses variantes, de jeux de rôle, de jeux de construction, d'histoires, de récits, de descriptions, d'audiences. Le jeu pour le développement du langage nécessite la réalisation de certaines conditions pour un bon développement, à savoir : l'existence de matériels adaptés au sujet du jeu, un espace adéquat pour le déroulement des jeux, des règles qui assurent la sécurité du jeu, le cadre d'un comportement social, l'implication de l'éducateur en initiant de nouvelles orientations et interventions.

Le jeu de rôle est le jeu qui a le plus de valeurs dans le développement général de l'enfant et en particulier dans le développement du langage. Grâce à des jeux de rôle, les enfants d'âge préscolaire traduisent dans la réalité les événements qu'ils ont vécus et peuvent transférer l'expérience de vie accumulée. Ils sont fortement influencés par la famille, la culture, le mode d'expression des parents et la communauté dont ils sont issus. Dans ces jeux, les enfants sont autorisés à s'exprimer librement, mais l'enseignant leur proposera également d'autres formes d'expression et de comportement. Les jeux de rôle sont très adaptés pour introduire des comportements sociaux, des salutations, introduire des inconnus dans le comportement des enfants. Grâce au jeu de rôle, l'enfant acquiert la confiance nécessaire pour parler dans une situation, mais apprend également à écouter lorsque les autres membres du groupe parlent. Dans le même temps, les comptines, les poèmes et les chansons adaptés au jeu contribuent au développement du langage.

Une autre façon de stimuler le développement du langage consiste à écouter les descriptions et à créer des descriptions par les enfants. L'éducatrice fournit un modèle de description. Au début, quelques traits suffisent. Lors de la lecture du texte, les enfants peuvent fermer les yeux pour faire appel à leur imagination. Les enfants peuvent créer des descriptions d'objets, d'un collègue ou d'un membre de la famille. Les descriptions sont l'occasion d'introduire de nouveaux mots, enrichissant ainsi le vocabulaire des enfants.

Les enfants d'âge préscolaire doivent développer leur capacité à écouter de plus en plus longtemps, pour maintenir leur attention de plus en plus éveillée. L'éducatrice a donc pour rôle en ce sens de créer diverses situations d'écoute telles que : des histoires racontées ou lues par elle-même ou par ses camarades de groupe, des émissions de radio ou de télévision, des CD avec des histoires audio. Progressivement, l'attention des enfants sera plus développée et ils pourront rester plus longtemps dans les activités pédagogiques. En fin d'audience, des questions comme : « Qu'avez-vous ressenti lorsque j'ai commencé l'histoire ? » ; « Que pensez-vous qu'il allait arriver aux personnages ? » ; « Pourquoi pensais-tu que ça se passerait comme ça ? » ; « Que pensez-vous de la façon dont l'histoire s'est terminée ? » ; « Comment aimeriez-vous que ça se termine » ?

Les enfants d'âge préscolaire de 3 à 4 ans qui n'ont pas de capacités d'écouter peuvent entendre de courts poèmes ou une chanson, la voix de l'enseignant ou la leur. L'écoute de sa propre voix est un stimulus important pour l'enfant dans l'augmentation des performances de mémoire, dans le désir de se corriger, d'être plus conscient de son

comportement. Progressivement, les textes entendus peuvent être plus longs, mais ils nécessitent un traitement pour pouvoir être entendus par l'ensemble du groupe.

Lors de l'audition, l'éducateur observe les gestes, les expressions faciales et les réactions verbales des enfants. Comme feed-back de l'audition, l'enfant d'âge préscolaire doit réagir par le ton, les gestes et le langage corporel, poser des questions et émettre une évaluation de quelque nature que ce soit. Afin de prouver la compréhension du texte entendu, l'enfant d'âge préscolaire doit raconter le texte à partir d'images à l'appui ou uniquement de mémoire, dans l'ordre chronologique de l'action, retenir les noms des personnages, reproduire leurs répliques, reformuler les idées, appliquer les informations obtenues en écoutant et exprimer leur opinion sur ce qu'ils ont entendu.

L'éducation auditive est une autre composante essentielle du développement du langage préscolaire. Au début, les enfants doivent localiser les sons ou les bruits, les différencier, reconnaître les voix des enfants et des adultes, remarquer la différence entre la voix féminine et masculine, identifier les sons musicaux, etc., le jeu étant le principal moyen d'acquérir ces capacités.

