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UN REGARD SYNTHÉTIQUE SUR LE VOCABULAIRE DE LA LANGUE ROUMAINE D'HIER ET D'AUJOURD'HUI

Cristian MOROIANU*

Abstract: *This paper highlights the current state of the Romanian vocabulary, emphasizing the integration of our society, language and culture into the socio-economic, political and cultural realities of the modern world. It presents the main debates on the relationship between tradition and innovation, authentic and alternative cultures, being, at the same time, a call for reading and education, as well as for the integration of the linguistic novelties in the dominant structure of our language.*

Keywords: *tradition; modernity; responsibility*

1. La langue d'un vieux peuple possède une histoire qui mérite bien d'être connue et comprise dans le parcours de toutes les étapes de son évolution, de sa diversité dialectale vers son unité culturelle, de la naturalité populaire originaire vers les politiques programmatiques qui tendent à la cultiver et à l'élever jusqu'à un certain niveau de culture, des périodes de censure vers les périodes récentes d'une grande effervescence créatrice et d'une liberté parfois inquiétante etc. Toutes ses étapes doivent être regardées comme des parties organiques de la constitution historique d'une nation, y compris par la langue et la culture. Finalement, une langue ne saurait être comprise, défendue et promue qu'à travers l'équilibre entre passé et présent.

2. Le vocabulaire roumain a une structure étymologique variée, organisée en couches étymologiques aussi bien simultanées que successives. À la base se trouve le fond populaire latin hérité, dans lequel se sont intégrés des éléments du lexique autochtone et dont le noyau a servi de base, progressivement, aux emprunts oraux (le plus souvent, actuellement, régionaux ou populaires) qui ont pénétré des langues des populations (plus ou moins) migratrices. Le fond slave commun vient ensuite, source commune des diverses langues slaves (en principal les langues slaves du sud-est, du sud-ouest et du nord), suivi à son tour par les éléments provenant d'autres couches superposées par la suite (turque et néo-hellénique dans le sud et à l'est du territoire, hongrois et allemand à l'ouest). Enfin arrivent les emprunts savants néologiques, pénétrés massivement à partir de l'époque prémoderne et jusqu'à présent, emprunts dont le caractère culturel est devenu, dans un assez grand nombre de cas, relatif et discutable. Des mots savants, dans le vrai sens du terme, ne restent que les emprunts latins, doublés en règle générale par des correspondant romans, tandis que les néologismes récents – dont la majorité couvre les réalités de la société actuelle – se retrouvent, naturellement et heureusement, dans la grande masse du fond lexical usuel.

3. Le vocabulaire de la langue roumaine, tout comme le vocabulaire des autres langues de culture, mérite d'être pris en considération, conservé, cultivé et valorisé comme un bien national. Il fut « construit » par l'effort collectif de ses locuteurs dès son origine et jusqu'à ce jour-ci et il nous est parvenu grâce la réalité même de la présence humaine sans interruption sur ce territoire, malgré les divisions politiques explicables par l'histoire et la géographie de l'espace habité par les Roumains. Cet « effort » appartient

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en égale mesure aux gens simples – dont la langue représentait, inconsciemment plutôt, l'appartenance à une communauté – et aux gens lettrés, dont la contribution consciente à la création d'une langue de culture fut essentielle dans la transformation du roumain, d'une « langue des paysans », selon l'expression bien connue de Jean Marouzeau en ce qui concerne la langue latine, dans la langue des textes religieux, historiques, scientifiques, administratifs et juridiques, d'hier et d'aujourd'hui, comparable par son origine et sa similarité structurelle avec les principales langues de culture et de civilisation européennes. Au-delà des frontières, plus ou moins anciennes, maintenues par la fatalité historique ou modifiables par la volonté nationale, la langue roumaine est parlée actuellement dans les anciens territoires roumains, y compris la République de Moldavie, où il fut déclaré depuis plus de deux décennies la langue officielle. Le roumain est également parlé et reconnu dans plusieurs autres États européens où ils existent des communautés importantes de Roumains, ce qui agrandit la diversité du vocabulaire roumain et reflète d'importantes interconnexions linguistiques et culturelles. Les variétés parlées par les Roumains en dehors des frontières de notre pays ont fait l'objet de nombreuses études (voir Maria Marin, Iulia Mărgărit, *Graiuri românești din Ungaria. Studiu lingvistic. Texte dialectale. Glosar*, 2005, Maria Marin, Mărgărit Iulia, Victorela Neagoe, Vasile Pavel, *Graiuri dacoromânești de la est de Nistru. Texte dialectale și glosar*, 2011, Marin, Maria, Carmen-Ioana Radu, Daniela Răuțu, Marilena Tiugan, „Harta sonoră” a graiurilor dacoromâne vorbite în afara granițelor României, 2016, Marin, Maria, Iulia Mărgărit, Victorela Neagoe, Vasile Pavel, *Graiuri dacoromâne din sud-estul Ucrainei. Studiu lingvistic. Texte dialectale. Glosar*, 2016)¹, de même le dialecte roumain de la Bessarabie (voir Ariadna Ștefănescu, où le roumain parlé au sud du Danube (voir Virgil Nestorescu, *Elemente românești în limba bulgară. Contacte lingvistice interbalcanice*. București, Editura Univers Enciclopedic, 2002, Victorela Neagoe, Iulia Mărgărit, *Graiuri dacoromâne din nordul Bulgariei. Studiu lingvistic. Texte dialectale. Glosar*. București, Editura Academiei Române, 2006) etc.

Dans toutes les régions où l'on parle (encore) le roumain, version standard ou variétés dialectales, le vocabulaire d'aujourd'hui reflète aussi bien le passé que le présent linguistique des réalités sociohistoriques et culturelles que les habitants ont connus et subis au fil des siècles jusqu'à l'époque contemporaine.

4. Le présentation d'aujourd'hui a comme objet le vocabulaire de la langue roumaine, vu naturellement dans sa version moderne et contemporaine, gène ou reconstruite, avec le désir de proposer une discussion concernant son état actuel, ses problèmes, vrais ou faux, avec les avantages ou les désavantages de son intégration à l'époque de la globalisation, mais aussi en mettant en évidence les tendances qui annoncent la voie vers l'avenir. Nous avons en vue également des débats concernant l'attitude – responsable ou, au contraire, désinvolte – des gens de lettres (écrivains, linguistes) d'aujourd'hui face à l'avenir de notre langue et à la nécessité de refléter le vocabulaire roumain dans les dictionnaires actuels.

5. Trente-cinq ans après la chute du régime communiste et le retour, progressivement, à une certaine normalité de la liberté d'expression (celle-ci, à son tour, dépendante de diverses politiques et influences, elles-mêmes discutables), le vocabulaire roumain peut être défini, essentiellement, par les deux aspects suivants : a) effervescence lexicale et phraséologique, à commencer par la dernière décennie du siècle précédent (les années 1990 – 2000), explicable par l'ouverture culturelle institutionnelle, socio-économique et idéologique vers le monde libre, manifestée de manière exubérante par

¹ Tous ces ouvrages ont été publiés par Editura Academiei Române.

des emprunts, doublés par des créations internes d'une grande diversité analogique et b) intégration dans les modes et les modèles linguistiques actuelles euro-atlantiques et « pacifiques », dont le résultat visible est une diminution des faits de langue qui dériveraient d'une certaine tradition culturelle et un redimensionnement non pas seulement quantitatif mais aussi, hélas, qualitatif, vers une nouvelle langue de bois, en formes de manifestation variées : à commencer par l'appropriation facile et superficielle des tendances suburbaines et jusqu'aux expressions-chablons du type *afacereză, birocrateză, bruxeleză, corporateză*, mais aussi *mondeneză* ou *trendineză* (années 2000-2025). En conséquence, à la suite de tout ce procès, le vocabulaire de notre langue « écrite » a été enrichi constamment avec des mots, des unités phraséologiques et des sens nouveaux, dont certains sont restés actifs et agissent de manière prolifique, d'autres résultant de certains événements aigus, que la société a dépassés et dont les résultats linguistiques sont aujourd'hui perçus surtout comme des souvenirs désagréables et indésirables. Pour donner des exemples de tels mots (référentiels ou non) pénétrés en même temps que les réalités qu'ils nomment – certains depuis le siècle dernier, d'autres plus récents – et qui sont devenus aujourd'hui usuels surtout par des extensions sémantiques, nous citons, d'après Florica Dimitrescu (2014), en ordre alphabétique : *adicție* (en réalité, la première attestation date de la fin des années '80), *aerobic* (attesté vers la même période), *aikido* (déjà depuis 1990), *amfetamină* (première attestation en 1957), *antidepresiv* (attesté déjà depuis 1962), *audiență*, *bio*, *celular*, *clonă* (1962), *dischetă* (1988), *eco*, *emo*, *euro*, *eveniment* (cf. angl. *event*, voir *eveniment muzical, sportiv, cultural, corporate* etc.), *espresso*, *gelaterie*, *hipermarchet* et *supermarchet*, *imagine* (cf. angl. *image*, voir *a-și cultiva imaginea, a-i afecta imaginea cuiva* etc.), *karaoke* (1985), *look*, *macchiato*, *meeting*, *mall*, *(multi)media*, *oregano*, *paparazzi*, *penal*, *pilot* (voir *program pilot, protect-pilot, spital-pilot, școală-pilot* etc.), *pirat* (voir *filme-pirat, radio-pirat, ediție-pirat, editură-pirat* etc.), *poziție* (voir *poziție importantă într-o companie*), *ricotta*, *rucola*, *stimulent*, *sushi* (malgré les apparences, attesté depuis 1883, dans le quotidien *Românul* du 6 novembre, p. 999), *triunghi*, *tsunami* (1975), *zen*, *yesmen* etc.

Aux éditions successives du DCR de Florica Dimitrescu nous ajoutons deux autres ouvrages concernant la dynamique lexicale, dont le premier est dédié au lexique pandémique, appartenant à la même autrice (*Din terminologia maladiei – année 2020*, București, Editura Academiei Române, 2022), et la deuxième passe en revue, sous la forme lexicographique, les éléments nouveaux des divers registres de la langue actuelle, transposée on-line : presse, livres, sites fréquentables, des blogs, des forums etc. (Blanca Croitor, *Dinamica vocabularului limbii române. Mic dicționar de cuvinte recent atestate*, București, EUB, 2022). Des exemples signalés par Florica Dimitrescu, nous citons quelques-uns des plus intéressants, ayant des degrés plus ou moins significatifs de continuité (*acceptanță*, *adenovirus*, *aerosol*, *afterschool*, *agent patogen*, *ambulanțier*, *ATI*, *autoizolare*, *carantina*, *cluster*, *comorbiditate*, *contact*, *pl. contactă*, *coronavirus*, *covid*, *curbă de infectare*, *distanță/distanțare*, *a extuba*, *infodemie*, *izolare*, *izoletă*, *învățământ hibrid*, *lockdown*, *medicină de dezastru*, *pozitiv/a/are*, *platformă*, *probiotic*, *rapel*, *remedial*, *serotip* etc.). Du dictionnaire de Blanca Croitor, il convient de signaler des mots tels *absenteist / absenteism* (mais les deux sont déjà attestés dès la seconde moitié du XIX^e siècle), *ADHD*, *ATM*, *(bio)cip*, *bitcoin*, *booster*, *call*, *cash*, *cherry* (1949), *criptomonedă*, *cybersecurity*, *(data)center*, *drift*, *dronă*, *ecoduct*, *eurocentrism*, *game/gaming*, toutes les centaines de *-filii / -fobii* et, bien sûr, *-terapii*, *hacker*, *hashtag*, *ketamină*, *LCD*, *lime*, *metadata*, *metavers/multivers*, *parser*, *PDF*, *pepperoni*, *politicid*, *posturolog*, *PR*, *profiler*, *skibus*, *sneakers*, *stand-up (comedy)*, *troll(ing)*, *a tuna* (pour un véhicule), *a vapa*, *wrestling*, *a zipa* etc. Afin d'obtenir une image aussi proche que

possible de la réalité de l'état du vocabulaire actuel sont utiles aussi les deux volumes de l'ICSO (2020 et 2022), réalisés par deux équipes de chercheurs de l'Institut de Linguistique « Iorgu Iordan – Alexandru Rosetti » de l'Académie Roumaine, qui contiennent de nombreux exemples de nouveautés linguistiques, soient-elles momentanées et de circonstance, ou possédant une certaine résistance, voire même prolifération : *acrierat, ad, advertiser, all-inclusive, alopai, anonimiza, antemergător, bancariza, barista, basculantist, benzinar, biosecuritate, bluetooth, booking, brandui, branulă, bullying, chakră, cipa, cloud, CNP, concubina, connaisseur, contactless, dezescalada, emoji, extracomunitar, fake-news, flash, folder, franciză, freelancer, GPL, GSM, hater, hipster* etc.¹

Si à tous ces exemples nous ajoutons les dérivés, les composés et les conversions internes, les créations récentes à partir des bases anciennes avec des morphèmes dérivatifs et de composition nouveaux, à partir des bases nouvelles avec des morphèmes dérivatifs et de composition nouveaux ou les calques structuraux, lexicaux et phraséologiques, selon les modèles analysables externes, alors il devient possible de configurer une image proche de la réalité du lexique roumain actuel, dont la diversification et innovation interne s'appuie sur ses ressources structurelles anciennes, héritées ou empruntées.

6. Cette effervescence créatrice du vocabulaire – externe, interne et mixte à la fois – est devenu un sujet de discussion dans la société, aussi bien dans les médias de socialisation que dans la presse culturelle ou sous la coupole de l'Académie Roumaine. Il faut remarquer, d'un côté, l'intérêt pour la cultivation de la langue et pour les discussions concernant les nouveautés lexicales manifesté par les institutions publiques ou privées (à voir en ce sens la rubrique « Pe cuvânt » dirigée par Ana Iorga² ou la plateforme de leçons vidéo « Cuvinte românești », réalisée par Corina Popa en 2020³). De l'autre côté, les représentants des institutions universitaires et académiques prennent acte de l'état actuel de la langue et la monitorent de près, en acceptant toutefois que l'évolution de la langue doit refléter l'évolution de la société qu'elle représente. Les débats académiques concernant ce sujet ne regardent pas spécialement les aspects quantitatifs, car tous nos hommes de culture, linguistes et littéraires, plaident pour l'enrichissement naturel de la langue par de nouvelles unités lexicales et phraséologiques (à partir d'Alexandru Philippide, Ovid Densusianu et Sextil Pușcariu, en passant par Al. Graur, Iorgu Iordan, Teodor Hristea, Mioara Avram et Stelian Dumitrăcel, et jusqu'à nos contemporains Rodica Zafiu și Gheorghe Chivu), mais plutôt les aspects qualitatifs, qui regardent les modalités d'adaptation formelle, les recommandations concernant l'adaptation stylistique et la nécessité de règles systémiques qui correspondent aux principes normatifs et au nature structurel de notre langue. L'éditorial de Rodica Zafiu paru dans la revue *Dilema veche* et qui a fait date, intitulé suggestivement et de manière ludique « Cuvinte nepotrivite », représente, depuis longtemps déjà, une image brillante du vocabulaire de la langue contemporaine, considérée dans la diversité de son utilisation formelle et sémantique, en accentuant la langue courante, vivante. Sont discutés, dans leur vivacité, des mots plus anciens ou plus récents, des créations internes originales et des emprunts, parfois à la limite de l'acceptabilité, comme *a giorno, bombardier, bulă, crush, cooleanu, flotă, follower(ș)i, gen, greuceanu, infowar, legit, letric, microbist,*

¹ Les exemples sont extraits de l'ICSO¹.

² Chercheuse à l'Institut de Linguistique « Iorgu Iordan – Alexandru Rosetti » de l'Académie Roumaine et en même temps réputée réalisatrice TV.

³ Licenciée de la Faculté de Lettres (Université de Bucarest), auteure du volume *Despre educație și donquijotisme*, Editura Coresi, 2019.

mufă, mufa(re), phishing, pieton/pietonă/pietoană, premium, random, reziliență, sonat, storna(re), șanticler, ștergabil, tifos, toxic, trol, urmăritor etc.

Le sentiment de compréhensions des raisons internes et externes de l'enrichissement et de la diversification lexicale promue par Rodica Zafiu est tempéré par la réticence de Gheorghe Chivu qui, tout en acceptant la dynamique et la « démocratisation » naturelle de la langue dans toutes ses variétés actuelles, met l'accent sur la nécessité de cultiver attentivement les normes littéraires et plaide pour la protection de la langue exemplaire, qui doit tempérer les excès de toute sorte de l'usage, malgré leur fréquence parfois dominante. Son discours de réception à l'Académie Roumaine, intitulé « Istoria limbii române și nevoia permanentă de limbă literară », a été prononcé dans l'aula magna de l'Académie, le 22 mai 2024, et représente une exhortation à la conservation d'une langue cultivée, soignée, où le respect pour la tradition linguistique roumaine constitue la prémisse du maintien d'un équilibre structurel aussi bien de la langue en général que du vocabulaire. Dans d'autres interventions publiques, cet académicien plaide pour mesure et critères équilibrés qui gouvernent l'inclusion des emprunts récents dans les dictionnaires explicatifs académiques, à partir de la prémisse que le fait de les assumer au niveau lexicographique confirme leur qualité de mots fréquentables au niveau de la langue littéraire, ce qui n'est pas forcément désirable dans bien des cas. Les vocabulaires de nombreuses variétés de la langue actuelle devraient être enregistrés – selon notre opinion – dans des glossaires spéciaux, afin qu'à un moment donné, selon la nécessité, le degré de connaissance et de leur résistance dans le langage des gens cultivés, ils puissent être validés dans les dictionnaires-trésor de la langue roumaine qui, à leur tour, se trouvent également dans un processus de développement constant et d'actualisation quantitative et qualitative. Malgré la stabilité relative d'aujourd'hui, le vocabulaire roumain a encore besoin de protection, et il la mérite, car l'absence des critères et des règles peut générer des résultats indésirés et difficile d'améliorer à partir d'un certain moment.

7. La réflexion sur la langue littéraire d'aujourd'hui continue, d'ailleurs, les opinions de nos grands prédécesseurs, gens de lettres, lexicologues et lexicographes de toutes les régions du pays qui ont plaidé, à leur tour, pour une langue capable d'exprimer les plus diverses manifestations de la culture populaire et urbaine, dans toute sa diversité. Dans son rapport à l'Académie du 3 mars 1900, Alexandru Philippide écrivait : « Les mots... quels qu'ils soient, qui ont été à un moment donné utilisés, par écrit ou de vive voix, par les Roumains, appartiennent à cette langue... (...). Et tous les mots pénétrés dans la langue roumaine, à commencer par les premiers éléments slaves jusqu'au *tramway* d'aujourd'hui ont été et sont encore de néologismes ». En atténuant, mais en continuant les idées de Philippide, Sextil Pușcariu recommandait, dans le volume *Limba română. I. Privire generală* de 1940, la modération, l'intelligence et l'adéquation, dans un bel éloge de notre langue : « La mesure dans laquelle j'utiliserai le néologisme ne saurait me la donner que le bon sens et le tact. Le néologisme est requis par l'ambiance dans laquelle je l'utilise et il est justifié par la préparation de mon auditoire à le comprendre et à le goûter » (p. 389) et, un peu plus loin : « Ce qui peut mettre des entraves au néologisme ce ne sont pas les dithyrambes des puristes, mais une connaissance approfondie des richesses de la langue traditionnelle » (p. 397). « Aujourd'hui, à l'époque des [trains] rapides et des avions, on saurait dire que parmi nos *voisins* on peut compter aussi les néolatins occidentaux » (p. 415). Aujourd'hui, nous dirions, à quatre-vingt-cinq ans de distance, à côté des néolatins occidentaux nous pouvons ajouter, et à juste titre, l'influence anglaise ou anglo-américaine, tout comme les autres « voisins culturels » qui se trouvent dans un Orient plus ou moins éloigné, dont nous unit le

développement commun de la société actuelle, sur le point de devenir globale. L'introduction dans le vocabulaire de notre langue des emprunts nécessaires et de luxe est un fait de normalité et de santé des relations entre les sociétés, les cultures et les langues du monde. C'est la raison pour laquelle nous plaçons en égale mesure pour l'acceptation des nouvelles acquisitions lexicales dans des sphères variées de la communication dans notre société, d'autant plus qu'elles représentent des réalités ou des idées substantielles du monde environnant, tout comme pour leur perpétuation dans la langue courante une fois leur place trouvée, selon la métaphore fameuse du même Sextil Pușcariu : « Les néologismes qui envahissent la langue se ressemblent aux trains chargés d'étrangers, qui entrent dans les grandes gares. Certains voyageurs descendent pour remonter sous peu dans le train et repartir plus loin : ce sont les néologismes à la vie éphémère, qui ne réussissent point à obtenir droit de cité dans la langue. Il y a aussi des voyageurs qui entrent dans la ville et s'y établissent. Certains sont tout seuls et seulement peu à peu commencent à se faire à leur nouvelle patrie, tout en conservant le caractère étranger leur vie entière. Mais d'autres sont attendus à la gare par des parents et des amis, qu'ils embrassent à leur arrivée et restent toujours dans leur société » (p. 401).

8. Le même phénomène se passe dans la langue d'aujourd'hui, dont la structure et le vocabulaire sont devenus substantiels et généreux aussi bien par la contribution des illettrés que par celle des lettrés, les derniers adoptant et valorisant tout ce qu'avaient transmis, par écrit ou de vive voix, leurs prédécesseurs. Les responsables d'aujourd'hui du destin de la langue littéraire ont le devoir de respecter sa vivacité et de lui tempérer la crue au-delà des limites de la mesure, du tact et du bon sens, dans l'esprit de la protection d'une société et, par conséquent, d'une langue éduquée, à l'intérieur/à l'extérieur de laquelle puissent graviter librement les bizarreries/les merveilles des plus diverses catégories de locuteurs. En nous exprimant métaphoriquement, dans les termes de Marouzeau, « l'abondance » ou « l'exubérance » de la langue ne doit pas arriver à son « délire ».

Notre langue est-elle, par sa structure et son vocabulaire, d'hier et d'aujourd'hui, une langue forte, stable, équilibrée et belle ? Mais bien sûr, comme toutes les autres langues, dans la perspective de leurs locuteurs et à travers l'appréciation plus ou moins objective des chercheurs. Le roumain a toutes ces caractéristiques autant par son passé, plus ou moins éloigné, que par son présent, par les mots anciens et nouveaux, populaires et cultes, même des zones des langages de spécialité, voire marginaux, de son fonctionnement. Les tout derniers on peut se permettre de les « accepter » avec compréhension et bienveillance seulement si nous avons la certitude de l'existence en même temps d'une langue cultivée rigoureuse et solide. L'histoire des mots roumains, plus ou moins anciens ou nouveaux, montre l'histoire matérielle et spirituelle du monde auquel nous appartenons : *abunda* signifiait, dans son passé lointain, « affluer, déborder (en parlant d'eau) » ; *aburca* signifiait à l'origine, le plus probablement, « monter (dans un arbre) » ; *acoladă* a à la base dans la langue d'origine le verbe *accoler* « embrasser (en mettant les bras autour du cou de quelqu'un) » ; l'*amigdala* est nommée ainsi parce que, dans sa langue d'origine elle fut comparée par sa forme à l'amande (en lat. *amygdala*, du gr. anc. *ἀμυγδαλή*) qui, d'ailleurs, est à son origine ; *anost* signifiait en grec « aride, infécond, stérile », avec le sens modifié d'après son antonyme originaire (gr. *νόστιμος* « gouteux, délicieux ») ; *antologie* signifiait au début « cueillette de fleurs » (gr. *ἀνθολογία*) ; *aprehensiune* avait, en français ancien, la signification « compréhension, saisissement (par l'esprit) », spécialisé à partir du XVI^e siècle avec le sens « anticipation accompagnée par la crainte » ; *aprig* signifiait en latin, d'où d'ailleurs nous l'avons hérité, « exposé au soleil », d'où « fougueux, ardent », *aprinde* signifiait en latin « prendre, saisir, s'emparer

», avec l'évolution sémantique à partir des expressions du genre « le feu saisit quelque chose » où « quelque chose prend feu » ; *arunca* signifiait, toujours en latin, « désherber, sarcler, arracher les mauvaises herbes » ; l'étymon **astectāre* du *aștepta* avait le sens de « regarder avec attention, observer », confondu plus tard, du point de vue sémantique, avec le paronyme lat. *expectāre* « attendre » ; *bârfi* avait, en roumain ancien, les sens de l'étymon slave (bg. *brătija* « bavarder, jacasser »), auxquels on a ajouté, peu à peu, une connotation dépréciative (« médire ») ; *bâzdăganie* avait, très probablement, à l'origine, le sens étymologique de « souffle », d'où « être animé, animal » (cf. v.sl. *vūzdychanije* « souffle »), évolution sémantique similaire à celle qui s'est réalisée dans le cas de *dihanie*, emprunté directement du v.sl. *dychanje* « respiration » (< *dychati* « respirer, souffler », cf. construit à partir de la racine de *duchū* « âme, souffle », *dūchnōti* « souffler »), cf. scr. *dihanje*, bg. (dial.) *dichanije* ; le *candidat* s'habillait de blanc (lat. *candidus*, « blanc, pur, radieux, éclatant ») ; „*căratul*” d'ici-là se faisait – et, dans certains endroits, se fait encore – avec le char ; *căştiga* avait, y compris en roumain ancien, des sens rapprochés à ceux de son étymon latin *castigare* « réprimander, corriger, réprimer » qui évolue du point de vue sémantique d'« éduquer » vers « (se) soigner », donc « acquérir » ; *ciocoiul* était nommé métaphoriquement d'après la dénomination d'une certaine espèce de corbeau ; *claca* signifiait, par son étymon français *claquer*, « éreinter, fatiguer à l'excès, déformer », spécialisation sémantique du (*se*) *claquer* « se casser ; produire un bruit sec et sonore », tandis que *cuvântul* est hérité du lat. *conventus* « assemblée, réunion, séance ; groupe de citoyens romains établis dans une province ; rencontre ; accord », ayant subi l'évolution sémantique « assemblée » > « discussion » > « discours, message ; mot », *daireaua* signifiait, dans le passé, « cercle, entourage, suite », tout comme son étymon turc *daire*, dont il emprunta y compris le sens d'« instrument de percussion » etc.¹

J'ai donné seulement quelques exemples d'histoires formelles et surtout sémantiques des mots, tirés de l'édition à paraître du *Dicționarul etimologic al limbii române*, afin de montrer qu'une langue comme la nôtre peut être appréciée par ce qu'elle possède d'ancien et de nouveau, par sa continuité romane, mais aussi par son originalité balkanique. Mais pour qu'on puisse parvenir à sa vraie connaissance, il faut apprécier la force de sa tradition et aussi sa modernité en nous rapportant à elle avec respect et considération.

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¹ La sélection présente continue la sélection magistrale réalisée par Sextil Pușcariu concernant les mots hérités, ouvrage dédié à Hugo Schuchardt („Din perspectiva Dicționarului”. II. Cluj, Tipografia „Ardealul”, 1922, reproduit dans Sextil Pușcariu, *Cercetări și studii*, édition soignée par Ilie Dan, București, Editura Minerva, 1974, p. 44-56).

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LA REMINISCENCE DE L'ENFANCE OU DE L'INADAPTATION DE L'INDIVIDU A LA SOCIETE. ÉTUDE SUR LE TEXTE DE LA NOUVELLE « GRAND HOTEL VICTORIA ROMÂNĂ », DE I. L. CARAGIALE

Lavinia Magdalena BĂNICĂ*

Résumé : *Un texte à prémisse autobiographique, un texte bizarre, l'une des rares proses de I.L.Caragiale, où le narrateur est personnage principal, la nouvelle « Grand Hotel Victoria Română » démythifie le topos du retour à l'univers de l'enfance. La frustration, l'aliénation, le grotesque, les masques, qui ne cessent de proliférer, de la laideur et de la promiscuité sont des motifs et des signes du drame dans la nouvelle « Grand Hotel Victoria Română », œuvre consacrée à l'univers de la province.*

Mots clés : *autobiographie ; grotesque ; inadaptation*

Parue dans « Convorbiri literare » le 1^{er} février 1890, la nouvelle « Grand Hotel Victoria Română » fut commentée par Paul Zarifopol dans quelques phrases pénétrantes. Le célèbre syntagme : « Je sens énormément et je vois monstrueusement » est considéré un énoncé essentiel, résumant un tempérament et éclaircissant une méthode artistique.

C'est un texte à prémisse autobiographique cette nouvelle où le narrateur est le personnage principal, peu de proses de Caragiale ayant la voix du narrateur comme héros des événements narrés. Toujours différente par rapport à ce à quoi Caragiale nous avait habitués est aussi la référence autobiographique, une mise en scène littéraire. Mais ce qui est vraiment bizarre dans le texte est ce qu'il transmet. Après bien d'années, le narrateur revient dans sa ville natale. Le retour à l'univers de l'enfance est un topos souvent rencontré dans la littérature. Caragiale démythise impitoyablement, le topos du retour aux origines devient un anti-motif. Le retour à l'univers de l'enfance prend la valeur de la retrouvaille du moi, de l'unité d'avant les ruptures intérieures auxquelles la vie d'adulte oblige.

« Je dois avouer que je n'ai pas éprouvé « ces palpitations » que l'on éprouve lors de toute rencontre de ce type ; à vrai dire, ni les arbres, ni les autres choses n'ont manifesté face à « leur vieil ami » quelque émotion particulière... C'est à peine maintenant que je commence à reconnaître l'endroit, « Grand Hotel » se tient sur le terrain vague où on jouait pendant l'enfance ». (Caragiale, édition soignée par Virgil Vintilescu, 1984, p.37)

L'attendue effusion de lyrisme est supprimée définitivement, catégoriquement, et au lieu de celle-ci surgit la même ironie, doublée de la maladie et du démon parodique : « C'est comme je vois encore le terrain vague, plein de gens qui se bousculent autour d'une table sur laquelle, pendant une semaine et demie, il y avait eu un énorme registre ouvert. C'était après le 11 février. Chaque fois que l'on sortait de l'école, on y signalait tous « Oui », et chacun plusieurs fois. » (Caragiale, *op.cit.*, p. 38)

Les descriptions sont plates, sèches, avec des notations laconiques, l'image de l'enfance se comprime dans le plébiscite du 11 février. Le personnage évite la thérapie

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psychique du retour chez soi. Plus encore, il se sent regardé, mis sous loupe, torturé par l'attention vigilante des autres. La torture connaît son point culminant avec le regard d'un enfant qui s'approche de lui, le considérant avec une intensité étrange. La scène est décrite de manière cinématographique, chose atypique pour Caragiale, et fait intensifier au maximum l'ambiguïté du texte. Une image de l'agaçante curiosité de province, à laquelle s'ajoute l'aversion de Caragiale envers les enfants, chose visible d'ailleurs dans l'univers de ses esquisses.

L'invasion de punaises dans la chambre d'hôtel se superpose à ce souvenir (toute une population, comme lors d'un plébiscite, et elles courent sur le drap blanc, ici et là, surprises par la lumière). « Je sens énormément et je vois monstrueusement » - phrase mémorable où se retrouvent les composantes de la vision artistique de Caragiale.

La description de la taverne d'en face, sans éléments sonores, fait augmenter la sensation de déformation hallucinante. La scène de la lapidation du chien, d'une immense cruauté analytique, sert comme contre-point à la projection du décor. Le chien torturé avertit sur le destin de celui qui est seul, le solitaire entre les nombreux. Ce que le texte communique de façon diffuse effraie de manière subliminale.

Les passages, du point de vue compositionnel, de la nouvelle de Caragiale, sont des cercles d'un périple à travers un monde de la laideur et du grotesque. La première donne les explications et contient le syntagme-motivation : « J'étais déjà prêt à non-repos. ». Elle contient aussi la narration du voyage, la présentation de la ville : « À partir de la gare, je traverse des ruelles tristes : ça sent la pauvreté et la ruine. Cela m'indispose d'autant plus ». (Caragiale, *op.cit.*, p.37).

La deuxième est centrée sur le lieu où se déroule le spectacle : l'hôtel, les regards, les yeux de l'enfant et les commentaires du narrateur sur ce regard indiscret, violemment indiscret. La troisième section est celle de la chambre et de l'écran préparé pour les spectacles qui nous font vraiment descendre dans l'enfer du bourg. Il suit, dans la quatrième « scène », le commentaire sur la chambre, le signe de l'insomnie et de l'exaspération, conclu par le syntagme bien connu. C'est, en fait, une préparation pour le crescendo de la cinquième partie : on assiste, en regardant, à la scène de la torture d'un chien, une scène tragique, grave, fellinienne. C'est ici qu'intervient un syntagme destiné à rendre plus intelligible celui qui annonce une poétique proprement-dite : « Je suis nerveux ; je ne peux plus regarder ; mais je continue à écouter... ». L'outrage de la vue, l'exacerbation de l'ouïe et l'écran qui se dilate, qui s'amplifie, acquérant de la profondeur, ce sont les termes préparant maintenant l'avant-dernière scène, la scène où une femme est traquée.

La frustration, l'aliénation, le grotesque, les masques qui ne cessent de proliférer, de la laideur et de la promiscuité sont des motifs et des signes du drame de la nouvelle « Grand Hotel « Victoria Română » », œuvre consacrée à l'univers de la province. C'est un univers présent dans la prose roumaine, de Costache Negruzzi à N. Gane, de Ioan Slavici à Mihail Sadoveanu, à Liviu Rebreanu, à Cezar Petrescu, à Gib I. Mihăescu, à Hortensia Papadat-Bengescu etc. La nouvelle de Caragiale rappelle, par son agencement entre le tragique, le grotesque et le caricatural, la vision de Tchekhov, grave, mais moins déformante.

Le personnage est entré dans une aventure pareille à celle des grandes épopées. Les images sont inversées, superposées, contorsionnées, le rapport est modifié dans le sens où la littérature de l'absurde le fera. Le souffle d'une nouvelle mode littéraire se fait sentir parmi les écrivains roumains aussi, qui expérimentaient déjà la rupture avec la formule romantique, manifestant un vif intérêt pour l'esthétique réaliste. Le réalisme

gagne facilement des adeptes par l'élimination des limites imposées par le classicisme et par le romantisme.

Dans la prose de Caragiale, il y a un secteur des soi-disant nouvelles psychologiques et tragiques, où l'auteur va au-delà du registre comique et il manifeste un vif intérêt pour des situations limite, pour des expériences dramatiques, pour les registres graves, tragiques de l'existence de l'individu. Ayant une perception de la réalité proche à celle des écrivains modernes, il pénètre ici sur un chemin opposé, dans le but de présenter la haine tenace et la vengeance implacable, s'agencant avec le désespoir, avec la folie et avec la mort. Ștefan Cazimir note que la problématique des nouvelles de Caragiale est principalement psychologique, où l'on examine avec assiduité les gouffres de la vie intérieure.

Dans l'exploration du monde intérieur, Caragiale se rapproche le plus aux naturalistes, dont il connaissait les techniques et les théories. Sans être un admirateur de ceux-ci, Caragiale s'apparente à eux, dans cette partie de sa création qui se situe sous le signe du tragique, par l'intérêt manifesté face à la mise en lumière des liaisons causales d'une avidité qui touche au grotesque, par le suivi attentif du facteur héréditaire, par l'analyse du sous-conscient, par l'analyse des manifestations pathologiques etc. La prose de Caragiale de la zone du tragique se place sous le signe de cette sensibilité, l'écrivain surprenant dans chaque partie une réalité agressive où l'être humain se dégrade, s'effondre.

La présentation des quelques points de vue, visant l'influence du naturalisme dans la prose de Caragiale, n'est pas destinée à faire inclure à tout prix une partie de la prose de l'auteur dans un mouvement littéraire, mais elle observe dans cette zone de la création de Caragiale de nouvelles valences de l'art de l'écrivain, des techniques inédites, qui le placent parmi les pionniers dans la prose roumaine. Les écrivains modernes cultivent une nouvelle esthétique. Partant de l'idée que le beau traditionnel est désuet, usé, parfois même ridicule, ils s'orientent avec intérêt vers une nouvelle face de l'existence, le laid, dans toutes ses variantes : le démonique, le terrifiant, le cauchemar, le pathologique, le morbide, le grotesque, relevant des valeurs expressives surprenantes et une inattendue capacité d'émouvoir.

Dans le contexte de l'esthétique du réalisme et du naturalisme, Caragiale forge, à travers ces nouvelles aussi, le chemin vers la prose moderne du siècle suivant. Le cauchemar, l'obsession, la peur paroxystique, la violence, la cruauté, la malformation psychique héréditaire sont quelques états-limite abordés par Caragiale dans la prose tragique. Dans la mise en image de ces thèmes littéraires, l'écrivain adopte des techniques modernes, indispensables à l'investigation de l'univers intérieur. Parmi les grands classiques de notre littérature, Caragiale est l'auteur le plus *embêtant*. Il a irrité le nerf de la critique et de l'histoire littéraire dès ses premières prestations publiques et jusqu'à nos jours. (Liviu Papadima, 1999, p. 194).

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VALORIZATION OF MEMORY IN ZAHARIA STANCU'S LITERARY IMAGINARY

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Abstract: *The imaginary shapes the manner in which we perceive and construct the world, relying on memory in order to recreate representations in the absence of external stimuli. In Romanian culture, the rural imaginary centers on the image of the traditional peasant, often oppressed and exploited, reflected in literature and social upheavals, such as the 1907 uprising. Zaharia Stancu's novels, inspired by the recollections of his childhood and youth, describe the condition of the Romanian peasant and contribute to shaping the rural imaginary. Stancu's work, both his fiction and his poetry, explores rural memory and the imaginary, emphasizing the traditions and history of the Romanian village and contributing to the Romanian cultural identity, and thus being a source of inspiration in the literature of the 20th century.*

Keywords: *memory; prose; poetry*

1. Introduction

In this paper, I propose to analyse the correlation between Zaharia Stancu's childhood and youth memories, as presented in his biography, and the forms that the cultural imaginary assumes in his prose and poetry. The study will begin by examining the way Stancu processes these memories, with a focus on their influence on the construction and representation of the cultural imaginary in his literary works.

The imaginary, as an essential element of human experience, plays a fundamental role in the way we perceive and interpret the world around us. It relies on memory to reconstruct and reconfigure representations of reality, even in the absence of external stimuli. In the context of Romanian culture, the rural imaginary is deeply rooted in the image of the traditional peasant, often oppressed and exploited, a subject of great interest in Romanian literature, and the protagonist of social upheavals such as the 1907 uprising.

Zaharia Stancu's novels, inspired by his memories of his childhood and youth, provide a profound reflection of the Romanian peasant's condition and contribute significantly to the rural imaginary. Stancu witnessed major historical transformations, such as the 1907 uprising, the world wars and various political regimes; those events profoundly influenced not only his literary work, but also his social and political commitment. His poetry, which capitalizes on his childhood memories, emphasizes an intimate connection with nature and the countryside of the Danube Plain, developing a rustic poetry that emphasizes both the rebellion and the mysticism specific to the rural imaginary.

Thus, the work of Zaharia Stancu, both his fiction and his poetry, explores the complexity of rural memory and imaginary, reflecting the traditions and history of the Romanian village. Through his literary contributions, Stancu not only documents and analyzes the social realities of his time, but also contributes to defining and enriching the

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Romanian cultural identity. Thus, his work remains a source of inspiration and an important point of reference in 20th century Romanian literature.

2. Individual memory – an integral part of the Romanian collective imaginary

2.1. Conceptual delimitations

The imaginary can be defined as a complex construct resulting from the interaction between senses, ideas, symbols and images, through which people perceive and interact with external reality.

It encompasses all human practices and beliefs, influencing the manner in which we interpret and react to the world around us.

In essence, the imaginary is a multidisciplinary concept that manifests itself in various forms pertaining to imagology, shaping geographical, historical, political and social imaginaries, as well as mythological, religious, philosophical, literary and artistic visions. The images and symbols generated by human imagination have the capacity to combine and structure themselves, creating systems of representation and cognitive maps that help us navigate and understand the surrounding reality.

Thus, the imaginary not only reflects, but also shapes the way we perceive and construct the world around us. (cf. Braga C., 2020, pp 14 - 16)

The imaginary is constituted through the processing done by consciousness, which allows the representation of the world either directly, through perceptions and sensations that generate mental images, or indirectly, through the mobilization of memories. In the absence of immediate sensations and perceptions, consciousness resorts to memories, manipulating abstract images of an immaterial reality that is devoid of the concrete. The imaginary is thus closely linked to memory, using the latter as a primary source for reconstructing and reconfiguring representations of the world when external stimuli are not available or not directly present (cf. Durand G., 1999, p. 14).

Remembering is not only an act of revisiting and revising past events, but also a process of projecting them into the present. Through collective memory, societies shape their identity and perpetuate it over time. Such identity projections manifest themselves in various forms. Cultural memory, as an external expression of human memory, relies on the material elements of civilization – such as tombs, temples, books, libraries and museums – and on symbolic representations encoded in images, writings or topographies. Those material elements are not only landmarks of the past that must not be forgotten: they also fulfill an essential role in the transmission and renewal of cultural meaning (Cf. Assmann J., 2013, pp. 18 - 19).

The rural imaginary in Romanian culture is shaped around the image of the traditional peasant, often perceived as oppressed by various political regimes, by the boyar class and by those who exploited the fruits of his labour, subjugating him. An emblematic moment in this context is the 1907 uprising, which, supported by such literary representations as those in the novel *Descult (Barefoot)* by Zaharia Stancu, built up the image of the Romanian peasant. In this novel, the figure of the peasants forced to pick grapes with muzzles over their mouths, working on the squire's estate, becomes symbolic of his oppressed condition. Thus, the peasant revolt and the villagers' sufferings become central elements of the rural imaginary in Romanian culture, reflecting the tensions and social struggles in the countryside. (Cf. Braga C., 2020, pp 204).

The idea that the rural cultural imaginary underlying Zaharia Stancu's writings originates from his own memories is strengthened by Zaharia Stancu who relates that, being pressed by the deadline to submit an article to *Jurnalul Național*, due to fatigue, he

chose to send some personal memories instead of a regular article. Those recollections had a positive impact on readers, which is why Stancu continued to publish additional excerpts in the following weeks, which formed the outline of his forthcoming novel, *Descult*. The appreciation received from the public for these articles encouraged Zaharia Stancu to further develop and finally publish the novel *Descult*, based on his childhood memories. (Cf. Bugariu V., 1974, pp. 17-18).

Born in 1902, Zaharia Stancu lived through a series of major historical events that deeply marked the Romanian people. From the 1907 uprisings to the two world wars, the democratic regime, the monarchic regime, the Antonescan revolution, and the establishment of communism. Zaharia Stancu witnessed those dramatic transformations. He lived until 1974, when he witnessed Nicolae Ceausescu's rise to power.

In 1907 five-year-old Zaharia Stancu witnessed the burning of mansions and the ensuing acts of extreme violence, including bloody murders, as well as the corpses of murdered soldiers and gendarmes. These traumatic experiences are reflected in his novel *Descult*.

In the summer of 1915, Stancu graduated from primary school, having already acquired a broad general knowledge through reading several hundred books, which enabled him to be as well acquainted with the world of literature as the pupils in the second and third years of secondary school. In the autumn of the same year, he took a job as a servant, an experience that is also included in the novel *Descult*.

In the autumn of 1916, Stancu was mobilized into the army and witnessed the extremely difficult conditions of the war, including the German invasion and conquest, epidemics of typhus and mange, lice infestation, famine and other hardships.

In the summer of 1917, he worked as a low paid hand on the estate of Lisa, a village in the Danube plain, where he lived among prisoners of war, soldiers and gypsies. In the autumn of the same year, he travelled through the Balkans, accompanying a German sheep rail carriage – and these experiences that made use of in the novel *The Game with Death*. Stancu considered that period to have been crucial to his survival, thanks to the lessons learned and the resources accumulated. (Cf. Zaharia Stancu, 1966, p. 9) The period of his studies is also exploited in the novel *The Mad Forest*.

The diversity of Stancu's experiences and the positions of responsibility he held contributed to the formation of a writer with a high social, political and literary mission. The subjects of interest he left to posterity continue to be relevant to this day.

2.2 The use of memories in the prose imaginary

The true recognition of the prose writer Zaharia Stancu came with the publication of the novel *Barefoot*, when Stancu ignored all literary canons and any trace of synthetic structuralism, appealed to all his memories of his childhood and youth, thus revealing his own personal style. He faithfully followed his unique vision of the philosophy of life, which he would later apply throughout his work. The writer's work has been translated into all international languages and some of his novels have also been adapted into films (cf. Sasu A., 2006, p. 606).

Zaharia Stancu is able to depict society in a rather exotic and picturesque way, having a rich imagination and managing to transform a simple provincial fair into a veritable colony from which the cruelty of human relations and their comparative picturesqueness stand out. The writer does not obey any rules and follows an inner feeling that dictates and charges the obsessing facts of his biography with strong emotions. (Cf. Simion E., 2007, p. 383)

The novel *Barefoot* is a fresco of the beginning of the 20th century, treated in a realistic perspective, yet endowed with lyrical accents, in which the author renounces

literary conventions and exclusively capitalizes on the rural imaginary based on his own memories. There is no concern for the elements of formal composition, and the focus is exclusively on authenticity, life being considered more valuable than art in the narrative technique. (Cf. Zăciu M., Papahagi M., Sasu A., 2002, p. 345)

By stepping out of the traditional patterns, Stancu presented a realism that was not transfigured artistically, and consciously exaggerated certain aspects, thus offering a unique and innovative perspective on social and human reality. (Cf. Vasilescu E., 2004, pp. 155 - 156)

Zaharia Stancu succeeds in impressing and epically transcribing his life experiences in a way that rivals imagination and even surpasses it, imprinting his works with a distinct stamp of originality. Even though his novels may give the impression of a limited number of themes, recounted and repeated in different contexts, they remain evocative and memorable subjects (Cf. Zăciu M., Papahagi M., Sasu A., 2002, p. 347). The result is a novel structured according to the flow of memory, which departs from classical structuralism. The novel *Desculț (Barefoot)* thematically follows Liviu Rebreanu's novels *Răscoala (The Uprising)* and *1907* by Cezar Petrescu, yet it differs from them through the author's own biography, rich in memories, as well as a distinct perspective on the events.

Zaharia Stancu employs original artistic means to create a universe of his own, thus consolidating a unique personal style. Stancu presents a perspective opposite to that investigated in the literary tradition up to that moment, presenting another structure of Romanian society in a very complex way. He amplifies the difference between the Romanian village presented in earlier literature and the one depicted in *Desculț* through the contrast between the objective reality and his subjective vision. Memories and reminiscences play an essential role in reinforcing the value of the imagery of the rural uprisings in Zaharia Stancu's work.

By using his own memories, the author manages to maintain the authenticity of the facts observed directly, or by getting them through those close to him. However, these memories are transfigured into reminiscences that combine the feelings experienced at the time with the sensations and perceptions retained in the memory, all of which are closely linked to the historical event itself. The child's reasoning, involved in understanding the social and historical context, is reflected in the recollection of these events through an immature perspective, still forming itself.

Thus, the complexity of the novel lies in the author's ability to communicate his experiences through an imaginary anchored in an indirect reality derived from memories and reminiscences of those critical moments that he witnessed.

Zaharia Stancu paints an image of the village from the perspective of childhood and the family universe, based on careful observation of the characters, their attitudes, the condition of women and men in rural society, their discontent, irritability and potential conflicts. He depicts typologies of thinkers, quick-witted, sharp-tongued, quick decision-makers, unpredictable, just or proud people.

He also emphasizes subjective vision and childhood memories, in contrast to the objective realism and social analysis present in Marin Preda's work. In his novels, Zaharia Stancu borrows the vision of Lucian Blaga, whom he knew closely, both of them being collaborators of the magazine *Gândirea (The Thought)*.

2.3. The use of memories in the poetry imaginary

Zaharia Stancu stands out as a poet for his non-conformist approach to the mannerism and rigid literary canons that limited the freedom of expression of his contemporary writers.

Instead of following imposed structures, he proposes a formal freedom that emphasizes the message of the poem at the expense of its form. Central to his work is his personal vision of man's connection to nature, the places and the period as he remembers it from his childhood and youth, seeing the human spirit as related to that of plants, animals, mountains, waters and landforms. These elements are united in a matrix space defined by the Danube Plain, the original place where Zaharia Stancu experienced his deep desire for knowledge and creative contemplation.

Zaharia Stancu shows an artistic sensibility for the rustic universe, which, at the beginning, he capitalizes by referring to the human spirit, spirituality and religious faith. Later on, however, he moves towards a modern traditionalism that includes naturism, seen as a fusion with the universe in which the poet was born, lives and wishes to die. This sense of mystical oneness with the earth, with nature, with the spirit of the village and with the spirit of the ancestors buried there, involves both heaven and the Divinity.

This is also the reason for Zaharia Stancu's belief that the world must know the truth about history, about the nature that binds our spirit to the sky and contains us in a mysterious way, dictating the rhythms of life. (Cf. Nănescu M., 1973, pp.8 - 9)

Zaharia Stancu's poetry reflects a deep emotion related to the pain accumulated in his youth and ancestral suffering, transfigured in a realistic lyricism of a dramatic nature. The reminiscences of that period accompany his entire poetic creation.

Some poets end their cycle of lyrical creation as time passes, but in the case of Zaharia Stancu, with the passage of time one can see an intensification of energy, inner turmoil and revolt, which have accumulated and are stylistically reflected in his verses. He does not allow himself to be captured and monopolized by time: instead, he follows his vocation to transform the suffering he feels into art. The legacy of his ancestors' suffering motivates him to wage a relentless struggle against injustice. (cf. Zalis H., 1975, pp. 53 - 54)

In his lyrical work, Zaharia Stancu makes remarkable use of memory, which frees him from the emotional burden of the past. He tends to embody all his experiences in a pastoral, bucolic form, in which his inner rhythms are reflected through the connection between man and nature in the universe of his poetic creation.