Ecouter des histoires est aussi une bonne occasion de découvrir le monde sonore : le grognement de l'ours, le bourdonnement des abeilles, les gouttes de pluie, les sabots du cheval, le bruissement des feuilles. La narration est à la fois un moyen d'exposer et de communiquer oralement des connaissances, ainsi qu'une méthode d'apprentissage de l'environnement et de l'enseignement des langues. Cela peut représenter un modèle de discours correct d'un point de vue grammatical ou stylistique, mais aussi un moyen d'apprendre de nouveaux mots et expressions, d'acquérir des formes d'expression de la langue populaire, des épithètes artistiques, des formules stéréotypées qui développent le discours correct de l'enfant d'âge préscolaire. L'efficacité des histoires dépend aussi de la manière dont l'attention des enfants est captée, de la voix douce de l'éducatrice, des mimiques et des gestes.

Les histoires pour enfants sont un moyen important d'enseigner la parole. Il faut leur apprendre dès leur plus jeune âge à exprimer leurs sentiments et leurs désirs. Certains enfants d'âge préscolaire ont des difficultés de prononciation, des erreurs de prononciation ou l'omission de certains sons. La cause principale en est peut-être le manque de stimulation verbale dans le milieu de vie ou éducatif de l'enfant. Grâce à un programme d'intervention personnalisé, l'éducateur peut corriger la prononciation des enfants d'âge préscolaire, à condition qu'ils ne nécessitent pas d'orthophonie.

Les lectures d'images sont une autre façon de développer le langage des enfants d'âge préscolaire. Cette forme d'activité nécessite beaucoup de représentations et d'expériences de vie des enfants, à l'aide d'illustrations ou d'images qui transmettent un certain message. Selon la théorie de l'approche intégrale du langage, les individus acquièrent le langage dans son ensemble, et non par fragments, la progression naturelle étant du tout vers la partie et non l'inverse. Aussi, l'acquisition du langage apparaît comme une intégration de ses différents aspects : parler, écouter, écrire, lire. Les enfants ne passent pas successivement par chacun des actes de parole, mais au contraire, tout se passe quasiment simultanément, dès le plus jeune âge (Boca- Miron, E., Chichişan, 2002, p.15). Grâce aux lectures après les images, les enfants sont mis en mesure de raconter verbalement ce qu'ils représentent, de les expliquer, de les interpréter, et l'enseignant a la possibilité de corriger la prononciation des enfants, d'améliorer leur façon d'expression, de les guider vers une expression cohérente, logique et correcte.

Les conversations ont le rôle d'activer le vocabulaire, de préciser et de fixer les mots, de former un discours correct et expressif. C'est la méthode de conversation qui accompagne cette forme d'activité qui est importante. Dans cette activité, l'enfant utilise

tout son patrimoine linguistique, présente sa personnalité et cela s'exprime à travers l'utilisation de mots et d'expressions appropriés. L'enfant d'âge préscolaire doit systématiser ses connaissances déjà acquises dans une nouvelle structure. Cette activité aide à former un ensemble de compétences d'expression correcte et apprendra en même temps à l'enfant à écouter la question, à répondre lorsqu'on lui pose la question, à écouter les réponses des autres, à ordonner ses informations afin qu'il puisse répondre de manière adéquate aux questions.

A travers des activités de mémorisation, un modèle de langage poétique, riche et nuancé est proposé, une manière de connaître l'environnement, de former et de consolider des notions primaires sur la famille et l'environnement social. Les poèmes offrent l'occasion de révéler aux enfants la richesse de la langue roumaine, en polysémie et ses significations secondaires ou figuratives. Les poèmes peuvent également être un moyen de corriger et de pratiquer la prononciation. Ceux contenant des onomatopées, des allitérations, des paronymes sont un matériau efficace dans la formation de l'audition phonémique. La récitation est un moyen efficace de développer des compétences de régulation respiratoire correctes pendant la communication, de prononcer correctement et complètement toutes les syllabes.

Une autre façon de développer le discours d'un enfant d'âge préscolaire est le jeu didactique. Le jeu didactique est un moyen de formation et d'éducation utilisé pour la formation ou la consolidation de connaissances, de compétences et d'aptitudes. Le jeu didactique a pour rôle d'entraîner intensivement l'enfant à stimuler et exercer la parole (sans qu'il ait conscience de l'effort), à activer le vocabulaire, à améliorer la prononciation, à acquérir des constructions grammaticales. L'enrichissement du vocabulaire se fait avec des mots qui nomment des objets, des phénomènes, les principales parties du corps, des articles d'hygiène personnelle, des vêtements, des chaussures, des aliments, des adjectifs concernant la couleur, des rapports dimensionnels, des propriétés gustatives, olfactives, thermiques ou certaines qualités morales.