He becomes the lyrical voice of those that he represents, committing himself to the mission of doing justice to his ancestors and his own contemporaries through the art of poetry.

In his writings, Zaharia Stancu was influenced by the region of his birth, where people spoke an authentic Romanian language, by his childhood and youth spent in the midst of nature, by his ideal of never forgetting the treasure of accumulated memories and inner freedom, by his soul substrate, his mental background and the Romanian imagery that he exploits in a remarkable way. (Cf. Victor Felea, 1974, p. 32)

This is not merely an artistic expression, but is also a form of education for posterity, functioning as a messenger of the heavy burden of memories and reminiscences of the past felt by the community from which he comes and which the community has a moral duty to lift from the shoulders of the next generations.

Zaharia Stancu's poetic style is characterized by authenticity and lack of formalism. He organizes poetry around an inner structure of the message, focusing on conveying subjective ideas and emotions in a manner free from conventional constraints.

The profound message of his work combines tradition with innovation, connecting the past with the present in a way that goes beyond the boundaries of the then existing literary canon. Zaharia Stancu's poetry combines profound features of the popular spirit with characteristics of the modern spirit.

Zaharia Stancu is a forerunner of modern Romanian poetry through his innovative and formalism-free approach. His work not only redefines the stylistic limits of poetry, but also contributes to a deeper understanding of the human condition and its connection with the natural and historical environment.

Through the depth and authenticity of his work, Zaharia Stancu remains a central figure in the literary landscape of the 20th century, with a poetic legacy that continues to inspire. As a poet, Zaharia Stancu remains true to his own vision and beliefs, including his affiliation with the literary magazine *Gândirea*.

Conclusions

The imaginary reflects and shapes the way we perceive and construct the world around us. It relies on memory in order to reconstruct and reconfigure representations of the world using memories in the absence of external stimuli. Societies shape their identity through collective memory, expressed through material and symbolic elements of civilization. The rural imaginary in Romanian culture is shaped around the image of the traditional peasant, often oppressed and exploited, reflected in literature and social upheavals such as the 1907 uprising.

Zaharia Stancu's novels, based on memories of his childhood and youth, illustrate the Romanian peasant's condition and contribute to the rural cultural imaginary. Stancu's historical experiences and transformations (the 1907 uprising, the two world wars, various political regimes) profoundly influenced his literary works and his social, political and literary mission. Zaharia Stancu achieved literary recognition with the novel *Barefoot*, written on the basis of his own memories and in his own style. The novel *Desculț (Barefoot)* uses memories and reminiscences to create an authentic rural imaginary, linked to the rural uprisings and the Romanian village of the Danube Plain.

Zaharia Stancu's poetry also heavily draws on memories of childhood and youth, reflecting a deep connection with nature and the countryside of the Danube Plain. Stancu uses memory to release the emotional burden of the past, creating a pastoral poetry that reflects the connection between man and nature and emphasizes the rural imagery of rebellion and mysticism.

Zaharia Stancu redefines the boundaries of Romanian poetry, combining tradition with modernity and contributing to a profound understanding of the human condition. He remains a central figure in 20th century literature, with a poetic legacy that continues to inspire.

In conclusion, Zaharia Stancu's work, both in prose and poetry, deeply values rural memory and imagery, reflecting an intimate connection with the traditions and history of the Romanian village, thus contributing to defining Romanian cultural identity, while remaining a source of inspiration in 20th century literature.

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TRANSLATING MEMORIES IN DANTE'S IMAGERY

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Abstract: Dante's guided journey on the paths of "Inferno" is no different from the psychoanalytical process of facing the inner trauma. It is offering a useful imagery of the powerful and elementary forces which function beneath the inter-subjective process specific to the analytical psychotherapy. The whole journey is based on the memories of the long forgotten psychological sufferings that are related to the dissociated Self. Exploring Dante's "Inferno" from a Jungian perspective may be interpreted as exploring the implicit memory of both Dante, the pilgrim protagonist, and Dante, the poet who survived his epiphany and became able to remember himself as he was. Considering "Divina Commedia" a psychic narrative, the aim of the study is to provide a new way of reading and analysing Dante's text as a personal and paradigmatic journey of the soul from the mid-life crisis to acceptance of mortality as well as of redemption. Thus, following Dante through his journey, the study intends to state the meaning of Dante's imagery of the psychological dissociation experienced first as forgetfulness and then as recall within the inner defensive system.

Keywords: memory; imagery; Self; psychological dissociation

Dante's journey from a Jungian perspective

As commonly known, Dante's *Divina Commedia* represents a journey that could be analysed from a lot of perspectives, such as philosophical, theological, symbolic, spiritual, metaphorical, poetical, mathematical, philological, imagistic, only to mention a few. The psychological perspective needs to be regarded as a process that explores the human soul and its multifaced self. The very start of the journey indicates that it has a double narrative focus. The first focus is given by Dante, the pilgrim who finds himself caught in a number of encounters difficult to be understood without his guidance's help, Virgil. The second focus is provided by Dante, the poet who enjoys a more detached and omniscient presence. This double axis is the inner core of the whole poem since it contains the diachronic view point of the pilgrim as well as the synoptic view point of the poet. Both perspectives interfere throughout the development of the journey but there is a discrepancy¹ between them since there are moments when one's point of view encroaches upon the other. (Mazzotta, 2014: 27)

The very first move within the paths of *Inferno* is, in fact, the first step within the inner *Self*. In fact, psychologically speaking, the whole journey represents a symbol of the analytical exploration of the lower unconscious. Even more, considering Dante's words, the journey is both universal and personal. At the very beginning, Dante explicitly stated that he was "midway through the journey of our² life" and, immediately, in his second line, he related that he woke to find himself in a dark wood, insisting also on the

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¹The discrepancy is based on the fact that the poet became able to examine what the pilgrim was not aware of in the first instance because he had also accumulated the experience of the pilgrim. (Mazzotta, 2014: 26)

²The use of the word *our* instead of *my* indicates the universal perspective upon the whole pilgrimage.

personal feature of the journey. (Dante, *Inferno*, Canto I, 1984: 1-3)¹The falling into the unconscious was similar to the falling into a deep sleep. As wondering within a nightmare, the first emotion that the pilgrim experienced, when finding himself at the foot of a hill at the end of a valley, was fear. Since dawn was breaking, he looked up for the sun hoping that its light would unveil the layout of the land guiding him towards an escape from this disaster. The structure of *Inferno* may be regarded as a virtual topography of unconscious suffering, whose first layer is represented by the Limb. The path is descending gradually through successive other layers towards the centre.

As the journey followed the path within the *Self*, the world Dante was facing is represented by his own psychological projections of his mind, in other words, a vision over his unconsciousness. Trapped inside his mind, the pilgrim envisioned three beasts that blocked his way to the peak of the hill: a leopard, a she-wolf and a lion. In order to cope with the long forgotten psychological sufferings, the *Self* needed to dissociate from itself. Thus, the whole journey may be regarded as a journey of the very *Self*. The pilgrimage itself could be associated with a psychological process of descending into the personal unconsciousness in order to become aware of the dissociated psychological suffering which in Jung's terms, represents the *Shadow*.

The general structure of the psychological *Inferno* as well as the dynamics of its persecutory forces together with the victims stand for an archetypal imagery sustained by the pathological organisation of the personal psychic system. Dante, the pilgrim, entered the *Inferno* in order to reveal those fragments of his personal, psychological suffering that belong to his dissociated *Self* which are kept and locked in what the neuropsychologists call the *implicit memory*. The whole purpose of the journey is to re-live those psychological states and emotions, but this time, to reveal their meanings too for healing the soul. Both Freud and Jung referred to this type of suffering as *neurotic suffering*.²Since the very moment of entering the *Inferno*, the pilgrim is destined to face all the creatures imagined by his unconsciousness such as the devil, the demons, the diabolic monsters and the falling angels of the personal dark realm, in other words, the personal psychological shadows.³

Dante's journey within the Psyche

Generally speaking, the nature of the human psyche represents all the psychic processes either conscious or unconscious and it functions as a self-regulating system. Its structure contains several component parts, connected among them: the *Ego*, the personal unconscious, the complexes, the collective unconscious, the *Self*, the *Persona*, the *Shadow*, the *Anima* and *Animus*. The centre of the human psyche is the *Self* and all the

¹ "Nel mezzo del cammin di nostra vita / mi ritrovai per una selva oscura, / ch  la diritta via era smarrita." (Dante, 2017: 49)

² According to Jung, the main purpose of psychotherapy is not to lead the subject towards a perpetual happiness impossible to reach, but to help him achieve a strong and steady firmness in front of any kind of suffering. This is the only way to transcend the sorrow and suffering. (Jung, 1943: 81)

³The poetic insight of Dante's journey establishes a useful connection between the psychological imagery of dissociation and the Christian-Medieval imagery.

psychological processes are developed around it in order to search for the psychological wholeness, or as Jung called the process, the *individuation*. Transposed into Dante's poem, the structure of the human psyche builds the blueprint of the pilgrim's psychological journey within his own soul and mind, as there can be noticed in the following figure.

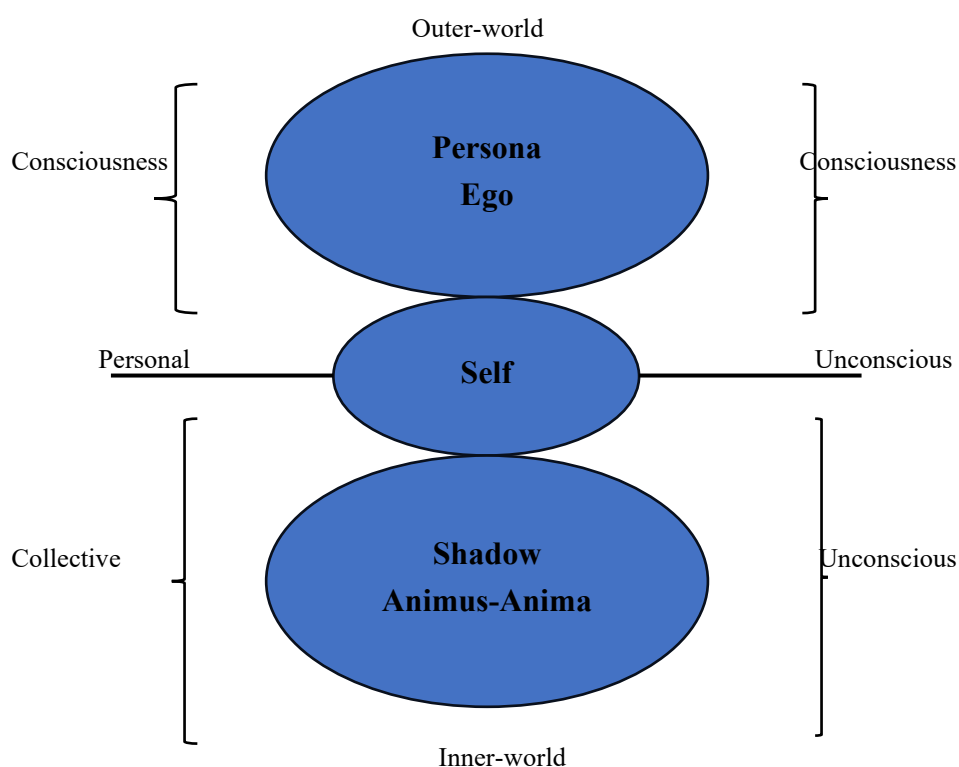


Figure 1 – Jung's structure of the human psyche

Considering Dante's journey through the paths of *Inferno*, the psychological journey within the personal unconscious, there could be developed a psychological analysis of the text on a symbolic perspective based on this connection. The point of beginning is definitely the consciousness level. It is viewed as a field containing the *empirical personality*¹ whose centre is occupied by the *Ego*², the subject of all personal acts of consciousness. On a deeper level, there are the complementary structures that function as divergent subpersonalities, the *Shadow* and the *Persona*.³ They represent

¹The *empirical personality* may be defined as the personality of which the individual is aware of and experiences at firsthand. (Jung, 1969: ii)

²The *Ego* stands for the individual's experience of oneself as the centre of willing, desiring, reflecting and acting. It is built on two basis, the somatic and the psychic. (Stein, 1998: 24)

³From a very general perspective, the *Shadow* represents the unconscious side of the ego's operations of intending willing and defending, containing features which are contrary to the

psychological connections with the outer-world, the case of *Persona*, and the inner-world, the case of the *Shadow*. A deeper psychic structure is the layer of *Animus/Anima*.¹ In an abstract view it could be regarded as complementary to *Persona*, linking the *Ego* to the deepest layer of the psyche, which is the set of images and the experiences of the *Self*. Presiding the entire human psychic is the *Self*, the ultimate authority and the highest value. It acts upon the psychic system in order to produce symbols of wholeness.² According to Jung, the *Self* and the *Ego* developed a particular relationship which may lead to the idea that the *Self* could be an image of the *Ego*, mostly because of its highest level of self-awareness that is shared with the *Ego*. More than that, the *Self* is also considered the archetype underlying ego-consciousness.³ (Stein, 1998: 161-162) Belonging to the unconscious, the *Self* is represented through symbols⁴ that may appear in relationship and interactions with the outer world or may function as images which could manifest in dreams or fantasies. Either way, they need psychological analysis and interpretation.

As previously presented, the deepest layer of the human psyche is the *Self*, full of symbolic images. It is also a place where Dante was facing his monsters and demons among whom the most frightening one was Dis. Known as Lucifer, Satan or Belzebuth, in Dante's imagery, Dis took the image of a tricephalic monster who masticate and consume three sinners at once. Such an image, in the field of psychology had many interpretations: from the Freudian personification of death instinct to Bion's inner god hostile to the knowledge accumulated through emotional experiences threatening the inner-world. (Bion, 1970: 112) In a more contemporary view, Dis may be an externalized image of the very centre of the psyche, that so-called 'black hole' or force that incite to helplessness, to faulty or to nothingness. (Grotstein, 1990: 257) Its form may change constantly from abstract to more concrete according to the perspectives that sustain its interpretations, as Symington has portrayed Dis: the inner tyrant belonging to the narcissistic inner system, the false bellicose god that is always prepared to attack. (Symington, 1993, 70-71) No matter of its form or shape, the image of Dis is destined to be destructive. For Jung, such an image functions as a personification of the disintegrating effect of the autonomous *psychic partial systems* that come out from the collective layer of the unconscious. In other words, in the very centre of the inner-world, the individual

customs and moral conventions of society, while, in opposition, the *Persona* is a psychological and social construct meaning the person-as-presented and not the person-as-real, adopted for a specific purpose, mainly for playing certain roles in society. (*ibid.*, 110-114)

¹Defined by Jung as an inner attitude, *Animus/Anima* faces inward towards the unconscious revealed through imagination, ideas, moods, subjective impressions and emotions. (Jung, 1963: 392)

²The *Self* is in fact the most distinguishing feature of Jung's point of view upon the human psyche which he sees as being organized mainly from the perspective of the *Self* as opposed to that from the *Ego*'s perspective as Freud proposed.

³Ego-consciousness is the point of individual will, awareness and self-assertion, aiming to look up for the individual and to keep him or her alive. (Stein, 1998: 162)

⁴The area of images generated by the *Self* is impressive: from gemstones to human figures and animals, from inorganic images such as a lake or a mountain to organic images such as a tree or flowers.

consciousness meets the immense expansion of the collective unconscious, since the latter has a disintegrating effect¹ on the personal consciousness.

Following the pilgrim's steps towards the centre of *Inferno* may be interpreted as penetrating the inner world of the unconscious where the elements of disintegration were to be found. The mythical origin of the fallen angel Dis² has specific implications for understanding the meaning of the defensive system within the human psyche.

Dante's imagery inside *Inferno*

After crossing the Acheron River, Dante guided by Virgil entered the *Limb*, the first layer of *Inferno*. He found a world of never-ending suffering. He encountered two groups of innocents: the virtuous pagans and the new-born children who were not baptised or who lived before Christ's arrival. All of them were suffering of an eternal sadness, as the pilgrim noticed: "Down there, to judge only by what I heard, / there were no wails but just the sounds of sighs, / rising and trembling through the timeless air, / the sounds of sighs of untormented grief / burdening these groups, diverse and teeming, / made up of men and women and of infants." (Dante, *Inferno*, Canto IV, 1984: 98)³ From the psychological perspective, these sinners were spared to suffer extreme sufferings since they did not deserve to face the frightening Dis. The meaning of their suffering is that of the *pain of loss* and not of the *pain of meaning*. In the Christian perspective the concept of *loss*, in this case, represents the despair caused by the eternal alienation from God. In the psychological terms, the *pain of loss* is referring to the split of the axis between the *Ego* and the *Self*, as well as an enclosure of the transitional space between them, which leads to the loss of hope.

Dante was overwhelmed by sadness when he learned that his guide, Virgil, was one of these virtuous pagans, since he lived before Christ's arrival. Moreover, the meaning of Dante's journey is also to reveal the possibilities of facing Dis, the dark centre of the inner world and to surpass the sufferings. The state of hope could be re-instated when the Limb is connected again with the world of the *Ego*. From the mythological perspective, this kind of connections become possible due to a mediator that descends into the dark *Inferno* and release those who were found there. Based on Christian-Medieval philosophy, in Dante's journey the mediator was Jesus Christ⁴, the only capable

¹Within the collective unconscious, all the powers of the souls are able to reveal their traces. All those *thought-figures* or *thought-fragments* have been stored here, taking certain shapes and becoming visible in colour and form. They are psychic contents that have an indisputable autonomy and could be experienced. Known as *psychic partial systems*, they may appear spontaneously in ecstatic condition and thus causing powerful impressions and effects, or may become fixed as mental disturbances in the form of lunacies and hallucinations, destroying the unity of the personality, being submitted to the disintegrating effect of the collective unconscious. (Jung, 1947: 106-107)

²The term has its origin in Latin, meaning to divide or to deny. In English it is also a prefix for words such as disintegration, disconnection, disease, disaster and so on.

³"Quivi, secondo che per ascoltare, / non aveva pianto ma' che di sospiri/ che l'aura eterna facevan tremare. Ciò avvenia di duol senza martiri, / ch'avean le turbe, ch'eran molte e grandi, / d'infanti e di femmine e di viri." (Dante, 2017: 63)

⁴According not only to the Christian-Medieval mentality but also to mythology, Christ was an intermediary creature, partly human and partly divine.

to pass from one world to another and back, from Heaven to Inferno and back or, psychologically speaking, from consciousness to unconscious and back again.¹The most important figure of Dante's imagery throughout his journey within *Inferno* was Christ. Extending the area of analysis further to the mythological and psychological perspectives, Jesus acts both as the saviour of the innocents as well as an innocent himself. He volunteers to dye on the cross, abandoning completely his divine nature and enduring the whole reality of the human mortality. His deed, that of subduing his innocence to suffering, generates not only the possibility of a new life, of a resurrection, but also of rescuing other souls kept captive inside the darkness of the inner-world governed by Dis. Further on, on the field of psychology, such a deed could be reported as a restoration of what Jung called the transcendent or symbolic function of the psychic, meaning a redemption of the axis between the *Ego* and the *Self*.

Continuing his journey, Dante guided by Virgil, after crossing the river Stix, arrived at the gate of Dis, guarded by the fallen angels that did not allow them to pass. This is another moment when the divine intervention of an angel made the gates open, helping the two pilgrims. But, on a closer look, at these gates, there are two angels, one is the divine and the other one is Dis himself, the first representing the bright nature while the latter representing the dark nature of the same archetypal defence, both being daimonic entities taking part at the same spiritual reality. Translating Dante's imagery, the gates may be interpreted in a psychological key as the gate of dissociation that separates the *Ego* from the *Self*.

After passing through the gates, the two pilgrims encountered a wide plain full of burning graves of the heretics, monsters devouring the thieves, demons flogging the seducers. All these scenes represent acts of dismemberment or tearing that, in psychological terms, mean acts of cleavage, of parting. (Kalsched, 2013: 172-174)

Finally, they reached the ninth layer of *Inferno* and from there within the abyss, in the hollow of traitors. There they cross Cocytus, the river of lamentation, the fourth river of *Inferno*. Dante and Virgil met Dis, the Emperor of the Sorrow-full realm, and they need to climb on its fury body to the lowest place of the Earth. From this point on, the path is moving upwards on the banks of the river Lethe, towards the mount of the *Purgatory*, where the hope that was lost at the entrance into *Inferno* can be recovered. Confronting Dis, the two poets reached the deepest point of their descent. **Figure 2 – Dante and Virgil confronting Dis**

In an analogous manner, transposed in the field of psychology, the moment of confrontation could be interpreted as the confrontation with the terrible affective acts that caused the dissociation between the *Ego* and the *Self*. Needless to mention that the same dissociation further determined the feeling of being dead inside.²But facing Dis also meant re-living and confronting the personal *Shadow* till the nature of the suffering started to change. In fact, the pilgrim experienced the complete transformation of his individual dark *Shadow*, and this is the only way in which the sufferings could be ended, by accepting it. (Luke, 2003: 49-50)

¹On this line of psychological symbolism as well as functions, Jesus Christ finds His place among the abysmal psychology avatars whose spiritual mythological patron is Hermes.

²The very image of Dis made the pilgrim feeling half dead and half alive as may be understood as the psychological effect of the dissociation.

The meaning of the suffering is caused by the act of splitting the personality, translated as the act of dissociation between the *Ego* from the *Self*. Such a suffering becomes liberating. When suffering, the psychic defensive system is fighting to keep the innocent part of the soul unharmed that is the reason why the dissociation is necessary. At the same time, the suffering becomes also necessary mainly for spiritual change and that is why only, when the innocence begins to suffer, the healing could be possible. Ironically, the Emperor of the suffering is also liberated since the confrontation with him was ended. The purpose of the whole journey was achieved. By confronting the most fearful monster, Dis, within the deepest point of *Inferno*, the pilgrim became able to take the path towards *Purgatory*. Such a confrontation could be translated in terms of psychology as the confrontation with the personal *Self*, as the deepest point of the human psyche. The result of the confrontation led the poet to the stage of accepting the suffering, in other words, of accepting the human condition.



Conclusion

The journey into *Inferno* has definitely a lot of meanings. The *Inferno* itself may be considered as the centre of so many realms, including the psychological one. Translated as the personal *Inferno*, the journey may also stand for the process of re-living both the curse and the blessing of the human condition in a conscious manner, within the personal psyche. In spite of their apparent opposition, the curse and the blessing, are, in fact, the same. The reality of *Inferno* overwhelmed the pilgrim as well as the poet, no matter whether it was a personal or a literary one. Descending into his personal *Inferno*, facing the entire imagery created by the personal *Self*, in its attempt for self-protection, confronting the deepest point of the individual psyche, the pilgrim started to acknowledge and to accept his responsibility for being disgusted of himself as well as the shame and the embarrassment for the original sin, in other words, he accepted his human condition.

By his sufferings on the paths of *Inferno*, Dante, as both the pilgrim and the poet, became part of the whole world suffering mainly due to his capacity of acknowledging and accepting his own human condition. Thus, the whole journey acquires a universal implicit meaning. (Luke, 1995: 58-59)

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Resources

Figure 2: "Dante and Virgil confronting Dis" Gustave Doré, one of the illustrations made for Dante's "Divina Commedia"

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REMEMBERING THE SPANISH CIVIL WAR: GEO BOGZA AND AVANGARDE AESTHETICS

Roxana Elena DONCU*

Abstract: *Geo Bogza (1908-1993) was one of the leading representatives of the Romanian avangarde. A curious spirit, defender of the oppressed and marginalized, an eco-critic avant-la-lettre, he was also a restless traveller, and wrote extensive geographical and anthropological accounts of his journeys around the world. During the Spanish Civil War he went as a correspondent on the war front, hoping to serve the just cause by using his pen. Bogza recounts his experience of the Spanish War in a volume entitled Spain in my heart and in my conscience. The volume includes "The Tragedy of the Basque People", a supposedly eyewitness account of Juan Gorostiaga and Jaime Garcia, the second captain and the captain of the Fuerteventura ship, who see the bombardment of Bilbao from the harbour. Their account of the Spanish Civil War succeeds in keeping alive the memory of the first experiment of total war in Europe, as the representation of war is meant to shake consciousness, or, using one of Bogza's favourite words, 'to scratch' the surface in order to reveal the deep – and often dark – contents of the human psyche.*

Keywords: *Spanish Civil War; remembrance; avangarde aesthetics*

1. Introduction: Why remember wars?

As Jay Winter notes in the introduction to *Remembering War. The Great War Between Memory and History in the Twentieth Century* the notion of memory/remembrance is intimately connected to the topic of warfare and its aftermath, since “the efflorescence of interest in the subject of memory inside the academy” (Winter 2006:1) emerged as a cultural project aimed at dealing with the consequences of the First World War (1914-1918). If memory can be used as an umbrella term covering the effects of the Great War on human history, remembrance is associated with modes of remembering and a set of practices and projects “associated with war losses (*ibidem* :2) such as war memorials as well as war poetry and novels. Remembrance refers more specifically to shared practices which can link both micro- and macro- histories. Winter emphasizes that “to privilege 'remembrance' is to insist on specifying agency, on answering the question who remembers, when, where and how?” (*ibidem* :3). Another point one should take into account when analysing remembrance practices is that they are to a large extent dependent on the subjectivities of those involved in these practices, as cognitive psychologists warn that “the act of recalling the past is a dynamic, shifting process, dependent on notions of future as much as on images of the past” (*ibidem* :3-4). This is certainly visible in individual accounts about wars. Ian Andrew Isherwood, a historian, discussing writing and publishing as specific practices encapsulating the experience of WW1, notes that “war memoirs are not the same thing as history”, because the stories they present “are filtered through the imaginations of their authors, who have different ways of looking at similar events” (Isherwood 2017 :3). These subjective perceptions are rooted in the modes of previous experiences, that is how the subjectively apprehended past can influence both the formation of memories and their retrieval later.

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The ways one forms, and then stores and retrieves memories is essential to the practice of remembrance, on an individual level. On a collective level, the practice of remembrance may be influenced by external factors such education, environment, local and national cultural practices. Thus, the practices of remembrance become doubly subjective, attuned to both individual and societal subjectivities.

Why are such practices as remembrance necessary? First of all, because survivors need to engage with the legacy of war and the traumas it caused. Writing about the war is not only a record meant for historians and future generations, but it is also a way of healing, for the writer is engaged in a process meant to make sense of the experience of the chaos and destruction every war entails. Writing about war usually presupposes two moral stances: one in which war is regarded as a crime in which there are only victims, and a second one which provides justification for it through the assumed narrative of the good vs. evil confrontation. In this second paradigm, there are always evil-doers, heroes and victims, and writing about the war means consciously defining evil and constructing heroism.

2. The literary reportage: a different type of account of war experience

War memoirs and poetry are not the only type of war fiction centering on the practice of remembering, though they are certainly the most numerous. Reportage is a genre focused on an objective account of unfolding events, usually dealing with the recent past. However, the genre of literary reportage, used by the Romanian avangarde writer Geo Bogza to give an account of the Spanish Civil War (1936-1939), can be used as a way of both making sense of the inhuman reality of war and of constructing the victim/hero paradigm of the first experiment in 'total war'.

Published in 1981, *Spania în inima și conștiința mea* [Spain in my heart and conscience]¹ includes what at first sight might seem an odd collection of pieces: the author's foreword, a poem entitled "Oh, Guadalquivir", "Confesiuni" [Confessions], "Pagini Literare" [Literary Pages] and "No pasaran!" [They will not pass]. In the foreword, Bogza lays bare the original impulse of the book: his travel to Spain in 1936, just before the outbreak of the Civil War, and one year later his journey to the south of France, where he had witnessed "the flood of people who managed to escape the hell in Bilbao", and where he had listened to their testimonials, as well as to the stories of the refugees from Guernica and Durango (Bogza 1981:5). Forty years later, in 1979, in remembrance of "one of the most noble and pathetic" (*ibidem* :6) events in human history, Geo Bogza decided to assemble all his reportages and literary pieces concerning Spain in one book, which, although different in style, Bogza admits, are however marked and connected by the red thread of "authenticity". The Civil War in Spain had left an indelible mark on him, for, as he wrote in the foreword, "Spain was the baptismal font where I received History's baptism of fire" (*ibidem* :5). In the final article of the book, written in 1979, he confesses in a similar vein that "I was barely thirty when the name of Spain gave to my freshly acquired conscience of world citizenship a tragic² dimension" (*ibidem* :124). And

1 The title echoes Albert Camus's famous quotation about the Spanish Civil War from "L'Espagne Libre" [Espana libre]: "Hace nueve años que los hombres de mi generación llevamos España en el corazón" [There have been nine years since the men of my generation have carried Spain in their hearts] (26).

2 This was the experience of other foreign war correspondents as well. Frank Hanighen, an American journalist, wrote that "Almost every journalist assigned to Spain became a different man

although during his more mature years he gradually grew less naïve and utopian, Bogza claims that in regard to what had happened in Spain he preserved the same “romanticism” when re-visiting the tragic past, because “everything that happened there should be regarded as a great Romantic act. The last great Romantic act from the history of mankind” (Bogza, *op. cit.*: 124).

The poem opening the book introduces the topic of remembrance. Its first line “By the banks of Guadalquivir, I stood and watched” (*ibidem*: 7), as well as the underlying rhythm of the verses bring to mind the lamentation of the exiled Jews from Psalm 137, “By the rivers of Babylon”, mixing mourning and memory. The image of the “red blood-like river” (*ibidem*: 7) acts as a foreshadowing of the genocide from Bilbao, which makes up the topic of the next chapter, “Confesiuni”. “Confesiuni” is in fact a longer piece, *Tragedia poporului basc* [The Tragedy of the Basque People], a series of literary reportages he had sent to “Lumea Românească” in 1936-1937, from Spain and France. *Tragedia poporului basc* is a masterpiece of literary journalism. Though Bogza was wary of the term 'literary reportage', by its mixture of 'reporting' and 'staging' (inszenierung), *Tragedia* becomes a hybrid genre, where “authenticity” is an effect not of the author's report, but of his performing “witnessing” through the carefully structured testimonials of Juan Gorostiaga and Jaime Garcia. The term 'confessions' is both adequate and misleading: for the reader does not encounter the author's unmediated stream of consciousness, instead he is 'moved' back and forth between the monologues of the two Spanish captains. The overall effect of this technique is that by performing “authenticity” from two different points of view, which are carefully balanced so they complement each other, a higher degree of objectivity seems to be reached, at least from the reader's point of view, without losing the “rawness” of the personal account. “Pagini literare” is an intermezzo comprised of Bogza's first-hand descriptions of Spain and its inhabitants, an attempt at psychological sketches of the people whose tragedy takes up most space of the volume. “No Pasaran!” is another collection of journalistic pieces, this time lacking literary artifice. They detail daily life in Spain during the Civil War, the death of Federico Garcia Lorca, shot by the fascists, the ideological positioning of the combatants (General Franco and the Nazis vs. the Republicans), the battles and victories. Whereas *Tragedia* was meant to shake consciousness and raise awareness of the inhumanity of total war (the genocide of the civilian population), “No pasaran!” outlines the two sides of the war, constructing its heroes, victims and anti-heroes.

3. Remembering war in the literary reportage: *Tragedia poporului basc* [The Tragedy of the Basque People]

In an interview with Diana Turconi, Geo Bogza confessed that, for him, the Spanish war was “an occasion not to sleep at night and feel suffocated with indignation, seeing the cynicism of the massacre of the Spanish people” (Bogza, Turconi 1996: 30). However, instead of volunteering as a soldier for the war he chose to write about it, and he cited as his inspiration Ilya Ehrenburg's famous anti-Hitler articles.

In order to communicate his exasperation/indignation to his readers, simply talking or writing about the war did not suffice: “My approach to the theater of war had been a tragedy for me. I hated then those who talk so quietly about war, and some of them

sometime or other after he crossed the Pyrenees...[...] For he had become a participant in, rather than an observer of, the horror, tragedy and adventure which constitutes war” (7)

methodically, as if war were not a porridge of human flesh, before which humanity, if it deserved the name, could only tear its hair out and scream, as mothers do before their murdered children” (Bogza 1981: 60). This is why Bogza devised a technique which could convey his feelings of indignation by 'staging' the testimonials of two Spanish witnesses, Juan Gorostiaga and Jaime Garcia, the captain and second of the Fuerteventura ship, anchored in the port of Bilbao, from where they see and recount the bombardment of the city and the ensuing genocide of the civilians. *Tragedia* is structured polyphonically around the eyewitness testimonials of these two marine officers, Gorostiaga focusing more on what he actually saw and experienced, and Garcia, as the captain and the more educated of the two, providing details the socio-historical context as well as sketching the ideological leading to the catastrophe. For Gorostiaga, like for Bogza, the war becomes a catalyst for personal transformation: “I think my life from now on will be divided in two: everything that was until I saw the aerial bombing of Bilbao and everything that will be from now on (Bogza, *op. cit.* :11).” The bombing of Bilbao leaves such an impression on the second, that for him the history of the world will be divided into a before and an after:

After the bombing by Hitler's air force, in the Bilbao morgue, the bodies of hundreds of people were piled up on the blood-soaked slabs, mangled, torn to pieces, their flesh torn and their skulls shattered by the bombs of the planes that were returning to their base, where the airmen would of course have to tell their stories. [...] There were hundreds of corpses lying on slabs and tables, but that can tell nothing. It seemed to me as if all the people in the world were lying there, face up, dead forever. I had the feeling that I was witnessing the last night of the world, a wake that stretched across the face of the earth. (*ibidem*: 12- 17)

The massacre committed by the German aviation, whose planes, after the bombardment of the city, flew low and machine-gunned the fleeing civilian population is in fact a kind of slaughter:

In Bilbao, not only was the city bombed, not only did the planes go along the streets and machine-gun the population, but just when the city was almost fallen, when it was almost no longer resisting, the planes mowed down the fleeing crowds along the roads. [...] Never could the human mind have imagined a sadder, more sorrowful picture. A herd of hungry men, shuffling through the streets, stopping, moving on. They were mowed down with machine guns. (*ibidem*: 27-28)

Among the refugees there had been many children, and it is their cruel death which prompts Gorostiaga to redefine war:

In one corner, there were over twenty children, all wide-eyed, as if waiting for something. An English journalist was lighting magnesium and photographing each one. Dead bodies. How many children's corpses have been photographed so far in Spain? People saw them reproduced in the papers and thought: it's war. But no. It's not war. That can't cover the crimes in Spain. (*ibidem*: 18)

The massacre of the innocents is rendered even more disturbing by the apparent lack of descriptive details. The unidentified dead bodies of the children become pure objects: we see them through the lens of the English journalist's objective. The only

details about them, the look of expectancy on their face, seems to contradict death, yet it is this very semblance of hope which makes the reality even more hopeless and appalling. The sight of their corpses does not arouse pity or horror, only a rational consideration: it is war. Yet again, in a chain of contradictions, the narrator states that it cannot be war, and that the name of war cannot be applied to the crimes in Spain.

In fact, the whole description of the morgue exemplifies what Nicolae Steinhardt has called “the photographic effect” in Bogza's poetry and prose. This effect is part of Bogza's avangarde poetics, a type of “telquelism” as Steinhardt characterizes it, after the name of the Paris avangarde magazine: it is a striving towards “zero intervention” of the poet and his literary devices in the creation (Steinhardt 1982: 67). This “photographic effect” is what makes Gorostiaga's report so shaking for the anaesthetized consciences of Bogza's contemporaries: for when the imagination of the poet intervenes less, the imagination of the reader is somehow forced to “fill in” the missing details, facts and emotions. Paul Cernat notes that in his reportages, Bogza refuses explicit sensationalism, opting instead for an implicit one, a lack of sensationalism which often frustrates and challenges the reader (Cernat 2017: 2).

The scarce details that Gorostiaga offers about the victims in the morgue may also be understood as the result of the shock he had been through. What he notices are peculiar things, yet when a human being is overcome by emotion, his mind often gets stuck on seemingly insignificant details. He notes for instance that on one of the slabs “there was a woman who had been caught by death in a man's coat, her hands sticking out, dry and black, from her too long sleeves” (Bogza 1981: 18). Like in the stream of consciousness technique, the colour of her hands prompts the narrator to remark that: “There were many women dressed in black, the color of poverty in Spain, wearing old, patched shoes, standing with their dirty, limp toes up in the light of the dim, yet frighteningly bright bulb” (*ibidem*: 18). The dreadful poverty of these dead women makes their death even more appalling, for, with all their deprivation, their sole possession was their life.

In contrast to Gorostiaga's factual report of the bombing and its aftermath, Jaime Garcia's confession is more historically-minded, in the sense that the captain, as an educated man, is not only looking at the facts, but tries to make sense of them. Garcia attempts to offer an explanation for the “monstrous” crimes in Bilbao, and goes back to the roots of the catastrophe. Bogza uses him as a mouthpiece for his own anti-fascist convictions. Garcia notes that “the crusade for the extermination of the Basque people” was the result of the clash between Spanish imperialism and Basque autonomism, a conflict lasting for almost six hundred years (*ibidem*: 18-19). Aspiring towards cultural autonomy, which meant first and foremost education in their mother tongue, the Basques fought successively all the governments in Madrid, “the monarchist ones, that of the dictator Primo de Rivera or that of the Republic of Alcala Zamora”, who had persecuted them as “enemies of the unity of Spain” (*ibidem*: 19).

What rattles Garcia the most is that “after the bombing of open cities and the massacre of the civilian population, only one equally monstrous crime could be committed” (18), and that was deceiving Europe with regard to the true motives that the Basques were fighting for. His excursus into Spanish history is meant to shed light on the ideological implications of the war. There is a contradiction between the stated and the understated ideological reasons and Garcia is ready to dispel any doubts as to the real underpinnings of the conflict:

In Spanish politics, the Basques were considered to be on the far right: Catholic, conservative, traditionalist, while the Catalans were on the far left. The trade unions of the Basque workers are Christian trade unions. That these people are now being massacred by German and Italian airplanes, and it is claimed that this is being done in the name of Christianity and nationalism, is one of the most abject lies that the Nazi propaganda offices could have launched. (*ibidem*: 20)

If the ideological reasons given by the Nazi propaganda cannot stand, the real reasons must be looked for elsewhere, and they are found to lie, as always, in the politics of greed and control of another type of imperialism:

For the peoples of Europe, there is a question. If German imperialism, which needs the iron mines of Bilbao and naval bases in Biscay, taking advantage of the hatred of the rebel generals, has set out to destroy a deeply Christian people like the Basque people, under the pretext of the fight against Bolshevism, what fate awaits the other peoples, what scruples will the promoters of total war, the first signs of which are to be seen in Spain, have, not only for their independence but even for their physical existence? (Bogza, *op. cit.* :21)

Garcia's – and through him, Bogza's – well-informed question seems now, from our perspective, a terrible prophecy about the future of Europe in WW2. If the means and the morality of warfare have changed since ancient times (Garcia also makes a comparison about the morality of ancient warfare which spared the innocent civilian population and the immorality of the doctrine of total war), the reasons have remained the same: power and control over material resources. The question that Garcia poses also demonstrates one of the functions of remembrance: to teach the future generations and thus prevent similar catastrophes from happening.

4. The war reflected in “No pasaran!”

The phrase “No pasaran!” [they shall not pass], used in the defense of Madrid by Dolores Ibarruri Gomez, when the city was besieged by General Franco's troops, has become the classic anti-fascist slogan. Paul Cernat claims that these short “articles and pamphlets” as the author calls them, were the real reason behind's Bogza's arrest and imprisonment in 1937 for alleged pornography, because most of them were anti-Franco reports, published at a time when Romania was under the political spell of the Iron Guard. The articles are quite varied in the range of topics they discuss. Two of them focus on the huge gap between the poor and uneducated Spanish peasant and the well-fed clergy who later became the supporters of General Franco. Others are commentaries on the events of the war or calls to arms. The “pamphlets” use a concise and satiric style to unmask the truths covered in the pro-fascist, pro-Franco media, such as that the “liberating troops” of General Franco consisted mostly of mercenaries from the Foreign Legion. Bogza noted that although the pro-Franco press reported that he had two thirds of Spanish territory under his control, three quarters of the Spanish population still lived on the one third which was under the control of the Republicans. Debating the question of who will win the war, the Nationalists or the Republicans, Bogza compared and contrasted the cities under the control of the two factions, showing data from a geography textbook: thus, while Burgos and Salamanca, under Franco's control, had around 40.000 inhabitants each,

Madrid and Barcelona, Republican cities, had more than 1 million inhabitants each. Yet, Bogza remarks, “behind Burgos are Rome and Berlin, with the great number of cannons, tanks and planes that these totalitarian cities possess” (*ibidem*: 88).

The “pamphlets” are directed at “Dr. Goebbels' press” and reveal the misinformation practised on a large scale by the Nazi-owned media. Not only are misinformation and the camouflage of reality favourite strategies, but there is even what we would nowadays call “fake news”. Such is the case of the Italian Agenzia Stefani, owned by Manlio Morgagni, a journalist, senator and mayor of Milan, which opened a new office in Saint Jean de Luz, from where “the nicely shaved boys”, as Bogza called them, started spreading fake news: that the Basque president was assassinated, that Catalonia capitulated, etc. Misinformation and spreading fake news was part and parcel of the new (back then) ideology of the total war. The concept of total war (*Der Totale Krieg*) was advanced and supported by General Erich Ludendorff, and it was a novelty in military theory. While until then wars were fought between states, total war implied a different approach¹. The enemy was not a state, but every citizen of that state. This transformed the theory of total war into a genocidal strategy, for it was aimed not only against the armed forces, but also directly against the people². The massacre of the civilian population was meant to demoralize the enemy-state, making it easier to conquer. In the same vein, fake news that were disturbing for the other side were circulated with the purpose of bringing them down earlier.

“The Massacre of the Children” is a sombre meditation on one of the cruelest realities of the Civil War. The testimony of Juan Gorostiaga is complemented and completed by Bogza's direct comments. He deplores the inhumanity of a war fought according to the theory of total war:

The fact to which the world's attention must desperately be drawn is that it is not by chance that children fall victim to aerial bombardment. The way things are presented, one might think that those children [...] were killed by chance, that they were not the target. But therein lies the great crime of these wars: children are in reality targets for the aggressors' major states. In the gospel of total war, Ludendorff makes it clear that any means is good to demoralize the enemy, and that killing the civilian population is likely to have a disastrous effect on the soldiers in the trenches and weaken the front. The technique of total war calls for acts of such ruthless cruelty that the moral springs of the people under attack are destroyed. Among these ruthless acts is the murder of children. (Bogza 1981: 101-102)

As further impardonable murders Bogza also recalls the death of Federico Garcia Lorca, shot by the fascists in Granada, and the Badajoz massacre, when, after the town fell to the Nationalists on August 14, many civilians, including women and children, were confined to the Bull Ring (Plaza de Toros) and executed. The mass executions in the Bull Ring along with the shooting on the streets resulted in around 4000 victims. The shooting

1 Until WW2, the best theoretician of war had been general Carl von Clausewitz. As Jan Willem Honig explains, Ludendorff made an inversion of Clausewitz' famous dictum that “War is the continuation of politics by other means”, claiming instead that politics was a continuation of war by other means. The idea of total war came from a concept of total enmity between nation states, from which followed that the best security for a nation state was “the total annihilation of other nations” (Honig 2011: 36).

2 This was Ludendorff's idea: “So richtet sich also der totale Krieg nicht nur gegen die Wehrmacht, sondern auch unmittelbar gegen die Völker” (Ludendorff 1935: 6).

of Garcia Lorca, though only a few days after the Badajoz massacre, made “the tortured consciousness of mankind” shudder at the horror: for, as an avangarde poet writes about another fellow-writer, “to kill a poet means to start killing the very consciousness of mankind” (*ibidem*: 111-112).

In 1945, after the end of WW2, when the Nuremberg Tribunal had started its activity, in a short article entitled “The First War Criminal” Bogza declared that “I could never have imagined that after the disappearance of Hitler and Mussolini [...], their petty and bloody butler, General Franco, could remain for a single moment in the place where he is, and where he arrived only after having stepped over the corpses of hundreds of thousands of his compatriots” (Bogza, *op. cit.* :107). Franco, Bogza claims, was one of the first war criminals, one of the first “ghouls of the terrible night that humanity had been through”, and this was because, at his invitation, Hitler and Mussolini “had experimented the methods of total war” (*ibidem*: 108), making Spain the laboratory of death which was then extended over the whole Europe.

Two of Bogza's later articles (1969-1970) are dedicated to Dolores Ibarruri Gomez (1895-1989), a Spanish Republican politician during the Civil War and a member of the Spanish Communist Party. Ibarruri, nicknamed La Pasionaria, is recalled as “a noble woman, daughter and mother of the Spanish people, immaculate and tragic heroin of our times” (*ibidem*: 113), when Bogza receives one of her books, with a written dedication to him, “as a reminder of unsubdued Spain” (*ibidem*: 114). Her activity as a writer for the newspaper “Mundo Obrero” as well as her grassroots militancy are acknowledged by Bogza as deeds of great nobility, worthy of the woman who during the Civil War had become “the icon of a whole nation” (*ibidem*: 115).

The articles in “No Pasaran!” are direct commentaries on the major catastrophes of the war, and they reflect Bogza's own communist sympathies. Though there were victims of political repression on both sides, in the most repressive phase of Franco's dictatorships, as Michael Richards and Chris Ealham note. “the Spanish regime was considerably more terroristic than Mussolini's fascists or Nazism” (Richards, Ealham, 2005: 3).

Conclusion

Remembering the Spanish Civil War is an artistic act of moral value. The ethics of remembrance function due to Bogza's finely-tuned avangarde aesthetics. His literary reportages partake of an aesthetics of scarcity, of simultaneous participation and non-participation, as events are related by the personae of two fictional eye witnesses. On the other hand, his other articles about the war analyse and dissect the main events, heroes and ideological battles of the war from the 'engaged' perspective of an anti-fascist avangarde writer.

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FUNDAMENTAL CHARACTERISTICS OF THE LINGUISTIC IMAGINARY

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Abstract: *The approach to the linguistic imaginary involves the description of those areas where the sui-generis logic of language proves to be tributary to the imagination. The older theory of the relation between language and thought should put into the equation the matrix of imagination on which the two have evolved. This article describes the principles underlying each of these two concepts and identifies new fields of interest for linguists that can be explored with tools belonging to grammar, pragmatics and semiology.*

Keywords: *imaginary; double articulation; logicism; dissimulation; conversational maxims*

1. The study of the linguistic imaginary initially discouraged those for whom "the approach of linguistics to the moving waters of the imaginary may seem as a gesture lacking in consideration and prudence [...], the imaginary is judged on the basis of old prejudices, as a chaotic field, reserved for the products of human fantasy, lacking in consistency and coherence" (Platon, 2020: 11).

The dissociation between heritage and the linguistic imaginary is motivated by "the ambivalent nature of language, by its power to bring together the ephemeral and the perennial, the moving and the stable (elements)" (Ibidem). This fact is understandable, but it does not justify replacing the imaginary with the heritage, even if the connection between them is an organic one. However, by mainly describing the heritage (something which descriptive linguistics has always done), the imaginary remains questionable.

2. Linguists have long described the relationship between language and thought and motivated in various ways their inherent coupling. But thinking is not the only process in the psychic endowment of a human-being. The firm distinction between conscious-thought, on the one hand, and subconscious-imagination, on the other, can be maintained, provided one recognizes the truths demonstrated by psychologists. Thus, Henri Ey shows that: "Consciousness is not established on an unconscious plinth, but coexists with its unconscious, expressing itself together with it" (Ey, 1983: 323). The genesis of language itself is located in the sphere of interference between conscious and unconscious: "The incompatibility of these two systems - Unconscious and Conscious - the distance that separates them, constitutes the place of the figures of speech" (Ibidem: 352).

The linguists' responsibility, after long being concerned with the relationship between language and thought, is to explore the relationship between language and imagination, especially those areas of speech that escape the logical automatisms of language.

A few examples should be given so that things are clear from the beginning: the aspects of double articulation in the generative version of the language; the course of the linguistic sign from arbitrary to conventional way; the different aspects of the discourse, such as connotation, ambiguity, suggestion, affective language; the language of fantastic literature; the figurative - from the free, creative one to the lexicalization of figures; the

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phraseology in its traditional and modern variants; the diphasic, diatopic and diastratic varieties of the language etc.

And these aspects can be analysed within the framework of the Latin-Romance linguistic archetype, to which the Romanian language belongs, assuming interference with other idioms from the same archetype or with elements from other language families with which its speakers communicated.

3. In order to update the information, the two theoretical terms will be resumed as follows: the relationship between language and thought and the relationship between language and imagination.

3.1. In the sub-chapter entitled *Legătura între limbă și gândire* (in the volume *Studii de lingvistică generală*, 1960), Alexandru Graur kept the indistinction between language and speech, but he had also the merit of evoking ideas about this problem, which has had roots since antiquity and has constantly concerned linguists since the beginning of the 20th century. Therefore, there are mentioned the works of Fr. Brunot (*La pensée et la langue*, from 1922) or H. Delacrois (*Le langage et la pensée*, from 1924).

A reactualization of the problem was proposed by Eugeniu Coșeriu in his famous study *Logicism și antilogicism în gramatică*, written in 1957.