Un autre rôle des jeux didactiques est de suivre certains aspects de la structure grammaticale : la représentation graphique de la phrase, la discrimination des mots, la division des mots en syllabes et la spécification des sons. Notre cerveau est fait de telle sorte qu'à un moment donné de son développement, il a besoin de fabriquer ou d'assimiler des mots, tout comme il a besoin d'assimiler du phosphore ou de fabriquer des neurones. C'est pourquoi on voit comment l'enfant essaie de mémoriser des mots, des phrases, des tournures de phrases, même sans les comprendre (Claparede, E., 1975, p.120).

Les mots ont un rôle de justification, d'explication, et il prend plaisir à les apprendre. Chaque moment de la journée est l'occasion de répéter des mots, de les enchaîner en inventions verbales. L'évolution du langage elle-même présuppose toute une série d'intérêts successifs : d'abord l'enfant n'utilise que des noms, désignant des objets concrets ; puis les verbes apparaissent dans son vocabulaire, puis les conjonctions, les adjectifs, les chiffres et enfin les pronoms. Les enfants souffrant de troubles de la parole peuvent montrer de la peur et de la gêne à s'exprimer en raison d'un sentiment de manque de confiance dans leur capacité à s'exprimer. De ce fait, les personnes qui entrent en contact avec l'enfant et n'ont pas la patience de l'écouter influencent négativement son développement du langage car l'enfant refusera de s'exprimer.

Le milieu éducatif et le milieu familial sont déterminants dans le développement du langage de l'enfant d'âge préscolaire, et la collaboration entre les deux milieux entraîne une évolution du langage de l'enfant.

Exemples de jeux ayant un rôle important dans le développement du langage

• des jeux didactiques visant à nommer des objets, des parties du corps humain, des jouets dans la salle de groupe, des meubles, etc. Ces jeux visent à enrichir le vocabulaire actif des enfants avec des noms.

De tels jeux sont : « Où la roue s'est-elle arrêtée ? », « Qui a eu le ballon ? », « Avec quoi jouons-nous ? », « Devinez qui c'est », « Que portons-nous ? », « Trouvez le jouet ! », « Devinez ce que nous avons caché », etc.

Par exemple, le jeu « Où la roue s'est-elle arrêtée ? » son objectif principal est la dénomination correcte de certains objets. Tâche didactique : prononciation correcte des noms au singulier et au pluriel. Les règles du jeu : les enfants doivent reconnaître et nommer l'image où la roue s'est arrêtée.

Matériel pédagogique : un disque sur lequel sont dessinés des objets. Sur ce disque est fixé sur un axe, un autre disque comportant un segment manquant. En le faisant pivoter, on découvre tour à tour une seule image que les enfants doivent nommer.

• des jeux visant à apprendre les noms des camarades du groupe et à utiliser leurs prénoms. Par exemple, « Qui vous a donné le ballon ? » et « Qui a eu le ballon ? ».

Tâche pédagogique : reconnaître et nommer les membres du groupe auquel ils appartiennent.

Les règles du jeu : le ballon doit passer de main en main sans être tenu par les enfants. Au signal « Stop ! » le ballon s'arrête sur l'enfant sur lequel il se trouve à ce moment-là. Les enfants nommés doivent dire qui est le ballon (nom et prénom).

En demandant aux enfants de nommer les attributs des objets, on les habitue à utiliser des adjectifs et à s'accorder en genre et en nombre avec le nom. A cet effet, le jeu « On jouait avec des ballons ! »

Tâche didactique : c'est celle évoquée ci-dessus. La règle du jeu : les enfants qui disposent de ballons de la même couleur que celui présenté par les professeurs, devront les récupérer et préciser la couleur des ballons avec lesquels ils jouent. Les enfants rechercheront des jetons et autres objets de la même couleur. Matériel pédagogique : ballons de différentes couleurs (jaune, rouge, bleu, vert) et jetons avec des images d'objets colorés.

A la question : « Avec quelle balle joues-tu ? » l'enfant d'âge préscolaire dira la couleur comme ceci : « Je joue avec le ballon jaune. » Dans la deuxième partie du jeu, l'enseignant lève un ballon d'une certaine couleur et les enfants chercheront sur la table des jetons avec des objets de la même couleur. Réalisant correctement l'accord entre le nom et l'adjectif, ils composeront également une phrase avec l'objet trouvé, par exemple : « Le ballon rouge s'est cassé ». ou « La robe bleue est propre. »

Variante : l'enfant nommé par l'enseignant choisit le ballon avec lequel le groupe va jouer, et les enfants qui ont des ballons de la même couleur groupent autour de lui.