The linguist started from the definition of language seen as "the first and only absolutely general form available to human-beings to establish and objectify, beyond immediate impressions and reactions, the knowledge of the world and self-knowledge, i.e. the entire content of consciousness [...]; the language and its internal categories are actually not related to the faculty of thought, but to the faculty of knowledge" (Coșeriu, 2004: 244).

The thought itself, which was also formed in the process of knowledge, is, at least in the first phases of its appearance and functioning, tributary to language, because "the first distinctions for structuring logical thinking appear in the language and in its categories" (Ibidem: 245).

It ultimately advances language, while remaining itself essentially dependent on it: "logical thinking goes beyond the concepts that language makes available to it, but at the same time, it depends on language: firstly, because the primary concepts should be taken from language; secondly, because it should be expressed through language" (Ibidem: 246).

The problem in these demonstrations was a topical one: "We should reverse the idea: language is not the product of logical thinking, but, on the contrary, the latter is necessarily based on language" (Ibidem).

In Eugeniu Coșeriu's conception, anti-logicism in grammar represents "the error of considering language as illogical, contrary to logic, foreign to rational thought. However, language is not illogical, but only prior to logical thought" (Ibidem: 250).

The only reference to the role of imagination is made by defining language as a semantic logos, as "a necessary form of the manifestation of thought, both logical, but also poetic and practical" (Ibidem: 244), which "without ceasing to be semantic, is additionally fantastic (poetry), apophantic (logical expression) and pragmatic (practical expression)" (Ibidem: 250).

3.2. The confusion between logical and ontological, claimed by Eugeniu Coșeriu, as the third error of logicist grammar, can be removed by establishing the principle of class order in language, which has been described so far by linguists through its various forms of manifestation, but established as such by semanticists (cf. Găitănaru, 2016). Based on this fact, it can be deduced how, in the process of knowledge, the extra-

linguistic structures of the ontic were transferred to the plane of thought, reaching the constitution of logic.

At the level of referents, their grouping into classes, the differentiation between classes and between the elements of the class were made in knowledge, based on the principle of casual order (of similarity and differentiation), a variant at the language level of the principle of identity in logic. It is not about absolute identity, but about the relative identity (*Principium identitatis et discrepantiae*).

Although Ferdinand de Saussure did not institute this principle, he described the way of structuring it in his course of general linguistics: "the linguistic mechanism is based entirely on identities and differences, some of them being nothing else but the opposite of the others" (Saussure, 1982: 123); "Even when they are not used in language, all values seem governed by this paradoxical principle" (Ibidem: 128).

This fact was also recognized by Eugeniu Coșeriu: "Language is a system of identities and differences. Linguistic units are known by their identity and distinguished by their differences" (Coșeriu, 2004: 233).

The constitution of classes of objects through the temporal organization of perceptions within the process of knowledge, led to their constitution as such at the language level, so that this one (the knowledge), in parallel with thinking, manifests itself as a well-articulated system: classes of phonemes, morphemes, lexical-grammatical classes, types of substitutions, expansions and contractions from one level to another (such structures are found at the transphrastic level in the constitution and functioning of the text).

However, the language, starting from its ancestral period of formation, preserves many sectors (elements and relationships) that cannot be circumscribed logically. More precisely, they compose the sui-generis logic of language, which occupies the space between logic (of truth and language) and imagination.

Describing the categories of language and categories of speech in *Categorii de limbă și categorii de vorbire*, Emil Benveniste discusses the ten Aristotelian categories, concluding that "Considering the two factors, thought and language, as necessary and mutually necessary, tells us nothing about how they are solidary" (Benveniste, 2000: 63).

This fact was expected since this binomial is not accompanied by the imagination, that is responsible for the matrix on which they were formed. The power of language to take over and transmit the products of the imagination also lies in this idea.

4. The relationship between language and imagination. The communication process involves a production of the message by the speaker and its comprehension by the addressee. In this communication strategy, imagination takes the active role between memory (the semantic stores and speech automatisms) and innovation. Furthermore, this is how double articulation is defined, as the human faculty of inventing utterances.

Psychologists distinguished between basic imagination (that is established in memory structures) and creative imagination. The basic imagination, by overcoming the conventions of language, leads to the constitution of the linguistic heritage, marked by norms, which evolves over time, having a relative stability. This is where language, with its heritage generated by the basic imagination, meets thought.

Creative imagination, except artists and insanes, works in both social and subjective communication.

Thus, according to double articulation: with a large, but limited number of sounds, the speaker creates a much larger number of lexical units. Not all of these are used, but only those that received semantic value (the arbitrary association between a

signified - referential or relational meaning - and a signifier, established through convention by the members of the speaking community).

In the next phase, with a relatively small number of linguistic signs, the speaker (he and his interlocutors) creates an infinite number of clauses, sentences, texts. There can also be generated correct clauses, sentences, texts (with or without artistic coefficient) which have never been produced before.

Stevenson (2003: 40) described 12 perspectives on the imagination involved in the process of communication, five of which hold attention in particular: the ability to imagine (think about something) what is not in the perceptual field of view, but which is real; imagining (thinking about) fictitious things; irrational mental processes; imagining works of art and recreating them through reception, depending on the expectation structures of the lecturers (*opera aperta*) (cf. Dor, 2019: 40).

It is noticed that from ordinary functioning to scientific hypotheses, thinking cannot dispense with the power of imagination.

Since "the poetic genius is (probably) able to break the boundaries, entering a world completely unconditioned by experience" (Ibidem), the poet had the task, which he successfully fulfilled, to create with the same tools of language (words and relations) an imaginative (poetic) language.

In its existence, there were manifested two directions: the creation of a specific heritage of the specific national poetic language; the taking over of important parts of it by the linguistic heritage of ordinary communication. For example, Cosmin Căprioară in *Denumiri metaforice ale părților corpului omenesc în româna populară*, Cluj-Napoca, 2023.

Today one can consistently discuss about the important role of imagination in the formation and evolution of languages; not the same thing can be said of the involutive and disappearance process in which some of them are found (cf. Bârlea, 2022: 213).

4.2. The relationship between language and thought is dominated, as we have seen, by the principle of class order. And, as if by symmetry, the relationship between language and imagination is also based on a principle, that of dissimulation.

It was wrongly stated that "semiotics never deals with the relationship of the sign with the denoted things, nor with the relationship between language and the world" (Benveniste, 2000: 192), although the truth value (meaning) of sentences, both from logic and from ordinary language, consists precisely in the adequacy of their content to extralinguistic reality, that is to the universe of the discourse (cf. Vasiliu, 1984: 45).

Other researchers described, in addition to the traditional functions of language, the dissimulative function, with its two approaches: *simulamus quae nescimus*, *dissimulamus quae scimus* (Ernout, Meillet, 1994: 626).

The linguist Daniel Dor closely researched "*Rolul minciunii în evoluția limbajului uman*" (*The role of lying in the evolution of human language*) reaching the conclusion that dissimulation rises to the rank of a principle: "lying had an enormous contribution to the evolution of language. Without lying, language would not be as complex as it is, linguistic communication would be much simpler than it is, and its role in society would be radically different" (Dor, 2017: 46).

The institutional forms of dissimulation range from common law, followed by all the other forms of law, to the acuity of today's polygraph test. And *this*, because "the apparition of language has contributed more to increasing the human capacity for deception than to increasing the human capacity for honest communication" (Ibidem).

In his book *Către originile limbajului. O istorie naturală a vorbirii*, Jean-Louis Dessalles, in the subchapter "Limba și înșelătorie" describes the cognitive conflicts

generated by "the conversational behaviour, namely that the speaker is in a position to deceive, presenting false information to the receiver" (Dessalles, 2017: 520).

Pragmalinguistics studies presented this phenomenon, framing it as a principle of cooperation between the speaker and the addressee. Thus, Paul Grice, in 1975, described within this principle that established the strategies of the communication process, the 4 conversational maxims. Of these, the maxim of quality (of truthfulness or sincerity) imposes two restrictions: "do not state things that you consider false; do not state things for which you have no evidence" (cf. Costăchescu, 2019: 346).

The other maxims require the speaker to state how much, what and how they should speak (the maxims of quantity, relation and manner).

Since by not respecting the maxim of quality the speaker achieves certain benefits and the allocator gets only prejudices, "an individual lies to other individuals in his own community, with the intention of exploitation, to obtain profit at their expense [...], the consequences being real harmful for the entire community" (Dor, 2017: 47).

Starting from a dispute with Ieronim (lies and hypocrisy that aimed at maintaining peace, as well as some interpretations from the holy books, were safe from sin), Saint Augustine wrote two books about lying (*De mendacio* and *Contra mendacium*). In the first, the lie is conceived as an intentional distortion of the truth and is produced by "someone who has one thing in mind, but says something else" (cf. p. 20).

Thinking especially about the message of religious teachings (the lie in religious teaching, the palliative lie, the lie and not acquiring /acquiring the afterlife etc.), St. Augustine distinguishes between 8 types of dissimulative behaviour.

In reality, taking into account the real in the message and the extra-linguistic real on the one hand and the false in the two manifestations on the other hand, within Paul Grice's principle of cooperation, there are five communication situations.

The first three are not justiciable: a. The speaker respects the maxim of quality, knowing the truth and expressing it as such, regardless of the effects it produces; b. mythomaniac communication, in which the process is seen as a game and the speaker lies disinterestedly, simply for the pleasure of lying; c. transfigured (artistic) communication, in which the author creates his own universe, more or less breaking the connection with the real and subjectivizing the message.

The last two are justiciable: a. the speaker presents things honestly, as he is convinced that things are in reality. But they are not like that (either he doesn't know or he doesn't understand them). Unintentional dissimulation can produce advantages or disadvantages to one side or the other. In their case, the lack of intention does not absolve the speaker from the guilt of not knowing or not understanding, especially if these things are contained in legal provisions. He could present them as hypothetical, giving the allocator the opportunity to verify them; b. the speaker knows how things really are, but intentionally dissimulates (or hides) them in order to obtain advantages for himself and/or disadvantages for others.

Of course, in judicial practice, punishable behaviours are much more diverse.

On the other hand, although they abandoned the examination in front of truth judgments, the works of art cannot make excesses of verisimilitude in relation to reality. And if some of them induce, persuasively, the mirage of suicide (what was also said about *Suferințele tânărului Werter*), or present in a favourable light the portrait of Stalin or Hitler, the work becomes punishable up to its prohibition, and the author, if he continues, becomes unfrequentable. In these cases, the gratuity of art costs.

Besides these probable examples, the galaxy of the works of art created an imaginary stylistic heritage, produced believable or fantastic characters, topographies,

chronographies, psychological and behavioural profiles, giving the readers the opportunity to, by referring to them, know themselves better, for the vectorization of their own existential energies.

Thus, the themes of the linguistic imaginary, as stated in the first part of this article, remain valid.

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DES RÉMINISCENCES DU MONDE DE L'ENTRE-DEUX- GUERRES DANS LE MONDE COMMUNISTE CONSTRUIT DANS QUELQUES ROMANS ROUMAINS POST-COMMUNISTES

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Abstract: *The literary discourse about Romanian communism proposes many perspectives on that world, having a particular relevance. It is worth noticing that in the novel structure of this communist world, dominated by fear, absurdity, helplessness, censorship, ugliness, existential grayness, there are also oases of normality, charged with nostalgia. These are created around old characters, by whom referencies made to life in interwar Romania, the one much criticized by communists, but idealized by the crowd. In order to see how they find their place in the narrative structure and the significance they acquire, we will analyze three post-communist novels, one of them being an allegory and a dystopia. We will first refer to the novels Cincizeci de ani by Stelian Țurlea (2013 edition), Inocenții by Ioana Pârvulescu (2016), and the allegory Perimetrul Zero by Oana Orlea (1991). All these novels have a homodiegetic narrative, characterized by the feminine perspective. However, they explore different ages and realities. In the totalitarian society depicted in these novels, the characters educated during the interwar period are viewed by the narrator-characters with admiration and appreciation, but also with regret that, with their passing, a world view and a refined way of life will also vanish. These characters will hold on to their principles, refinement, and way of relating to life and others until the very end. Through them, the contrast between two worlds and two visions is emphasized, intensifying the ugliness of the "new" world created by the communists.*

Keywords: *reminiscences; interwar; communism*

Une direction de la prose roumaine post-communiste ce sont les romans qui, sans être des romans historiques, présentent le social communiste, rendent le quotidien communiste, parce que l'histoire des personnages se déroule sur l'arrière-plan du communisme gris, l'histoire individuelle (la petite histoire) s'agençant avec la grande histoire. On met ainsi l'accent sur la force de la littérature d'entretenir la mémoire collective, parce que la littérature remplit une fonction critique au niveau de la mémoire culturelle. Comme on le sait, la littérature est un instrument de la mémoire ou, comme le démontre Andreea Mironescu, la littérature représente un environnement de la culture du souvenir dans l'espace post-communiste, tant dans l'espace de l'Europe de l'Est, que dans l'espace roumain (2015, p. 6).

En observant la relevance du discours littéraire sur ce que le communisme roumain a représenté, des membres de l'Institut d'Investigation des Crimes du Communisme et de la Mémoire de l'Exile Roumain ont mené une micro-enquête « Les écrivains et le communisme », dans laquelle ils ont invité aussi quelques-uns des écrivains ayant abordé dans leurs romans des sujets issus du thème plus large du communisme, souhaitant appréhender « les raisons pour lesquelles les écrivains contemporains, hommes et femmes, choisissent de placer leurs actions sur l'arrière-plan du communisme, tout comme les ressemblances et / ou les dissemblances entre la fiction politique d'avant 1989 et celle d'après », les sources utilisées, les éventuelles limites auxquelles se sont

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confrontés lors de l'écriture. Dans la réalisation de cette micro-enquête hébergée par l'« *Observator cultural* », on part de la prémisse que « la prose contemporaine roumaine fait un retour aux années du communisme, récupérant, au niveau narratif, tant des aspects du quotidien, que des expériences qui sortent du rythme de la vie habituelle, telles les arrestations et les condamnations politiques des années '50, les tentatives de franchir frauduleusement la frontière ou l'induction d'avortements illégaux, après l'entrée en vigueur du Décret 770 de 1966 » (Andreea Zavicsa, Cosmin Divile, *Scriptorii și comunismul*, 2024, notre traduction). Comme le montrent les écrivains interviewés, le thème du communisme, une constante repérable dans la littérature roumaine d'après 1989, n'est certainement pas épuisé mais, comme l'affirme R.A. [Radu Aldulescu] « autant que la littérature s'occupe, entre autres, de vies et de personnages ayant vécu au communisme ou portant dans leur gène ou leur souvenir l'atmosphère de cette époque-là, ce sujet, tout comme d'autres sujets relevant, ne saurait être épuisé qu'avec l'épuisement de la littérature en tant qu'art, ce qui je doute qu'il arrive. Il y aura toujours des écrivains et, en même temps, un public lecteur intéressé par la vision de ceux-ci sur le communisme » (*Ibidem*, notre traduction).

Par conséquent, cette direction de la prose contemporaine est très puissante, proposant des perspectives différentes sur cette époque, parce que « le rôle de la littérature de faire figer des formes plus nuancées possible de la mémoire récente est essentiel », comme l'affirme aussi B.C. [Bogdan Crețu] dans la même interview. (notre traduction)

Il est très intéressant à observer que, dans la construction romanesque de ce monde communiste, dominé par la peur, par l'absurde, par l'impuissance, par la censure, par la laideur, par le gris existentiel, il y a aussi des oasis de normalité, chargées de nostalgie, créées autour de personnages parvenus au troisième âge, des personnages à travers lesquels on fait des références à la vie de Roumanie pendant l'entre-deux-guerres, une époque beaucoup critiquée par les communistes, mais idéalisée par les gens. L'*interbelic*¹ (=l'équivalent roumain du français « entre-deux-guerres », ici utilisé comme substantif ; n. trad.) devient ainsi une pièce à deux faces. Dans le sous-chapitre *Viața în Atlantida (La vie en Atlantide)* (Ștefănescu, 2005 : 13) de son *Histoire*, Alex Ștefănescu apporte quelques explications concernant cette idéalisation par l'imagination populaire, concernant cette nostalgie avec laquelle les Roumains du communisme regardaient l'*Interbelic*. Durant les deux décennies, il y a eu un vrai *boom* spectaculaire enregistré dans bien de domaines, dû, en premier lieu, à l'enthousiasme national ayant envahi les Roumains après la fin victorieuse de la Première Guerre Mondiale et, surtout, après la réunification de la Roumanie, avec la Grande Unification. Mais, comme le montre Alex Ștefănescu, « la grande réussite de la période de l'entre-deux-guerres, au-delà des performances enregistrées dans de nombreux domaines, c'est la reconstruction d'un *style de vie naturel*, que les Roumains, le long de l'histoire, avaient rarement eu l'occasion de pratiquer. Décomplexés, non provinciaux, ils vivent la troisième et la quatrième décennie du vingtième siècle tout comme les autres Européens, sans faire parade d'eupéanisme. (Ștefănescu, *op. cit.* : 13). Par conséquent, cette période restera seulement « un beau rêve

¹On emploie le terme « Interbelic (= entre-deux-guerres) d'après le modèle de Mihai Zamfir, dans « *Scurtă istorie. Panorama alternativă a literaturii române* » (*Brève histoire. Panorama alternatif de la littérature roumaine*), ediția aII-a, rev., Iași, Polirom, 2021, p. 525 : « Ce substantif abstrait, déficient de pluriel, a des chances d'obtenir droit de cité. Il appelle l'intervalle de 1919 et 1944 de la culture roumaine, *Les Vingt-cinq Glorieuses* » (notre traduction). Et DOOM3 (2021) le fait déjà introduire dans la langue comme substantif du genre neutre.

pour les Roumains durant le communisme instauré durant la Seconde Guerre Mondiale » (*Ibidem*, notre traduction).

L'idée d'analyser la manière dont ces personnages des romans deviennent de véritables « réminiscences » du monde de l'entre-deux-guerres dans la période communiste construite dans certains romans post-communistes nous est survenue avec le roman *Ultimii* (= *Les derniers*), avec lequel Bujor Nedelcovici a débuté en 1970, une prose mature, d'atmosphère, avec des accents proustiens, à titre symbolique, considérée « un requiem pour un monde disparu » (*Ibidem* :965). En poursuivant la réception critique du roman et la manière dont celui-ci fait encore résonner la sensibilité des critiques d'aujourd'hui, quelques décennies après sa parution, Alex. Ștefănescu apprécie que « le roman *Ultimii* nous émeut comme un appel mystérieux venu d'un monde disparu (dans le roman – en voie de disparition). Il s'agit du monde *d'avant le communisme*, démonisé par les communistes et mythologisé par l'imagination populaire, un monde dont les survivants s'étaient réfugiés, pendant le communisme, dans des sous-sols obscurs, où ils avaient emporté, comme sur une Arche de Noé, des vestiges de leur existence d'avant » (*Ibidem* ; notre traduction).

Nous allons cependant analyser trois romans post-communistes, l'un étant une allégorie et une anti-utopie. On va d'abord nous référer aux romans *Cincizeci de ani* (= *Cinquante ans*) de Stelian Țurlea (édition 2013), *Inocenții* (= *Les Innocents*) de Ioana Pârvolescu (2016), puis à l'allégorie *Perimetrul Zero* (= *Périmètre Zéro*) de Oana Orlea (1991). Tous ces romans ont une narration homodiégétique, dans tous ces romans la perspective est féminine. Cependant, il s'agit d'âges et d'hypostases différentes. Une fois, c'est la femme adulte, qui remémore sa vie en insistant sur sa jeunesse et montrant pourquoi elle est parvenue adopter l'attitude de réticence et d'indifférence face aux horreurs et aux abus communistes, puis c'est l'adulte qui fait remémorer son enfance passée dans le communisme, avec l'innocence et le charme de l'âge, et en dystopie c'est l'adulte qui remémore ses dernières années, tout en étant consciente du processus de la dépersonnalisation à laquelle elle avait été soumise par l'appareil du pouvoir.

Dans la société totalitaire construite dans ces romans, les personnages formés et éduqués dans l'entre-deux-guerres sont regardés par les personnages-narrateurs avec admiration, avec appréciation, mais aussi avec le regret que, avec eux, disparaîtront aussi une vision sur le monde, un style de vie beau et élégant. Ces personnages ne renonceront, jusqu'à la fin, à leurs principes, à l'élégance, à leur façon de se rapporter à la vie et aux autres. Par ceux-ci, on accentue le contraste entre deux mondes et entre deux visions, en aggravant la laideur du monde « nouveau » construit par les communistes.

Le roman de Stelian Țurlea, à titre symbolique, poursuit, à travers le destin d'Elvira, le personnage-narrateur, la reconstruction du quotidien communiste, en insistant sur le communisme dejiste (= le communisme de l'époque du premier dirigeant communiste, Gheorghe Gheorghiu-Dej ; n. trad). Fin connaisseuse de la psychologie féminine, l'auteur dévoile les craintes de l'héroïne, ses tourments, ses interrogations, tout menant à une attitude de réticence envers le système politique et les événements sociaux, parce que la réticence parvient à signifier ignorer afin de survivre dans des circonstances historiques terribles.

Donc, par ce roman, « on nous donne lire comment l'histoire de Roumanie à partir de 1944 jusqu'à nos jours dans le filigrane d'un destin féminin. Un destin attaché par le courage de la simplicité et par la naturalité avec laquelle elle dessine ses échecs (sentimentaux, professionnels, familiaux), les auto-accusations de lâcheté, l'innocence coupable ou la culpabilité innocente, ça dépend de la manière dont nous choisissons regarder les choses » (Dan C. Mihăilescu, 2013, IV^e couverture ; notre traduction).

Faisant appel à l'évocation, remémorant le cours de sa vie depuis l'âge de sept ans, lorsque sa famille était devenue victime de l'histoire, Eva fait entrelacer son histoire personnelle et l'histoire récente de Roumanie : l'avènement du communisme et ensuite son évolution jusqu'à la malignité. Dans ce monde « nouveau », dominé par la peur, par les abus et par les privations, Elvira trouve, pour une courte période (les deux dernières années de lycée), une oasis de beauté dans la famille de ses oncle et tante de Brăila, dans la maison desquels elle avait habité pour un temps, ceux-ci devenant ses parents adoptifs. Le style de vie de ses oncle et tante garde quelque chose de la beauté de la vie de l'entre-deux-guerres, avec la maison dans la proximité du Danube, avec son grand jardin, avec l'oncle qui jouait du piano, pendant que la tante tournait les partitions, avec l'odeur de tabac parfumé, avec la règle des repas à heures fixes, après quoi chacun faisait ce dont il avait envie, avec l'étude des quelques chansons qu'Elvira jouait du piano avec sa tante Clelia, avec les deux passions de la tante : les livres français et les vêtements, même si, comme Elvira l'avoue, « elle ne trouvait plus de livres français nouveaux, même pas au marché aux puces, elle relisait ceux qui lui restaient d'avant la guerre » (Țurlea, 2013 : 21 ; notre traduction).

Mais ce qui touche Elvira le plus, la faisant aimer tellement sa « nouvelle » famille, c'est la mentalité de ceux-ci, la façon dont ils construisent leurs relations, s'appuyant sur le respect réciproque, sur la confiance, sur la liberté de s'exprimer et de se manifester, tout ce que le nouveau régime, le régime communiste, s'efforcera d'annihiler : « ...l'oncle et la tante étaient des gens formidables, ils m'aidaient aux devoirs, mais ils me laissaient aussi faire ce que je voulais, il me semblait merveilleux comment ils discutaient avec moi comme si on était égaux, je me sentais toute une demoiselle et j'étais fière de moi, convaincue que j'y avais quelque mérite » (*Ibidem* : 20, notre traduction). Ses oncle et tante, formés dans l'entre-deux-guerres, éduquaient Elvira dans l'esprit du développement de l'estime de soi, mais la nouvelle société allait vite faire s'écrouler ce que les deux avaient construit.

La manière dont Elvira va perdre cette famille adoptive est dramatique et c'est une métaphore pour la disparition d'un monde entier et d'une vision sur la vie. Avant qu'Elvira passe son examen d'entrée à la faculté, l'oncle, médecin très dévoué à Brăila, avait été appelé un soir à l'hôpital, pour une opération d'urgence, mais il n'en était plus rentré, ni ce soir-là, ni les soirs suivants. La tante avait ensuite appris qu'il ne s'agissait d'aucune opération, mais qu'il y avait eu une discussion dont il ressort l'absurde du régime communiste, une discussion « avec des *camarades* (= appellation utilisée par les communistes au lieu de *monsieur* ; n. trad.) qui lui reprochaient d'avoir sauvé la vie à quelqu'un qui ne devait pas être sauvé, parce que celui-ci avait été légionnaire ou quelque chose de pareil, l'oncle s'était disputé avec ces gens-là, il ne faisait pas politique, il sauvait des vies, mais peut-être toutes les vies ne valent-elles pas être sauvées, lui avaient-ils dit, pour moi, toutes les vies valent être sauvées, a insisté l'oncle, même lorsque ceux-ci sont des ennemis du peuple, lui ont-ils demandé, je ne sais pas ce qu'est un ennemi du peuple, a-t-il répondu, un ennemi du peuple peut être celui qui sauve la vie à un ennemi du peuple, lui ont-ils dit » (Țurlea, *op. cit.* : 22 ; notre traduction). Même si la tante s'était rendue à l'hôpital, à la mairie à la milice¹ aussi, elle n'y avait pas appris grand-chose. C'est la première fois qu'Elvira éprouve un sentiment de révolte, mais aussi d'impuissance devant les injustices du communisme : « je voulais avoir une grande puissance d'apprendre et de changer les choses, de changer le monde, tout me semblait de travers, d'abord papa, maintenant mon oncle, les parents d'autres camarades dont j'avais appris qu'ils avaient

¹Dénomination communiste de l'institution de la Police.

été envoyés creuser au canal vers la mer et ensuite personne n'avait plus rien entendu d'eux » (*Ibidem* : 23 ; notre traduction).

Mais, à travers le temps, Elvira apprendra contrôler sa révolte, elle apprendra ignorer les injustices, adoptant cette attitude-là de réticence. Elvira a compris ensuite que son oncle avait été emprisonné, en tant que détenu politique, mais elle n'a jamais compris pourquoi. Aussi, avec l'arrestation abusive de son oncle, allait disparaître ce style de vie qui manquera toujours à Elvira : « quand je suis restée à Brăila je n'ai plus entendu le piano, ça me manquait » (*Ibidem* : 23 ; notre traduction).

Après avoir été admise avec bourse à la Faculté de Biologie. Elvira est conseillée par sa tante, qui entendait bien les horreurs communistes, ne parler à personne de son oncle, ni de son père biologique. Même s'il lui est difficile, Elvira respecte le conseil de sa tante, parce qu'elle aussi avait compris le danger « il vaut mieux, disait-elle, ce sont des temps terribles, ça n'a pas de sens qu'on t'arrête dans ton chemin, tu es la fille de ton père, qui est à la retraite pour raison médicale, ne leur parle pas de tes parents, tu ne les connais pas, ça fait longtemps que tu ne les as pas vus, peut-être jamais.

Il me semblait que je les trahissais, mais j'ai fait comme ça. » (*Ibidem* : 23 ; notre traduction).

Elvira comprend que la séparation de Brăila, de son oncle, de la maison de ceux-ci signifie la séparation d'un monde, le monde formé pendant l'entre-deux-guerres, un monde qu'elle ne rencontrera plus jamais, vers lequel elle retournera seulement dans ses souvenirs, avec beaucoup de nostalgie et de regret. Le fait d'avoir eu l'occasion de rencontrer ces « réminiscences » du monde de l'entre-deux-guerres et d'adopter elle-même, pour deux ans, ce style de vie, juste à l'âge où le processus de sa formation finissait, la fera sentir de façon plus aiguë encore l'absurde du nouveau régime politique, la laideur du nouveau style de vie.

Inocenții (= *Les Innocents*), paru en 2016, à Bucarest, est le troisième roman de Ioana Pârvolescu, après *Viața începe vineri* (= *La vie commence vendredi*) (2009) et *Viitorul începe luni* (= *L'avenir commence lundi*) (2012), étant construit autour du rôle du souvenir et, implicitement, de la mémoire affective, comme l'auteur-même le suggère dès le début, en choisissant le motto de Dostoïevski : « Celui qui ramasse le plus de souvenirs de ce type pour toute la vie peut être sûr que, à un certain moment, il y trouvera son refuge » (Dostoïevski, *Les frères Karamazov*, dans un discours de Aleoșa aux enfants).

Dans ce roman aussi, la voix du narrateur est féminine, s'agissant de la narratrice adulte, mûre, qui garde vivante dans son âme la fillette Ana. Donc, deux perspectives sur le même monde, particulièrement le monde de Brașov et de Roumanie des années '60.

D'ailleurs, c'est ainsi que le roman est caractérisé sur la troisième couverture : « Deux visions sur le monde : celle d'une fillette qui voit les choses très personnellement et celle d'une femme qui découvre les secrets noyés dans le passé. La naïveté comique de la première voix vainc la mélancolie de la seconde » (notre traduction). Entre les deux hypostases il y a un vrai jeu, souvent un jeu de l'ironie et de l'auto-ironie touchante.

Dans l'univers du roman se rencontrent le monde de l'entre-deux-guerres (par des grands-parents et des « arrière – oncles »), le monde communiste et même celui post-communiste (par certaines références). Dès le texte du préambule, *Avertissement*, ayant un rôle pragmatique très important, parce qu'on établit une relation spéciale avec ce « lecteur invoqué »¹, la narratrice appelle la « centre » de cet univers et les gens qui lui

¹On reprend la notion de la pragmatique, discipline qui comprend la lecture comme acte d'énonciation. Dominique Maingueneau définit ce « lecteur invoqué » comme étant « la personne

donnent la vie, suggérant déjà le passage à travers des périodes différentes de notre histoire. Il s'agit donc de « la maison sur la rue Maïakovski (ancienne et future rue *Sfântu Ioan*) » et de « quatre enfants, quatre adultes et quatre vieux assez jeunes » (Pârvulescu, 2016 :10).

D'ailleurs, la maison de la rue Maïakovski (ancienne et future rue *Sfântu Ioan*) de Braşov, à fonction méta textuelle, devient-elle « un surprenant personnage doué de mémoire et de conscience » (troisième couverture, notre traduction), « maison du souvenir », métaphore par laquelle est nommée à la fin du roman. Et la rue sur laquelle se trouve cette maison du XIX^e siècle devient l'incarnation de l'histoire récente de Roumanie, car par le changement du nom de la rue on suggère le passage d'une époque historique à l'autre : « ...notre maison avec cave et grenier avait changé d'adresse deux fois dans sa vie : une fois en 1950, lorsqu'elle avait déménagé de la rue *Sfântu Ioan* sur la rue Maïakovski, et une seconde fois en 1990, quand elle était revenue de Maïakovski à *Sfântu Ioan* » (*Ibidem*:12 ; notre traduction). Puisque le roman reconstitue surtout les années '60, la référence à la rue se fait dans la perspective de cette époque-là, du temps narré. Il en va de même pour le nom de la ville. La ville natale Braşov-Kronstadt-Brassó parvient à s'appeler la ville Stalin, pour s'appeler de nouveau, plus tard, Braşov.

La maison, qui avait été construite au début du XX^e siècle, établit une relation spéciale avec chaque génération d'habitants, et cette génération définit le monde et la condition de la génération concernée, leur manière de voir la vie. Les grands-parents et leurs beaux-frères et belles-sœurs, c'est-à-dire « grand-mère et grand-père », Tanti (l'arrière - tante) et Nenea Ionel (= tonton Ionel) sont les intellectuels formés et éduqués pendant l'entre-deux-guerres, sur lesquels est venu le torrent de l'histoire, qui ont eu à souffrir après la guerre, après l'avènement du communisme, et qui vivent avec la nostalgie des temps révolus, c'est pourquoi « pour les vieux qui l'avaient achetée il y a si longtemps, la maison était un pays seulement à eux connu, pleine de styles de vie disparus : des lits aux cadres ondoyant comme les algues et des armoires aux bords pareils, un haut miroir veniséen aux eaux en cristal sur lequel étaient passées deux guerres mondiales et qui était resté intacte, des couverts en argent [...] Les paroles des vieux semblaient avoir elles aussi du feston et des plis, du parfum du monogramme » (Pârvulescu, *op.cit.* :13; notre traduction). On évoque donc, par l'intermède des vieux, un monde du bon goût, de l'élégance, du naturel, un monde auquel ils ne veulent pas renoncer.

La deuxième génération, les parents des enfants, c'est les intellectuels formés dans le communisme même, un monde de la peur, de la laideur, de l'absurde ; c'est seulement l'enfance qu'ils ont passée dans l'entre-deux-guerres. C'est pourquoi « Pour les adultes, qui étaient les enfants des vieux, la maison était raison d'effroi [...] Maintenant ils voulaient la changer, la redresser, la restaurer » (*Ibidem* : 14 ; notre traduction). Les parents sont adaptés à ce monde « nouveau », un monde où l'on veut briser les liens avec le passé, un monde du matérialisme et des privations de toutes sortes : « ne mentionnons pas qu'ils en vendaient souvent quelque chose – ça faisait déchirer le cœur. Ils disaient qu'ils n'y avaient pas le choix. Ils disaient qu'il ne fallait pas s'attacher aux choses. Ils disaient qu'ils avaient besoin d'argent » (*Ibidem* : 14 ; notre traduction).

à qui le texte s'adresse explicitement, le destinataire direct », qui représente en fait « un effet de sens s'intégrant au texte » (Dominique Maingueneau, *Pragmatică pentru discursul literar*, traduit par Raluca-Nicoleta Balăţchi, préface de Alexandra Cuniţă, Institutul European, Iaşi, 2007, p. 48; notre traduction).

Et pour les enfants « la maison était toujours fraîche et attrayante, un endroit à explorer, sans défauts, sans bornes et sans mort » (Pârvulescu, 2016 : 14 ; notre traduction). Même s'ils vivent pleinement le communisme dejiste, les enfants ne ressentent pas les horreurs du communisme, ses injustices, celles-ci sont « adoucies », car elles sont aperçues à travers l'innocence et le charme de l'enfance.

Au-delà des quatre vieillards et de la maison, un autre élément très important qui devient une « réminiscence » d'un autre monde est la commode à six tiroirs, de la chambre des « arrière-oncles », un ancien professeur de géographie et un ancien instituteur, les premiers à quitter « la maison de l'enfance ». La commode, qui fascinait les enfants, en satisfaisant leur curiosité, est un symbole du monde de l'entre-deux-guerres, c'est pourquoi ils la considèrent « une autre forme de Paradis, sans doute ». La commode est un témoin de l'histoire, qui en porte les traces : « commode à six tiroirs, couverte d'une plaque en marbre gris, traversé par des stries blanches et par une fissure d'un côté, comme une cicatrice » (*Ibidem* :29 ; notre traduction). En concordance avec la marche de l'histoire, sur cette commode se trouve un élément important de l'imaginaire des années '60, la télé noir et blanc. « A un certain point, sur la commode est apparue la première télé de notre maison : petite, russe, à écran rond » (*Ibidem* : 29 ; notre traduction). Mais les détails concernant la manière dont Tonton Ionel réparait la télé deviennent une occasion de critiquer l'histoire : « Lorsqu'elle tombait en panne, Tonton Ionel lui donnait un bon coup de poing, tout comme il frappait la table lorsqu'il était fâché, et, bizarre, la télé fonctionnait de nouveau, tout d'un coup. Il disait que c'était ça la méthode pour tout ce qui venait de l'URSS » (*Ibidem* :29 ; notre traduction).

Donc, par l'intermède des grands-parents et des arrière-oncles, les enfants reçoivent toujours de telles leçons de l'histoire, qui leur aideront plus tard à comprendre vraiment la réalité sociale où ils vivent.

Le Roman de Oana Orlea (de son vrai nom Maria Cantacuzino), *Perimetrul zero* (= *Le périmètre Zéro*), paru d'abord en France, en 1986, sous le titre *Un sosie en cavale*, est issu de l'expérience atroce des prisons communistes par lesquelles est passée l'auteure même à l'âge de l'adolescence, c'est pourquoi il est placé parmi les anti-utopies et les allégories transfigurant esthétiquement le thème du Goulag roumain (Cesereanu, 2005). Mais le roman refait les années de la dictature de Ceaușescu, avec tous les abus, avec la démolition chaotique des habitations et des bâtiments construits pendant l'entre-deux-guerres, au début du XX^e siècle ou même pendant le siècle antérieur, mais surtout avec l'avènement de ce culte du dirigeant. *Perimetrul zero* fait partie de la catégorie des romans poursuivant la psychologie des victimes et surtout le processus de la dépersonnalisation et de la déshumanisation imposées par l'idéologie totalitaire. La protagoniste du roman, Leontina, un alter-ego de l'auteure, racolée par la force, à cause de sa ressemblance étonnante, comme sosie de la Très-Aimée, épouse du dictateur Kutu, est soumise à un vrai processus de dépersonnalisation, à plusieurs étapes, jusqu'à son identification obligatoire avec le modèle. Même si ce processus est imposé de l'extérieur, il tient aussi de l'option personnelle, d'une substitution assumée ou non. C'est pourquoi, soumis à une autre grille de lecture, *Perimetrul zero* peut être lu comme discours identitaire aussi.

A la Coopérative des femmes de ménage, où l'ancienne professeure avait fini par travailler, elle n'est plus envoyée faire le nettoyage dans les maisons des « nomenclaturistes » et elle parvient à se faire des clients fidèles parmi les vieux. Elle se rapproche surtout à deux de ceux-ci. Par Maria-Luiza, qui habitait « une petite maison couverte de vigne sauvage », qui allait bientôt être démolie, Leontina comprend que, une fois avec le démolissement forcé, on fait enterrer un monde. La ville « nouvelle », grise et laide, se construit sur les ruines de la ville ancienne : « Le démolissement avait

commencé dans l'autre côté du quartier. Les maisons s'écroulaient l'une après l'autre, les bulldozers déchiraient la mémoire d'une entière population, ils écrasaient un mode de vie qui sauvegardait encore une apparente indépendance » (Orlea, 1991 :41 ; notre traduction). Maria-Luiza, dont les journées s'enfilaient dans une harmonie tendre avec sa maison et avec son petit jardin, comprend qu'elle appartient à un autre monde, un monde qui commence à disparaître et qui n'accepte pas s'adapter au « nouveau » monde (communiste) : « Je ne peux pas affirmer que j'ai envie de mourir, mais j'ai encore moins envie de me trouver dans un appartement commun, locataire vieille, dont les autres locataires épieraient les autres locataires pour s'emparer d'une chambre » (Orlea, 1991 :41 ; notre traduction).

L'autre personnage est Amedeu, qui avait été le propriétaire d'un restaurant très connu, puis, sous le communisme, il était devenu cuisinier sur un chantier, récemment veuf et qui « à chaque fois que l'on jouait la valse à la radio, esquissait quelques pas de danse ».

Tous les deux, Maria-Luiza et Amedeu, gardent leur délicatesse de l'âme, la bonté, l'amour pour ce qui est beau. Mais Leontina comprend que les deux étaient des « vestiges » que le temps ferait bientôt disparaître, avec tout ce qui rappelait un autre monde, « leur monde » : « Amedeu et Maria-Luiza ! Leontina aurait aimé les faire se rapprocher, maintenant, que les deux se préparaient pour le grand voyage, Amedeu esquissant des pas de valse et Maria-Luiza jouant sa dernière carte sur sa vigne sauvage » (Orlea, 1991 :42 ; notre traduction).

En conclusion, la relation des narrateurs avec ces personnages que nous appelons « des réminiscences du monde de l'entre-deux-guerres » est proche. Dans *Cincizeci de ani* et dans *Inocenții*, il s'agit de parents, des oncles, des grands-parents, des « arrière-oncles », ayant un rôle important dans la formation de la personnalité des filles, qui sont à l'âge de l'adolescence ou de l'enfance lorsqu'elles ont vécu dans la maison avec ces parents. Dans l'allégorie, ce sont des personnages que la narratrice connaît à l'âge mûr, par son boulot. Etant déjà adulte, la narratrice est consciente dès là du monde que ces personnages incarnent. Tandis que les narrateurs des deux premiers romans n'entendent que plus tard, en analysant rétrospectivement, le rôle de ceux-ci.

Donc, ces romans, par la construction de ces personnages, illustrent un aspect important de la mentalité collective du communisme : la nostalgie des Roumains pour la vie de l'entre-deux-guerres, par laquelle l'on exprime, en fait, le regret de vivre dans un régime totalitaire qui signifie, premièrement, censure, peur, laideur. Même si certains anthropologues, sociologues, esthéticiens ont considéré que l'on avait exagéré en ce qui concerne l'attitude envers l'entre-deux-guerres, que l'on avait beaucoup idéalisé la période, celle-ci reste une période unique dans l'histoire roumaine, « un temps de paix créatrice qui s'est avéré tellement bénéfique ». Mihai Zamfir, en analysant la contribution de l'entre-deux-guerres à la renaissance générale, en observant l'esprit de renouvellement qu'animait la société, souligne : « Ses connotations stylistiques, culturelles et existentielles le caractérisent comme irrépétile, un fragment distinct de l'histoire du pays » (Zamfir, 2021 :525 ; notre traduction).

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ELEMENTS OF REPEATED DISCOURSE IN MATEIU CARAGIALE'S WORKS

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Abstract: Starting from Eugen Coseriu's theory, Mateiu Caragiale's sonnets can be approached from the perspective of integral linguistics, and metaphors can become units of repeated discourse. Kenning metaphors, through repetition, become conventional expressions (textemes), actualizing themselves in poetry due to their allusive character.

Keywords: *kenning metaphor; repeated discourse; E. Coseriu*

As is known, integral linguistics of Eugenio Coseriu it offers more than a conceptual framework for approach and analysis, *constituting a systematic activity of capturing meaning as an ineffable dimension and celestial of the text* (Teoc, 2013 :148-150). Meaning is revealed as a personal adventure of the one who entered voluntarily in the alchemy of the text, cutting communication bridges between the seen and the unseen side of our ongoing dialogue with ourselves and others. Possibility of creating meaning in general through integration in the process of articulating or constructing the meaning of the text, evocation (*evocative functions*) contributes to the intuitive detection of the value of meaning produced by their actualization.

Identifying a series of types of evocative relationships that can be achieved in the text, Eugenio Coseriu distinguishes (in addition to the three functions of language - in Bühler's view after the founder who launched this concept, the American anthropologist of Polish origin Bronislaw Malinowski of the functioning of the linguistic sign: denotation, manifestation and appeal - function to which it belongs, as a particular expression, the fatality) five main categories (Coseriu, 1994: 111) one of these being the relations of the sign with other texts, thus emphasizing the fact that the meaning does not come only from the structure of the text, but also from relations with already existing text segments. The relations of the sign with other texts refer to the relations of the signs of a text with signs from other texts that belong to a cultural tradition in a determined linguistic community

The concept of "repeated discourse" has been theorized by Coseriu (having as a precursor (Pseudo)Hermogenes of Tarsus in terms of the collage technique) (Munteanu, 2008: 175) concept that Stelian Dumitrăcel will develop through his assiduous work, surpassing¹ in some respects the linguist from Tübingen and it will be colored by one of the passionate disciples of the linguistics school of coserian orientation from Iași - *Free speaking technique and repeated discourse* - Cristinel Munteanu, in the Stelian Dumitrăcel tribute volume *The repeated discourse – between alterity and creativity*.

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¹ Stelian Dumitrăcel deals with the problem of the functionality of repeated discourse, overcoming the perspective of his mentor Eugenio Coseriu. For this linguist, even if it generates functional oppositions, it is precisely the modification of the repeated discourse that is interesting, which represents a way of "updating".

Identified by Coseriu, on the occasion of the description of the functional language, within the synchronic language and discussed in opposition to the free speech technique (which comprises the building blocks of language and the "actual" rules regarding their modification and combination), *repeated discourse* represents "everything that in the speech of a community is repeated in a more or less fixed form, as a fragment, long or short, of « what has already been said »" (Coseriu, 2000: 258-259)

In Coseriu's view, "a concrete speech can often be analogous to a painting made, in part like a collage in the painting, in addition to portions executed with the technique of the painter who paints, there may also be fragments taken from other paintings, painted by other painters", observations later summarized as follows: "speech is like a kind of simultaneous collage painting, that is, in part, it is current technique and in part there are pieces of speech already existing and carried, so to speak, by tradition, in all these expressions, fixed locutions, in proverbs, quotes etc." (Coseriu, 1994:123)

E. Coseriu then offers examples of language facts belonging to the repeated discourse: quotations - "the repetition of fragments of literary or other texts - known as such", proverbs, fixed locutions, wellerisms, i.e. "expressions introduced by (or accompanied by) some formulas" and which "claim to refer to a verbal reaction of someone in a particular situation", certain phrases, lexical periphrasis, traditional comparison formulas, with the specification that the last three stated forms could constitute "an autonomous compartment of "idiomatic competence" (Coseriu, 2000: 239-262).

Repeated discourse includes, therefore, "everything that is traditionally fixed as an expression, phrase or phrase" (Coseriu, 2000: 258) in which the *textemes*¹ represents the unit replaceable by another text fragment.

Coseriu explicitly valued the (de)composable character - therefore analyzable (interpretable) - of the elements of the "repeated discourse" and, in particular, of the *textemes*. From this perspective, a re-reading of the Matthewen sonnets in the conceptual framework with transdisciplinary openings, offered by integral linguistics, represents more than a novel approach, it is a necessary step for the semantic approach to the metaphorical vision crystallized in the key formulas in the Matthewen poetry.

Starting from the types of "statements belonging to the repeated discourse" (EDR), designed by Stelian Dumistrăcel from the perspective of cultural anthropology, "included through the collage process in the discourse representing the free technique of speech, categories that the linguist established by referring to the journalistic text and to current public discourse (Dumistrăcel, 2006: 157) which we present in a graphic image of our own in the following table:

¹ Simina Dan-Terian carries out an extensive analysis as a unit of the repeated discourse in her doctoral thesis *The Semantics of Romanian Texts - approach from an integralist perspective*. Doctoral thesis, under the supervision of prof. Mircea Bercilă, "Babeş-Bolyai" University, Cluj-Napoca, 2011.

Fundamental types of utterances	General EDR classes		Types of EDR included through the collage process in the speech representing the "free speech technique"
"Anonymous" statements	Popular	EDR standing for "speech"	Expressive expressions [a]
			Idiomatic expressions [b]
			Proverbs (sayings, proverbs) [c]
			Common formulas/stereotypes of comparisons [d]
	"Quotations" from popular literature		Actual lyrics [e]
			Stereotypical formulas from fairy tales [f]
			"Riddles" [g]
	Bookish		Formulas from religious discourse [h]
			Aphorism [i]
			Slogans [j]
			Technical formulas from various texts belonging to functional styles [k]
			Famous proper names [l]
Statements with (basically) known authors	Bookish		Titles of works of various genres (fiction, history, essays, musical works, films, works of plastic art [m])
			Actual quotations from works (written) from the previous category [n]
			"Famous" words, attributed to personalities from history, from, from culture (literature, philosophy, arts), from various fields of science and from public life [o]

According to these typologies of EDRs specific to the advertising discourse, we distinguish almost the same types of EDRs of the cult type (with known / anonymous author) and EDRs of the popular type in the literary work of Mateiu Caragiale (poetry).

1. EDR in the Mateiu sonnets

[n] – quotations-mottoes from operas are found in six of the twenty sonnet-poems (with the specification that they are played in the original language: in *Praise of the Conqueror* „**Rois barbares, / Sombres chasseurs d'aurochs...**” by Hippolyte Adolphe Taine.

[e] From *The Lord*: "They cut on the master Whitsuntide ..."

From *The Sage*: "Drank merrily and feasted..."

From *Sleep...*: "Kind regards / Dead madam"

[h] From *The hermit and the shadow*: "Siste gradus, temerarie..." ("Stop your steps, fool" (lat.) The miracle of Saint Gregory the Pope

[n] From *Loneliness* - "Charme divin de mes loisirs, Solitude, que tu m'es chere" ("Divine charm of my moments of respite, / Loneliness, how dear you are to me" fr. – Casanova de Seingalt

The dialogue between the poet / fictional voice and the virtual reader is part of a "drama" of different knowledge of what is communicated, of the communicable. The literary work is not only text, it is text plus something else that is defining, essential: the poetic text has a hypersemantic function, so it is a hypersign, generator of continuous signification. The poetic text emits a message that changes the grammar of its reader's vision of reality.

At the center of the linguistic creation is the language of the artist, which actualizes the greatest number of virtualities of the language, so that from the syntagmatic, transphrastic, transdiscursive connections of the text a secondary semantics (generated by poeticity) is born, of a different type compared to the semantics of the common language/daily.

Situated between the conventional way of creation based on strict rules and technical virtuosity (taking into account that they are sonnets) with a consistent tradition behind regarding the art of the sonnet in Romanian literature (see, especially V. Voiculescu), Mateiu Caragiale's poetry, with all his recognized qualities as a writer-artist, does not go far beyond the condition of Romanian poetry from the beginning of the 20th century. (Braga, 2020: 114-132). At the heart of this poem, the metaphor of the Romanian medieval imaginary, of the Phanariot nature, pulsates, whose techniques and aesthetic principles we are trying to decode and standardize. Sketching a poetics in which he deciphers these enigmatic metaphors, which most often contain a myth (the muse Clio), a legend (Phanariot rulers) or a true story from the heroic ages of the Phanariot period, the creator of this book of wisdom as *The kings...* - as she was called by her great apologetic exegete - also a poet, Ion Barbu - transmits to future generations of poets, and not only, a precious *Levantine linguistic aquarium* and a sincere model of patriotism.