• Des jeux qui entraînent les enfants d'âge préscolaire à construire des phrases en utilisant correctement les verbes au présent et à enrichir leur vocabulaire avec des mots qui expriment des actions, sont réalisés à travers le jeu : « Dis ce qu'il fait ? ».

Tâche didactique : expression de l'action exécutée. Les règles du jeu : l'enfant nommé par l'enseignant exécute le mouvement spécifié, et un autre, à la question : « Dis, qu'est-ce qu'il fait ? » exprimer verbalement l'action.

Matériel pédagogique : crayon, pinceau, balai, serviette, peigne, verre, pinceau, cubes, poupée, ballon, etc.

Il sera demandé que l'objet de l'action soit inclus dans la communication, l'enfant ayant la possibilité de faire le lien entre l'action et l'objet avec lequel elle peut être réalisée. Par exemple : « Irina dessine avec un crayon. » « Alexandre s'essuie avec une serviette. »

Dans le jeu « Qui est et que fait-il ? » le but principal est de trouver le plus d'actions (verbes) possible pour un même être.

Tâche didactique : nommer correctement les êtres et leurs actions spécifiques.
Matériel pédagogique : silhouettes ou jetons représentant des animaux, flanelle ou tableau magnétique et images appropriées. Les enfants regardent la figure représentée sur le flanellographe, puis nomment l'animal et l'action qu'il peut accomplir.

Exemples :

- le chien : mord, ronge un os, s'enfuit, garde la maison ;
- le chat : miaule, gratte, attrape des souris, mange ;
- le moineau : gazouille, saute, vole, picote.

Pour stimuler les enfants, l'enseignant peut suggérer leur action à travers des mouvements d'imitation ou en créant des situations problématiques : « Le chien a faim, qu'est-ce qu'il fait ?! » « Le moineau a eu peur, que fait-il ? »

Pour fixer les noms de jouets ou d'autres objets, les jeux : « Devinez ce que j'ai caché ! » sont très adaptés. « Le Sac Enchanté », « Le Magasin de Jouets ». Ainsi, les enfants décrivent les propriétés des objets, s'habituent au discours dialogique et utilisent des formules de politesse.

- Des jeux dont l'objectif est de nommer les objets et leurs propriétés, de les exprimer dans une phrase.

Dans le jeu « le magasin de jouets », l'objectif principal est de nommer les objets et leurs propriétés, de les exprimer sous forme de phrases. L'enseignant ou un enfant d'âge préscolaire est le vendeur, et les enfants, pour obtenir leur jouet préféré, doivent le nommer et le décrire (« Je veux une grosse poupée avec une robe rouge. »). L'utilisation de jeux didactiques spéciaux, développant l'audition phonétique, menés de manière attrayante et accessible, augmentent l'efficacité formative des activités de développement de la parole.

- Jeux sur la prononciation correcte des mots. Par exemple : « Qu'a dit l'ours ? » c'est un jeu très adapté au petit groupe car en utilisant le théâtre de marionnettes, il devient encore plus attractif.

Tâche didactique : écouter attentivement ce que lui dit l'ours en peluche et reproduire tel qu'il l'a entendu. Les mots ont été choisis de manière à ce que leur structure sonore fasse référence à certains sons qui doivent être perçus et prononcés correctement (tracteur, serviette, canard, jouet, maçon, sifflet, pigeon, bateau, etc.).

Dans le jeu « Dites-le plus loin », les enfants avaient pour tâche didactique de prononcer correctement les sons et les groupes de sons plus difficiles à prononcer (g, j, s, t, cre, chit, gru, etc.). Des phrases incomplètes peuvent être formulées, notamment en utilisant des onomatopées pour compléter et en accompagnant la question avec du matériel intuitif. A la question « Comment ça va ? » (le coq, l'oie, la poule, la souris, le train, etc.) les enfants prononcent les onomatopées appropriées.