The Royal Eagles - these heraldic eagles frozen in fictional coats of arms - are nothing more than atmospheric sketches, essays - with the meaning of attempts - of the workshop, washes of color preparing the great frescoes of the novel, a fact also sagaciously noted by the literary critic and historian Șerban Cioculescu:

They [*The Royal Eagles*], however, serve as an introduction to the creator of atmosphere and types in *Kings of the Old Court*. The sonnets outline or contain in germ his future epic characters. [...] the conception of the *Pajere* served him as a serious apprenticeship, preparing him for the realization of the great plastic vision of *Kings of the Old Court* (Cioculescu, 1942: 178).

Moreover, the novelistic sequence "The Welsh Dream of Florida and the Antilles" has acquired, after more than seventy-five years, an autonomy of illustrious verse in our literature, he triggering, according to Romulus Vulpescu (Caragiale, 1983: 144-145) to anyone familiar with Mateiu Caragiale, the mechanism of memory and that of citation. Ion Barbu is mainly responsible for his well-deserved celebrity, whose eye as

a "hunter of metaphorical orchids and happy artistic formulations" knew how to isolate and highlight a sentence in prose - that's right, a poetic prose - a of the phrase from *Kings of the Old Court*:

We then turned to the tropics, lived with the planters the Welsh dream of Florida and the Antilles islands, followed the orchid dreamers into the dark green of the Amazon forests, escaping the flights of parrots. (Caragiale, 2018: 79)

Indeed, twenty years after the novel begins to appear in the magazine "Gândirea", Ion Barbu composes his famous poem of Mateiu worshiper, *Protocol of a club Mateiu Caragiale* taking over with a slight modification, the phrase and transforming it, homage, in the opening verse. Thus, Mateiu must be approached from at least two points of view: the poet, in the formal sense, i.e. the author of the poems grouped under the title *Pajere*, and the poet, in the figurative sense, author of the rhythmic and musical prose, in other words, of the novel *Craii de Curtea-Veche*, the work that made him famous. *Pajerele* remain captive in the cage of descriptive realism, with timid attempts at transfiguration, but only in two dimensions, those of the realism of conventional poetry. Mateiu looks at the same past as his predecessors (Bolintineanu, Alexandri, Coşbuc - who highlighted the heroic virtues of the past) exclusively on the tragic side. The sketched portraits are part of the gloomy frame of destinies sealed by death and abolition.

The opening sonnet, *Clio*, reveals the author's personal conception of the "voices of the past", coming out of the use of the inspirers from chronicles and chronicles, from documents and extracts as Negruzzi (*erasing the old chronicles*), Odobescu and even Alexandru Davila. This time, the fabulous muse of history is invoked to give life to the procession of memories, thanks to the dynamics of the surrounding landscape: the dusk, the rustling of the trees, the clouds, the vestiges – these triggering factors of historical reveries demand the imagination of those who know how to listen and let themselves fall prey to the reverie. The "voice of blood" activates the fantasy, not the historical truth, not the accuracy of the record, but the aesthetic truth, the psychological detail, the "poem" of an era.

The wealth of this collection of 20 poems is relatively modest, quantitatively judging things, its wealth of treasure lies in the sobriety of expression and in the conception of history and sacrifice. This syntactic economy, this lapidary expression, related to the precision but also to the severity of the miniatures, were also noticed by Panait Cerna, congratulating Caragiale-the father after reading the verses written by his son:

Most of his poems are only sketches, moments captured in well-connected lines; but what beautiful images and how much poetry there is in some of them, [...] and what craft of characterization others prove! Our whole past – resurrected in a few lines! [...] A part of your mighty talent has rejuvenated in your offspring, taking on a form of its own and promising flowers that never fade. (Caragiale, 2018: 759)

The first is the status of conventionalized "figurativeness", be it a metaphor or a stereotypical poetic formula, whose variations follow certain rules susceptible to a rigorous classification. The second characteristic emphasized by the exegetes and common to all studies is the strong allusive character, through which the *kenning metaphor* becomes the keeper of the sacred histories, keeping them from being forgotten. Even if a *kenning metaphor* does not always succeed in revealing its "meaning", it will always evoke a rich and luminous mental image that describes a myth or legend in miniature. However, there is a risk that *kenning metaphors* with a mythological charge become so common and usual, that they turn into stereotyped formulas. Roberta Frank

will also emphasize this aspect in the work *Old Norse Court Poetry*, in which she identifies interconnected systems of kennings, transmitted through countless generations of bards. Gary Holland will expand this perspective on *the kenning metaphor* as part of a system, insisting on its status as a poetic formula, going so far as to withdraw its quality as a metaphor (Holland, 2005: 123). Due to its fundamental characteristics - the allusive, interpretable, de-composable character - and the function of linguistic unity within a text, the Mateine metaphor is undoubtedly included in the field of reflection on *repeated discourse*. Because grammatical approaches only propose a formal investigation of these linguistic phenomena, we propose a semantic approach to them. Our thesis, which connects the Coseriu theory here, is that, through repetition, metaphors have become conventional expressions (*textemes*), but which are actualized in poetry due to their allusive character.

In Mateiu Caragiale's poetry, we have, therefore, a happy combination between creativity and normativity, that is, between the primary energy of language and certain configurational rules of Matein's poem. This aspect, we believe, justifies the need for another study through which we first explain the form of formation from a unitary perspective in terms of semantics, and by integrating in the process of articulating the meaning in the poetic text (Borcilă, 1994:33), the role of the morning metaphor in the configuration of the perspective referential characteristics of the discourse universe it illustrates, as well as the implicit stylistic-cultural vision.

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ASPECTS OF POLITICAL-ADMINISTRATIVE LEXICON IN THE WORK OF A HISTORIAN-MORALIST: NICOLAE BĂLCESCU

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Abstract: *The political-administrative lexicon excerpted from the writer's work underlines the writer's effort to cultivate the language, to modernize the vocabulary, to express ideas accurately, to express the reality in constant transformation. The Latin-Romanic influence (prevalent in the latter half of the 19th century) on the Romanian lexicon is noteworthy, with Bălcescu using terms that entered Romanian directly from scholarly Latin, but also from Latin-Romance with multiple etymologies. Derived or compound Latin-Romanic borrowings are identified in the texts researched, which led to the assimilation into Romanian of some neological derivative affixes.*

Keywords: *borrowings; modernization; vocabulary*

1. Composition of the political-administrative lexicon

The particularity of the political-administrative lexicon identified in the writer's work is the coexistence of ancient terms (borrowings from Slavic, neo-Greek, Bulgarian, Turkish, Hungarian) with modern borrowings (both Latin-Romanic and non-romanian), highlighting the permanent struggle between tradition (*așezământ* "rule, decision", *caimacam* "lord's deputy", *dregător* "high official", *învoire* "agreement", *lipcan* "diplomatic courier", terms that denoted the political-administrative realities of earlier times, some of which have in time become part of the common language: *asupri*, *împovăra*, *împila*, *năpăstui*, *prigoni*, *robi*, *sili*, *supune*) and innovation (*comandir* "commander", *consul*, *domen* "state property", *miliție* "peacetime reserve army").

We share the opinion of the linguist Liviu Groza, who considers lexical borrowing as "the adoption and adaptation of lexical units from a foreign donor language into a receiving language" (Groza, 2012: 152), these terms entering the language either directly (orally, by oral communication), usually having a popular character, or indirectly, through the cultured, scholarly, bookish route, through various channels: French, Italian, German, Russian (terms introduced through writing: documents, books, newspapers, etc.).

The following *old borrowings* that entered Romanian through the following languages were excerpted from the texts researched: a) Slavic: *plug*, *snop*, *stog* (agricultural); *sfat*, *a sfătui*, *pagubă* (abstract notions); b) Bulgarian: *căpiță*, *claie*, *ogor* (agriculture); c) Turkish (the language of foreign political power, whose dominance was accentuated in the period 1780-1820): *agă*, *alai*, *beg* (terms referring to political life); *mazil* (political-administrative organization); *spahiu* (military); *haraci*, *leafă* (economic-financial); *ferman*, *sinet* (registers and official documents); d) neo-Greek (the language of the Phanariot rulers): *arhiepiscop*, *arhimandrit*, *epitrop*, *icoană*, *mitropolit* (ecclesiastical terminology); *anafora*, *catagrafie*, *catastiș*, *condică*, *diată*, *plasă*

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(administration); e) Hungarian: *holdă* (agriculture); *dorobanț, pârcălab* (professions, social states); *aprod, bir, dijmă, hotar, vamă* (justice, administration).

A historian, politician, writer, leader of the revolutionary movement of 1848, Nicolae Balcescu worked in the social-political sphere and borrowed many foreign terms (Latin-Romanian: from French, Latin, Italian; but also non-Romanian: from Russian, German) which expressed notions in the fields of political, administrative, social history and science, enriching his vocabulary according to the content of the ideas he supported, his role in the development of the language being considerable both in terms of assimilation of novelties and through his intense work of cultural renewal and regeneration of the national language. His contribution to the modernization of the language can also be seen in the enrichment of the derivation system through the use of numerous neological suffixes and prefixes.

The influence exerted by Latin and Romance languages (French, Italian) on Romanian has attracted the attention of researchers, the phenomenon being called *relatinization* "relatinizare" by: Hristea (1968: 117), Munteanu and Țăra (1983: 188), Macrea (1970: 55, 56, 1971: 50, 51 and 1982: 271), Dominte (1981: 14), Stănciulescu-Cuza (1992: 138), Moroianu (2005: 75), Bogdan Oprea (2011: 18), Mihăescu (1946: 95), *reromanization* "reromanizare" by Sextil Pușcariu (1976: 375), Sanda Reinheimer and Liliane Tasmowski (1997: 241) or *Romanic Westernization* "occidentalizare romanică" introduced by Alexandru Niculescu (1978: 55).

Helga Bogdan Oprea, in her work *Relatinization of the Romanian language*, proposes the following definitions for the above-mentioned terms: **a) relatinization** is, on the one hand, the process of intensifying or consolidating the Latin element in the structure of the Romanian language, regardless of the domain to which it belongs (lexicon, phraseology, phonetics, orthography, grammatical structure), and, on the other hand, the enrichment of the Romanian lexicon and phraseology with new linguistic units that have immediate or more distant Latin origin or that have visible Latin roots in their structure: derivational bases, affixes, aphixes, aphixoids, and even whole words; **b) reromanization** - the process of strengthening the Romance character of the Romanian language through the scholarly Latin influence of Romance idioms, especially French and Italian, but also Spanish, and, to an extremely small extent, Portuguese; **c) linguistic westernization** - the process of modernization of the Romanian language, carried out either under the direct influence of Western European Romance and Germanic languages and cultures, or indirectly, through various non-Romance intermediaries (Slavic, Polish, Hungarian, Turkish, Neogreek, Russian, Slavonic, Polish, Turkish, Neogreek, Russian) (Bogdan Oprea, Helga, 2011: 19).

An essential element for the renewal of a language, modern borrowing, "a natural, organic fact of speech, specific to the contact between languages" (Georgescu, Constantin, 2008: 36), which entered our vocabulary in the 19th century, modifies both quantitatively and qualitatively the lexico-semantic structure of the Romanian language, gradually replacing, partially or permanently, old terms with those of Latin-Romanian origin.

Among the **modern borrowings** excerpted from the writer's work, the following terms are categorized as follows: **a) Latin-Romanic borrowings** (Latin, French, Italian): *abdica* < fr. *abdiquer*, lat. *abdicare* „declarând pricina *abdicării* sale” (II, 39)/"declaring the cause of his *abdication*"; *act* < fr. *acte*, lat. *actum* „*act* public” (I, 173) "public *act*"; *ad-interim* < lat. *ad interim* „ministru cultelor și instrucțiunei publice *ad interim*” (II, 798)"minister of worship and public instruction *ad-interim*"; *amnistie* < fr. *amnistie*, cf.

it. *amnistia* < lat, gr. *amnestia* „o să ne dea *amnistie*” (II, 936)/"he will give us *amnesty*"; *asediu* < it. *assedio* „după o *asedie* de trii zile” (II, 48)/"after a *siege* of three days"; *cancelarie* < it. *cancellaria* „am fost silit a umbla prin *cancelarii*” (II, 634)/"we were forced to walk through the *chancelleries*"; *decret* < fr. *décret*, lat. *decretum* „precum se arată în *decretul* numărul 1” (I, 280)/"as shown in *decree* number 1"; *delegat* < fr. *délégué*, lat. *delegatus* „*delegatul* unui guvern” (I, 280)/"delegate of a government"; *deputy* < fr. *député*, it. *deputato* „*deputat* alegător” (I, 287)/"deputy elector"; *elector* < fr. *électeur*, lat. *elector*, ~oris „*electorii* Branderburgului” (II, 33)/"electors of Brandenburg"; *proclamație* < fr. *proclamation*, lat. *proclamatio* „Se va citi (...) *proclamația* guvernului provizoriu” (I, 279)/"The *proclamation* of the provisional government will be read (...)"; *stindard* < it. *stendardo* „puind în acest escadron și *stindardul* împărătesc” (II, 555)/"putting in this squadron and the imperial *stindard*" (II, 555); **b) borrowings from French:** *alianță* < fr. *alliance* „Trei împărați mari își disputa atunci *alianța* românilor” (I, 24)/"Three great emperors were then disputing the *alliance* of the Romanians" (I, 24); *ambasadă* < fr. *ambassade* „de la *ambasada* de aici” (II, 1052)/"from the *embassy* here"; *ambasador* < fr. *ambassadeur* „fură duși în triumf înaintea lăcuinței *ambasadorului*” (II, 29) /"were led in triumph before the *ambassador's* residence " (II, 29); *anarhie* < fr. *anarchie* „*anarhia* în care se afla țara” (II, 26)/"the *anarchy* in which the country was"; *autonomie* < fr. *autonomie* „*autonomia* țarei” (I, 532)/"country *autonomy*"; *coalțiie* < fr. *coalition* „Și unii și alții fuseră voioși a intra în *coalțiie*” (II, 497)/"And some and others were willing to enter into *coalition*"; *constituție* < fr. *constitution* „în prefacerea ce se făcu atunci *constituției*” (I, 532)/"in the change then made to the *constitution*"; *emigrant* < fr. *émigrant* „toate pământurile *emigranților*” (I, 297)/"all the lands of *emigrants*"; *emir* < fr. *émir* „un cadiascher sau *emir*” (II, 50)/"a cadiascher or *emir*"; *interimar* < fr. *intérimaire* „un guvern *interimar*” (II, 658)/"an *interim* government"; *propagandă* < fr. *propagande* „își mărginește lucrarea în *propaganda* tainică” (I, 472)/"confines its work to the quiet *propaganda*"; **c) non-Romance borrowings** (German, Russian, neo-Greek), **borrowings with multiple etymology:** *administrație* < fr. *administration*, lat. *administratio*, rs. *administracija* „*administrație* municipală” (II, 762)/"municipal *administration*"; *capital* < fr. *capital*, germ. *Kapital* „acest *capital* al său pus în pământ” (I, 552)/"this *capital* of his put into the earth"; *colonel* < ger. *colonel* „comandate de *colonelul* Ioan-Henric Baptist Petz” (II, 555)/"commanded by *Colonel* John-Henric Baptist Petz" (II, 555); *maior* < rs. *maïop*, ger. *Major* „artileria română așezată pe drum inspiră strejarului-*maior* general Cauriolo o idee fericită” (II, 557)/"the Romanian artillery placed on the road inspired the strejar-*major* general Cauriolo with a happy idea" (II, 557); *miliție* < rs. *miliția*, cf. lat. *militia*, fr. *milice* „*Armata, Miliția*” (I, 7)/"the Army, the Militia"; *nație* < lat *natio*, -onis, fr. *nation*, ger. *Nation* „această *nație* fu atâta vreme campionul creștinătății” (I, 196)/"this *nation* was for so long the champion of Christianity" (I, 196); *naționalitate* < fr. *nationalité*, ger. *Nationalität* „unire la care sunt meniți prin *naționalitate*” (I, 475)/"the union to which they are destined by *nationality*"; *organizație* < germ. *Organisation*, fr. *organization*, rs. *organizacija* „*organizația* armatei” (I, 35)/"the *organization* of the army"; *reformă* < fr. *réforme*, ger. *Reform* „pe această legitimitate el bază *reforme*le dinăuntru ce vroi să facă” (I, 566)/"on this legitimacy he bases the *reforms* from within what he wants to do".

The works researched include lexical borrowings that introduced into the language both an important number of Latin (inherited) and Latin-Romanic (borrowed) affixes, as well as compositional elements that contributed to the enrichment and nuancing of the Romanian derivational system and to the creation of Romanian scientific terminologies

(composed of a cultured, neological component and a traditional, popular component): **a) neological prefixes, placed on Latin-Romanic themes** (the derivatives obtained belong to the scientific style): **ab-** (fr., lat. *ab-*, *abs-*): *abdica*, *abdicare*; **anti-** (gr., lat., fr., it. *anti*): *antigrec* "anti-Greek", *antirus* "anti-Russian"; **con-** (lat. *con-*, fr. *con-*): *confederat* "confederate", *confederație* "confederation"; **ex- (es-)** (lat., fr. *ex-*, it. *es-*): *espatria* "expatriate", *espropria* "expropriate"; **re-** (lat., it, germ. *re-*, fr. *re-*, *ré*): *reacționari* "reactionaries"; **b) neological noun suffixes: -ism** (gr. *-ismos*, lat. *-ismus*, fr. *-isme*, germ. *-ismus*): *absolutism* "absolutism"; *moscovitism* "Muscovitism", *patriotism* "patriotism", *papism* "papism"; **-ist** (lat. *-istus*, fr. *-iste*, it. *-ista*, germ. *-ist*): *capitalist* "capitalist", *economist* "economist"; **-(i)tate** (lat. *-(i)tatem*, fr. *-(i)té*, it. *-(i)tà*, germ. *-(i)tät*): *autoritate* "authority", *egalitate* "equality", *individualitate* "individuality", *integritate* "integrity", *neutralitate* "neutrality"; **-(t)ură** (lat., it. *-(t)ura*, fr. *-(t)ure*, germ. *-(t)ur*): *candidatură* "candidacy", *magistratură* "magistracy"; **c) adjectival neological suffixes: -al** (lat. *-alis*, fr. *-al (el)*, it. *-ale*, germ. *-al (ell)*): *anual* "annual", *confidențial* "confidential", *constituțional* "constitutional", *material* "material", *ministerial* "ministerial", *municipal* "municipal", *providențial* "providential"; **-ar / -are** (lat. *-arius*, *-aris*, fr. *-aire*, *-ier*, it. *-ario*, *-are*, germ. *-är*, *-ar*): *comisionar* "commissioner", *ipotecare* "mortgage", *reacționar* "reactionary", *revoluționar* "revolutionary", *tributar* "tributary"; **-ic** (lat. *-icus*, fr. *-ique*, it. *-ico*, germ. *-isch*): *aristocratic* "aristocratic", *democratic* "democratic", *monarhic* "monarchical"; **-iv** (lat. *-ivus*, fr. *-ive*, it. *-ivo*, germ. *-iv*): *administrativ* "administrative", *constitutiv* "constitutive"; *defensiv* "defensive", *ofensiv* "offensive", *progresiv* "progressive"; **-os** (lat. *-osus*, fr. *-eux*, it. *-oso*): *industrios* "industrious", *monstruos* "monstruous"; **d) verbal suffixes: -iza** (lat. *-izare*, fr. *-iser*, it. *-izzare*): *autoriza* "to authorize", *centraliza* "centralize", *fraterniza* "fraternize", *indemniza* "indemnify", *monopoliza* "monopolize", etc.

Since lexical calques of morphematic structure also contributed to the enrichment of the vocabulary, they also appear in the historian's works: *conglăsui* < *con* + *glăsui*, „a fi de acord cu” (after the German *übereinstimmen* or Russian *soglasitsea*) „sentimentele boerilor și nobililor *conglăsuesc* cu ale sale” (II, 459)/"the sentiments of the boers and nobles agree with his own"; *conlucra* < *con* + *lucra* (after the Fr. *collaborer*) „Interesul, nevoea și sila *conlucrară* la aceasta” (II, 512)/ "Interest, necessity and diligence worked together to do this"; *convorbi* < *con* + *vorbi* "discuss"(after German *unterreden*) „să mai convorbim” (II, 623)/"let us discuss some more"; *demembra* < *dez* + *member* (cf. fr. *démembrer*) "to destroy" „nefiindu-mi ertat a *demembra* statul” (II, 777)/"not being forgiven to destroy the state".

The phraseological calcs identified include nominal structures such as: **a) subst. + adj.:** *adunări elective* "elective assemblies", *asociație agricolă* "agricultural association", *banca ipotecară* "mortgage bank", *calea diplomatică* "the diplomatic route", *drept ereditariu* "hereditary right", *putere administrativă* "administrative power"; **b) subst. + de + subst.:** *proect de constituție* "draft constitution", *proect de lege* "draft law". Numerous internal lexical creations obtained by derivation have also been identified: *alegător* „alege + -ător” "votant"; *arendăș* „arendă + -aș” "possessor"; *complotist* „complot + -ist” "conspiracy"; *deputăție* „deputat + -ie” "delegation"; *iobăgie* „iobag + -ie” "servitude"; *împilare* „împila + -re” "oppression"; *împuternici* „îm- + puternic” "authorize"; *judecătoresc* „judecător + -esc” "judicial"; *legiuire* „legiui + -re” "low"; *nobilime* „nobil + -ime” "nobility"; *obștesc* „obște + -esc” "collective" etc..

Being aware that he uses terms that are sometimes not understood by the readers, the writer tries to explain them in familiar words, resorting to **glosses** integrated into the text.

"The phenomenon of glossing is realized with extraordinary force in this period, when modern literary Romanian is being formed and when the problem of creating scientific terminology and its dissemination among the masses is very acute." (Soare, 2012: 191)

Glossing is accomplished as follows: a) **by translating the terms in full**: „*agricultura, adică lucrarea pământului*” (I, 359)/"agriculture, that is the work of the land" b) **by using periphrases**: „*prin mijlocul clăcii, adică a unui număr de zile de lucru*” (I, 165)/"by the middle of the unpaid work, that is a number of working days" and c) **by using synonymous lexemes**: 1) **explanatory glosses**: N = V (the new term is placed before the old term), facilitating the penetration of the neologisms: „*egalitatea (potrivirea)*”, „*libertatea (slobozenia)*”, „*miliția sau landverul țării*”, 2) **expressive glosses**: V = N (the old term is placed before the neologism), indicating caution in the use of the new terms: „*ales (eligibil)*” (I, 284)/"chosen (eligible)", „*moșia (patria)*” (I, 28)/"landed estate (patria)".

Glossing by the French lexeme is identified in: „*împărțirea (division du travail) muncii*” (I, 572)/"division (division du travail) of labor", „*puterea (la puissance) capitalurilor mari*” (I, 572)/"power (la puissance) of large capitals", „*toți anii ce ar rămâne până la noua catagrafie (recensement)*” (I, 560)/"all the years that would remain until the new catagrophy (recensement)".