Dans le jeu « Notre invité » ou « Qui est venu ? » - les enfants ont pour tâche de nommer les animaux sauvages ou domestiques, en répondant à la question dans la phrase: « Le lapin est venu vers nous ». ou « Notre invité est le lapin. »

Un autre jeu didactique, « Feu et Vent », est efficace car il amène les enfants à jouer à la fois de manière isolée et dans la composition d'onomatopées de consonnes : f, z, s et j. De plus, il élargit la sphère cognitive concernant les deux phénomènes : le feu et le vent. Une histoire est racontée dans le cadre de laquelle les enfants reproduisent les sons correspondant au phénomène énoncé. Dans la deuxième partie du jeu, les deux phénomènes sont imités tour à tour en demandant aux enfants de les nommer.

- les jeux didactiques comme exercice de connaissance et d'activation de la parole, judicieusement dosés et rationnellement imbriqués avec des éléments de jeu.

Le jeu « Quel est votre jouet préféré ? » dans le but de reconnaître, nommer et décrire les jouets respectifs par les enfants, en utilisant comme matériel pédagogique des jouets que les enfants connaissent. Une poupée peut également participer à l'activité qui souhaite connaître les noms des jouets, ce que les enfants en savent et quel est le jouet préféré de chacun d'eux.

A travers les jeux didactiques « Avec quoi habille-t-on la poupée ? » et « Les poupées se promènent » vise la formation d'une expression correcte et cohérente chez les enfants d'âge préscolaire, l'activation du vocabulaire avec des mots liés à différents vêtements et la généralisation de la notion de vêtement.

Dans le jeu « Qui t'a donné le jouet ? », le but est d'amener les enfants à utiliser les pronoms personnels (il, elle), l'expression en phrases courtes et la pratique du dialogue.

Dans le jeu « Savez-vous quand ?! » Stimulés et entraînés par les images présentées, les enfants ont utilisé les adverbes du temps, pratiquant ainsi leur expression et leur prononciation.

- des jeux visant à consolider les connaissances sur les relations spatiales, la position et la direction des objets (haut, bas, devant, derrière, en avant, en arrière) à l'aide des adverbes de lieu. Par exemple, le jeu « Dis-moi où c'est ? ».

Parallèlement à l'enrichissement du vocabulaire, nous nous intéressons également au développement qualitatif du langage des enfants de maternelle, c'est-à-dire la prononciation correcte des sons, des groupes de sons et des mots, afin d'améliorer l'acuité auditive.

- Jeux didactiques utiles pour renforcer la capacité des enfants à prononcer correctement les consonnes c,r,s,t,g,l, pour activer et enrichir le vocabulaire avec des mots qui nomment des animaux connus et pour habituer les enfants à agir de manière organisée, basée sur les règles indiquées par les éducateurs. Par exemple, le jeu didactique « Qui fait ça ?! ». Tâche didactique consiste à reconnaître et à nommer les animaux par le son, en imitant les onomatopées respectives.

Les enfants reconnaissent l'animal grâce aux onomatopées reproduites par les enseignants, ils choisissent le jouet approprié

- Jeux visant à acquérir un discours correct. Par exemple, les jeux se démarquent : « Je dis un, vous dites plusieurs », « Dites plus loin », « Corrigez le dessin », « Facteur », « Sac enchanté », etc.

Pour habituer les enfants à la déclinaison des noms (au génitif et au datif), les jeux didactiques sont très utiles : « À qui est la voix ? » « À qui est ce poulet ? », « À qui sont les vêtements ? », « À qui ai-je donné le jouet ? » Et ainsi de suite

Le jeu « À qui est le bébé animal ? » vise à former les enfants à l'habitude de faire des déclarations dans lesquelles il y a des noms au génitif, à renforcer la prononciation correcte des différents sons de la langue roumaine, à pratiquer le discours dialogique, à consolider les connaissances sur les animaux et leurs petits. Le matériel pédagogique utilisé est constitué par d'images de bébés animaux et de mères animaux. Ensuite, les images des enfants sont partagées : une partie reçoit des images de poussins et l'autre des images de mères (animaux). Le jeu est difficile au début, mais à mesure que les enfants apprennent les règles du jeu, il devient très intéressant.

- des jeux qui évaluent l'atteinte des objectifs proposés.

Dans le jeu « C'est le jour de la poupée », vous remarquerez la manière d'utiliser les formes de politesse et d'adresse, la manière d'utiliser la langue parlée, le degré d'activation du vocabulaire. Dans ce jeu, les enfants offrent des cadeaux à la poupée, en utilisant des expressions adaptées à l'événement auquel ils assistent.

Si le niveau du groupe le permet, la poupée peut être remplacée par un enfant. L`activité peut se terminer par un jeu libre avec les jouets reçus en cadeau de la poupée.

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