2. Classification of politico-administrative terminology

It can be observed that the political-administrative vocabulary excerpted from the author's texts includes:

(i) **Concepts related to revolution/revolt**: *abolție* "abolition" „*guvernul revoluționar (...) nu proclamă abolția tuturilor drepturilor feudale*” (I, 580)/"the revolutionary government (...) does not proclaim (...) the abolition of all feudal rights"; *autonomie* "autonomy" „*reforma lui Mavrocordat vv. (...) se făcu numai de țară și de domn, fără nicio intervenție a Porții, atunci când drepturile, autonomia țării erau trecute în uitare*” (I, 532)/"the reform of Mavrocordat vv. (...) was carried out only by the country and the lord, without any intervention of the Porte, when the rights, the autonomy of the peasantry were forgotten"; *cauza* "cause" „*Astăzi poate (...) cauza română este menită a giuca o mare rolă politică*” (II, 716)/"Today perhaps (...) the Romanian cause is destined to become a great political roll"; „*cauza libertății va izbuti*” (II, 833)/"the cause of liberty will succeed"; *democratizare* "democratization" „*era neapărat a proclama: democratizarea statului prin egalitatea drepturilor*” (I, 472)/"it was necessarily to proclaim: the democratization of the state through equal rights"; *democrație* "democracy" „*cu democrația, majoritatea Dietei Ungariei va fi români și slavi*” (II, 781)/"with democracy, the majority of the Hungarian Diet will be Romanians and Slavs"; *drepturi* "rights" „*aceste pământuri, aceste drepturi sunt ale noastre*” (I, 304)/"these lands, these rights are ours" (I, 304); „*Poarta călcase drepturile țării*” (I, 470) "the Porte has trampled on the rights of the country"; *egal* "equal" „*tot poporul să fie egal în țara lui*” (I, 470) "let all the people be equal in their own country"; *egalitate* "equality" „*clasele comerciale s-au deosebit totdeauna printr-un spirit liberal și prin ținutarea lor la egalitate*” (I, 302)/"the commercial classes have always been characterized by a liberal spirit and by their aspiration to equality" (I, 302); *emancipa* "emancipate" „*lupta lor nu avea alt caracter decât dorința d-a se emancipa de predominarea maghiarilor*” (II, 765)/ "their struggle had no other character than the desire to emancipate themselves from hungarians predominance" (II, 765); *emancipație* "emancipation" „*Fanarioții împing pe popor a cere emancipație, pe*

boeri a o da" (I, 531)/"The Phanariots push the people to demand *emancipation*, push the nobles to give it"; *fraternitate* "fraternity" „prin ținuirea lor la *fraternitate*" (I, 302)/"by their aspiration to *fraternity*" (I, 302); *independința* "independence" „să se scoale pentru *independința* lor și unirea cu Țeara Românească" (II, 777)/"to rise up for their *independence* and union with Wallachia" (II, 777); *liber* "free" „Poporul cere ca puterea să se ia din mâinile lor, ca tot românul să fie *liber*" (I, 470)/"The people demand that power be taken out of their hands, that all Romanians be *free*" (I, 470); *libertate* "liberty" „Văzurăm într-o zi soarele strălucitor al *libertății*" (I, 464)/"We see one day the bright sun of *liberty*"; manifestație "demonstration" „Am văzut cum *manifestația* poporului român din 15 mai trase asupra-i terorismul guvernului unguresc" (I, 483)/"We saw how the *demonstration* of the Romanian people on May 15 brought down on them the terrorism of the Hungarian government"; *proclama* "to proclaim" „se mărginea a cere păzirea tractatelor fără a proclama un drept nou" (I, 474)/ "stopped asking for treaties to be observed without *proclaiming* a new right" (I, 474); *proclamație* "proclamation" „luând acest firman îl publică împreună cu *proclamațiile* sale" (I, 105)/"taking this firman he published it together with his *proclamations*" (I, 105); *reformă* "reform" „cea mai mare stavilă la orice *reformă* serioasă" (I, 299)/"the biggest obstacle to any serious *reform*"; revoltă "revolt" „revolta târgoviștenilor" (I, 538)/ "The *revolt* of the citizens of Targoviste"; *revoluție* "revolution" „*Revoluția* de la 1821" (I, 565)/"The revolution of 1821";

(ii) **Broad units on political-administrative bases:** *nație* "nation" „Ei sunt cea mai veche *nație* în Europa" (I, 196)/ "They are the oldest *nation* in Europe"; *naționali* "nationals" „cea mai mare parte din *naționalii* săi sunt proprietari (I, 301)/"most of his *nationals* are landowners"; *naționalitate* "nationality" „pierzându-și cu încetul *naționalitatea* română" (I, 191)/"slowly losing his Romanian *nationality*"; *patrie* "homeland" „El voi a-și crea o *patrie* mare" (II, 481)/"He will create a great *homeland*"; *popor* "people" „Kossuth are mare popularitate în *popor*" (II, 786)/ "Kossuth has great popularity among the *people*"; „Mihai nu pricepu niciodată că în *popol* și numai în *popol* e adevărata lui putere" (II, 513)/"Michael never understood that in the *people* and only in the *people* is his true power"; *republică* "republic" „întemeiară mai multe *republici* într-acest pământ" (I, 140)/"founded several *republics* in this land" (I, 140); *România* "Romania" „D-zeu veghează asupra *României*" (II, 660)/ "God watches over *Romania*"; *stat* "state" „întemeiară un *stat* puternic" (II, 9)/"they founded a strong *state*";

(iii) **Activities, attitudes, political-administrative mechanisms:** *abdica* "to abdicate" „Sigismund, sperându-se, *abdică*" (II, 39)/"Sigismund, frightened, *abdicates*" (II, 39); *abdicare* "abdication" „declarând pricina *abdicării* sale" (II, 39)/"declaring the reason for his *abdication*"; *act* "act" „act public" (I, 284)/ "public *act*"; a adopta "to adopt" „Hârtiile ce îți trimitem (...) să faci a se *adopta*" (II, 726)/ "The papers which we are sending you (...) to urge you to *adopt*";

(iv) **Social stratifications, terms of oppression:** *abuz* "abuse" „*abuzurile* se măriră peste măsură" (I, 538)/ "the *abuses* escalated out of proportion"; *cetățean* "citizen" „*cetățenii* ce locuiesc în același sat" (I, 285)/"citizens residing in the same village"; *tiranie* "tyranny" „a-i mântui de *tirania* lui Mihai" (II, 533)/ "save them from Michael's *tyranny*" (II, 533);

(v) **Legal-administrative lexicon:** *minister* "ministry" „ministerul cel mai însemnat al țării" (II, 98)/ "the most important ministry of the country"; *monopol* "monopoly" „*monopolul* pământului, *monopolul* capitalului" (I, 578)/ "monopoly of land, monopoly of capital"; a proroga "to extend" „s-a *prorogă* până la 2 iulie" (II, 782)/ "extended until July 2";

(vi) *The lexicon of government*: *despot* "despot" „noi *despoți*” (I, 95)/ "new despots";

(vii) *Political-administrative groups*: *comisie* "commission" „comisia pentru proprietate” (II, 723) "we organized the property commission"; *comitet* "committee": „*Comitetul* revoluționar s-a desființat” (II, 735)/"the revolutionary *committee* has disbanded" (II, 735); *instituție* "institution" „Ei completează *instituțiile* țării” (II, 10)/ "They complete the country's *institutions*";

(viii) *Relations between states*: *alianță* "alliance" „*alianță* neegală” (I, 274)/"unequal *alliance*"; *diplomație* "diplomacy" „integritatea regatului și limba voastră de *diplomație*” (II, 781)/"the integrity of the kingdom and your language of *diplomacy*"; *neutralitate* "neutrality" „să păzească *neutralitatea*” (II, 737)/ "to preserve *neutrality*".

Conclusions

Until around 1840, terms borrowed from neo-Greek and Russian are frequent, which can be explained by the importance of Greek-Turkish influence in the political-administrative life of the Romanian principalities. The modern political-administrative lexicon, which contains many Latin-Romanian terms, reaches its peak in 1848, synchronizing Romanian culture with the European one, these new borrowings replacing not only Greek, Turkish or Russian elements, but also traditional elements from the old language: *norod*, *slobozenie*, *propășire* etc.

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REMINISCENCES DE LA SAGESSE ANTIQUE : EXPRESSIONS LATINES DANS LES TEXTES DE CONSTANTIN CIOPRAGA

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Abstract: *This essay explores the influence of Latin expressions in the works of Constantin Ciopraga, highlighting how these phrases connect ancient wisdom with modern thought. By integrating Latin phrases, Ciopraga enriches his literary criticism, creating a dialogue between past and present. The study examines the role of expressions such as "tempus fugit", "carpe diem" and "memento mori" in evoking philosophical reflections on time, mortality, and human nature. Through this lens, the essay underscores the enduring relevance of ancient ideas in contemporary literature, inviting readers to engage critically with both classic and modern texts. Ultimately, Ciopraga's work serves as a reminder of the timeless value of philosophical inquiry and its significance in navigating the complexities of human existence.*

Keywords: *Latin expressions; philosophical reflections; cultural heritage*

1. Introduction

Dans le cadre de la littérature contemporaine, l'utilisation des expressions latines occupe une place particulière, symbolisant non seulement un héritage linguistique, mais aussi une connexion vivante avec la sagesse ancienne. Constantin Ciopraga, écrivain et critique littéraire roumain, intègre ces expressions dans ses œuvres, offrant ainsi une profondeur philosophique à ses réflexions. Les réminiscences de la sagesse antique, capturées à travers des phrases latines, enrichissent le discours littéraire de Ciopraga et soulignent la pérennité de la pensée classique.

Cet essai se propose d'analyser l'impact des expressions latines dans les écrits de Ciopraga, en explorant leur rôle dans la transmission de la sagesse antique. À travers une étude approfondie de ses textes, nous examinerons comment ces expressions contribuent à renforcer les thèmes principaux de ses œuvres, tout en offrant une perspective unique sur l'interaction entre la littérature moderne et la culture ancienne.

Ainsi, nous aborderons d'abord le profil littéraire de Constantin Ciopraga, en examinant ses influences et ses œuvres majeures. Ensuite, nous analyserons les expressions latines spécifiques qu'il utilise et leur signification dans le contexte de ses textes. Enfin, nous explorerons la manière dont ces expressions façonnent l'expérience du lecteur moderne et l'importance de la sagesse antique dans l'éducation et la pensée contemporaine.

2. L'enracinement des expressions latines dans l'œuvre de Constantin Ciopraga

L'utilisation des expressions latines dans les œuvres de Constantin Ciopraga n'est pas un phénomène isolé. Au contraire, elle fait partie intégrante de son approche littéraire, où les phrases latines sont employées pour condenser des vérités philosophiques et universelles. Dans ses analyses critiques et ses œuvres littéraires, Ciopraga fait preuve

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d'une maîtrise subtile de ces expressions, qui viennent renforcer les idées principales qu'il explore.

La traversée du temps, ce concept fondamental dans la pensée humaine, est au cœur de l'œuvre de Constantin Ciopraga, notamment à travers l'utilisation de l'expression latine « *tempus fugit* ». Cette maxime, apparue pour la première fois dans les écrits de l'Antiquité, devient dans l'œuvre de Ciopraga un prisme à travers lequel il examine la condition humaine et la quête de sens. En effet, la prise de conscience du passage inexorable du temps influence non seulement la réflexion philosophique, mais aussi l'écriture littéraire, qui, selon lui, doit être en harmonie avec cette réalité incontournable. Ainsi, dans ses critiques, Ciopraga fait souvent appel à cette phrase pour accentuer le contraste entre l'immédiateté des préoccupations humaines et l'éternité des vérités classiques.

L'écrivain roumain semble suggérer que, même si l'individu moderne est pris dans un tourbillon d'événements et de préoccupations quotidiennes, il ne doit pas oublier l'importance de se reconnecter à l'intemporalité de certaines idées philosophiques et littéraires. Par cette réflexion, l'auteur fait appel à une forme de sagesse antique qui invite à accepter le passage du temps avec sérénité, tout en cherchant à en tirer le maximum de sens. De plus, l'emploi de cette expression dans les œuvres de Ciopraga dépasse la simple méditation sur la fugacité de l'existence humaine. Elle sert également de véhicule pour critiquer la société moderne, où l'on constate souvent une précipitation vers des objectifs immédiats et matériels, au détriment d'une réflexion plus profonde sur la durée et l'essence de la vie. Dans ce contexte, « *tempus fugit* » devient non seulement une observation du monde, mais aussi une invitation à ralentir et à réfléchir. Il s'agit d'un appel à la conscience du temps qui nous échappe et à l'urgence de lui donner un sens, de faire en sorte que chaque instant compte au-delà des préoccupations superficielles. À travers cet usage de l'expression latine, Ciopraga nous pousse à nous interroger sur la nature même de notre existence et sur la manière dont nous choisissons de la remplir. Le temps qui fuit devient, dans ses analyses, non pas une simple fatalité, mais une invitation à la pleine réalisation de soi. En intégrant cette pensée dans ses critiques littéraires et philosophiques, Ciopraga nous pousse à une réflexion constante sur la manière dont nous vivons nos vies, sur la manière dont le temps façonne nos perceptions de l'être et de l'œuvre.

Une autre expression récurrente dans ses écrits est « *carpe diem* », une invitation à « profiter du jour présent ». Bien que cette phrase puisse sembler en contradiction avec la gravité des réflexions sur le temps, elle traduit en fait une philosophie équilibrée de la vie. Pour Ciopraga, cette expression reflète l'importance de vivre pleinement dans le présent tout en étant conscient de l'inévitable passage du temps. Cette dichotomie entre l'éphémère et l'importance de saisir le moment est un thème central dans de nombreuses œuvres qu'il analyse, renforçant ainsi l'idée que la sagesse antique continue de résonner dans la littérature moderne. Ainsi, si « *tempus fugit* » souligne la fugacité du temps, « *carpe diem* » en incarne presque l'opposé, en invitant à l'action immédiate et à profiter des instants que la vie nous offre. Popularisée par le poète Horace, cette maxime trouve une résonance particulière dans les réflexions de Ciopraga, notamment en tant que philosophie de l'existence. Cependant, pour lui, « *carpe diem* » ne se résume pas à une vie sans réflexion ni profondeur. Au contraire, elle fait appel à une sagesse équilibrée, où l'on accepte l'inévitabilité de la mort tout en cherchant à maximiser la richesse de chaque instant.

Dans cette perspective, les deux expressions, « *tempus fugit* » et « *carpe diem* », se complètent. Tandis que l'une nous rappelle la fuite du temps, l'autre nous incite à saisir

pleinement chaque moment. Ce jeu entre la conscience du temps qui passe et la nécessité de vivre intensément chaque instant crée un équilibre que Ciopraga met en lumière dans ses analyses littéraires.

Les expressions comme « *memento mori* », rappelant à l'homme qu'il est mortel, sont également fréquentes dans l'œuvre de Ciopraga, en particulier dans ses réflexions sur la nature humaine. Cette phrase est souvent utilisée pour souligner les limites de l'existence humaine et inviter à une réflexion plus profonde sur la condition humaine. En introduisant ces expressions, Ciopraga ne se contente pas d'enrichir son texte ; il incite le lecteur à méditer sur des concepts fondamentaux, tout en rendant hommage à l'héritage de la pensée antique. La célèbre maxime « *memento mori* » (souviens-toi que tu mourras) apparaît fréquemment dans l'œuvre de Ciopraga. Elle va au-delà d'une simple pensée philosophique et devient une méditation sur la mortalité et la fragilité de la vie humaine.

Cette expression rappelle que la mort est inévitable et que la vie est éphémère, incitant ainsi le lecteur à prendre conscience de sa finitude. Dans ses écrits, « *memento mori* » sert à aborder la condition humaine, les dilemmes existentiels et la recherche de sens face à l'inéluctabilité du temps. Par exemple, dans ses réflexions sur la philosophie stoïcienne, Ciopraga utilise cette maxime pour illustrer l'acceptation stoïque de la mort comme partie intégrante de la vie. Ce point de vue invite à réfléchir sur la fugacité de l'existence et sur l'importance de vivre une vie pleine de sens et d'action juste. En insistant sur « *memento mori* », Ciopraga nous rappelle que la pleine conscience de notre mortalité peut renforcer notre compréhension de la véritable valeur de la vie, nous poussant à apprécier pleinement chaque moment.

Un autre exemple majeur est « *pulvis et umbra sumus* » (nous sommes de la poussière et de l'ombre), qui provient des Odes de Horace. Cette expression traduit l'idée que, malgré les efforts que nous déployons pendant notre vie, nous sommes, au final, insignifiants face à l'infinité de l'univers et à l'inévitabilité de la mort. Pour Ciopraga, cette maxime illustre bien la vulnérabilité de l'humanité et l'impossibilité d'échapper à la finitude de l'existence. Cependant, il y a aussi une dimension plus profonde à cette phrase : elle invite à l'humilité et à la reconnaissance de la fragilité humaine. Dans ses réflexions sur l'histoire littéraire et la création artistique, *pulvis et umbra sumus* sert à rappeler que, bien que nos vies soient de courte durée, nos œuvres peuvent avoir une portée plus grande, touchant des générations futures. En d'autres termes, même si nous sommes de la poussière et de l'ombre, nos actions peuvent résonner au-delà de notre existence individuelle.

L'expression « *ponere ante oculos* » (mettre devant les yeux) est un terme utilisé dans la rhétorique d'Aristote pour désigner une technique de persuasion qui consiste à rendre les idées plus palpables, plus immédiates, en faisant appel aux émotions du public. Ciopraga emploie cette expression dans le cadre de ses analyses littéraires pour souligner l'importance de l'*enargeia* (la clarté visuelle) dans l'œuvre d'un écrivain. En mettant les événements ou les idées « devant les yeux » du lecteur, l'écrivain réussit à susciter une réaction émotionnelle forte, ce qui permet de renforcer l'impact du message qu'il souhaite transmettre.

L'expression « *in abstracto* » (en général, théoriquement) est souvent utilisée dans les débats philosophiques ou juridiques pour désigner une analyse qui ne tient pas compte des circonstances particulières, mais qui se concentre sur les principes théoriques généraux. Dans ses réflexions sur la littérature, Ciopraga emploie cette expression pour discuter des théories littéraires de manière plus générale, sans se laisser influencer par des cas particuliers ou des exemples concrets. Cette approche permet à Ciopraga de traiter

des concepts littéraires dans un cadre plus large, tout en maintenant une perspective plus universelle sur la fonction de l'art et de la littérature.

Une autre expression importante dans le lexique de Ciopraga est « homo duplex » (l'homme double). Ce terme, utilisé par des penseurs comme Balzac, Conrad et Durkheim, décrit la dualité de la nature humaine, le conflit entre les pulsions animales et les aspirations sociales. Dans ses essais sur la psychologie humaine et la littérature, Ciopraga se sert de *homo duplex* pour discuter de la complexité de l'être humain, toujours tiraillé entre ses instincts primaires et sa conscience morale.

Enfin, l'expression « *arbitere legantiarum* » (l'arbitre de l'élégance) désigne une personne dotée d'un goût raffiné et d'une grande sophistication. Elle fait référence à Petronius, l'auteur du *Satyricon*, souvent considéré comme le premier roman de la littérature latine. Pour Ciopraga, cette expression est un moyen de désigner l'écrivain ou l'artiste qui excelle dans la création d'œuvres d'art et de littérature d'une grande finesse esthétique. Par extension, cette expression peut être utilisée pour désigner toute personne qui maîtrise l'art de la beauté et de l'élégance.

En somme, les expressions latines utilisées par Constantin Ciopraga sont bien plus que des éléments décoratifs. Elles font partie intégrante de sa pensée et de son style littéraire, servant à cristalliser des concepts complexes et à établir une continuité entre la sagesse antique et la littérature moderne. L'enracinement de ces phrases dans ses écrits reflète son désir de rapprocher le lecteur moderne des enseignements intemporels de la pensée classique.

3. La sagesse antique et son influence dans la pensée moderne

Les expressions latines, au-delà de leur fonction stylistique dans l'œuvre de Constantin Ciopraga, véhiculent des concepts philosophiques issus de la sagesse antique qui trouvent encore écho dans la pensée moderne. Ces phrases permettent à Ciopraga de construire des ponts entre les enseignements des anciens et les préoccupations contemporaines. Cette approche met en lumière une des idées centrales de son œuvre : la continuité de la sagesse humaine à travers les âges.

L'un des principes fondamentaux de la philosophie antique que Ciopraga adopte dans ses écrits est celui du stoïcisme, notamment à travers des expressions comme « *amor fati* » (l'amour du destin). Pour les stoïciens, cette phrase incarne l'idée d'acceptation inconditionnelle du destin, une notion que Ciopraga explore en analysant les défis auxquels sont confrontés les auteurs roumains modernes. Il utilise cette expression pour illustrer comment, malgré l'adversité, les écrivains peuvent tirer des enseignements de leurs expériences et embrasser leur destin, quelle que soit sa forme.

Un autre concept antique présent dans l'œuvre de Ciopraga est celui de « *virtus* » (la vertu), qui est souvent associé à des réflexions sur la moralité et l'éthique. Dans ses critiques, Ciopraga fait référence à cette idée pour souligner les qualités morales des personnages littéraires ou des auteurs qu'il analyse. Par exemple, en étudiant les œuvres qui abordent la lutte contre l'injustice ou la quête de la vérité, il fait appel à ce concept pour montrer que la vertu, en tant qu'idéal antique, reste une valeur centrale dans la littérature moderne.

De plus, Ciopraga reprend fréquemment l'idée de « *sapientia* », ou la sagesse, qui était considérée par les philosophes antiques comme la plus haute forme de connaissance. Cette notion se reflète dans son approche critique de la littérature, où il cherche à découvrir les enseignements profonds et intemporels que les œuvres littéraires peuvent offrir. Par exemple, il met en avant les moments où les personnages ou les auteurs

manifestent une prise de conscience supérieure de leur condition, une compréhension qui dépasse le simple cadre narratif pour atteindre une réflexion plus large sur la vie et la mort.

La pensée moderne, telle que Ciopraga l'entend, ne peut être dissociée de ces concepts anciens. Pour lui, les écrivains modernes, qu'ils en soient conscients ou non, perpétuent une tradition philosophique millénaire qui trouve ses racines dans les enseignements antiques. Les expressions latines, comme « *ars longa, vita brevis* » (l'art est long, la vie est courte), sont des rappels constants que, malgré la brièveté de l'existence humaine, les créations artistiques et littéraires peuvent transcender le temps, tout comme les idées philosophiques ont survécu à des siècles de changements sociaux et culturels.

Ainsi, Ciopraga perçoit dans la sagesse antique non pas une série de concepts figés dans le passé, mais des idées vivantes qui continuent à façonner la pensée moderne. En utilisant des expressions latines dans ses écrits, il réaffirme l'importance de ces idées dans la compréhension de la condition humaine, reliant le passé et le présent de manière fluide et signifiante.

4. L'impact des expressions latines sur le lecteur moderne

Les expressions latines, bien qu'elles puissent sembler lointaines ou archaïques pour le lecteur contemporain, ont un pouvoir unique dans la littérature de Constantin Ciopraga. Elles créent un pont entre la sagesse antique et la pensée moderne, tout en enrichissant l'expérience de lecture par la profondeur qu'elles apportent. Mais leur impact ne se limite pas seulement au contenu intellectuel ; elles agissent aussi sur la forme et la perception du lecteur, modifiant la manière dont il interagit avec le texte.

4.1. Un dépaysement linguistique stimulant

L'utilisation d'expressions latines introduit une forme de distance esthétique. Le lecteur est confronté à une langue ancienne qui n'est plus utilisée dans la vie quotidienne, créant ainsi une rupture. Cette rupture n'est pas un obstacle, mais une invitation à l'exploration. Par exemple, lorsque Ciopraga insère des expressions comme « *in vino veritas* » (dans le vin, la vérité), le lecteur est incité à réfléchir non seulement à la signification littérale de l'expression, mais aussi à ses implications philosophiques dans le contexte du texte.

Ce dépaysement linguistique offre au lecteur un espace de réflexion qui dépasse la lecture passive. Il est conduit à s'arrêter, à décoder le sens de l'expression, et à réfléchir sur la sagesse cachée derrière elle. Loin de rendre la lecture difficile, ces expressions créent une dynamique intellectuelle qui maintient l'attention et encourage la curiosité.

4.2. Un héritage universel intemporel

Les expressions latines, bien qu'ancrées dans une époque lointaine, incarnent une sagesse universelle. Leur usage transcende les époques, rappelant au lecteur moderne que certaines vérités humaines sont immuables. Par exemple, des expressions comme « *vanitas vanitatum* » (vanité des vanités) soulignent la futilité de la quête du pouvoir ou de la richesse, une idée qui résonne avec des lecteurs modernes tout comme elle résonnait avec les penseurs antiques.

Dans ce sens, ces expressions servent de rappels constants de l'aspect cyclique de l'histoire et des préoccupations humaines. Les thèmes abordés dans l'Antiquité, tels que le temps, la mortalité ou la recherche de la vertu, demeurent pertinents dans la société actuelle. Ainsi, lorsque Ciopraga utilise « *sic transit gloria mundi* » (ainsi passe la gloire du monde), il montre que la fugacité du succès ou de la célébrité est une réalité partagée par toutes les époques.

4.3. Une réflexion critique et philosophique

L'introduction d'expressions latines ne se limite pas à un simple décor esthétique ; elle stimule la réflexion critique du lecteur. En insérant des phrases telles que « cogito ergo sum » (je pense, donc je suis), Ciopraga fait écho à des concepts philosophiques fondamentaux, forçant le lecteur à s'engager dans un questionnement sur la nature de la pensée et de l'existence. Ces expressions ne sont pas simplement des citations issues de la culture classique, mais des outils rhétoriques utilisés pour susciter une réflexion profonde.

Les expressions comme « memento mori » (souviens-toi que tu mourras) rappellent au lecteur sa propre mortalité, l'invitant à méditer sur la brièveté de la vie et l'importance de vivre en pleine conscience de cette réalité. Cette idée, centrale dans la philosophie stoïcienne, prend une nouvelle résonance dans le monde moderne, où les individus sont souvent pris dans un rythme de vie effréné, oubliant l'impermanence de leur existence.

4.4. Une connexion avec l'éducation classique

Pour les lecteurs ayant bénéficié d'une formation classique, l'usage du latin crée une sensation de familiarité et d'affinité intellectuelle. Ces expressions rappellent non seulement des leçons apprises dans les salles de classe, mais aussi une tradition de pensée qui valorise la recherche de la vérité et de la vertu. De ce fait, les expressions latines utilisées par Ciopraga agissent comme des balises qui guident le lecteur à travers des siècles de sagesse accumulée.

Cependant, même pour ceux qui n'ont pas étudié le latin, les expressions choisies par Ciopraga sont souvent intelligibles grâce à leur usage fréquent dans le langage populaire et académique. Des phrases comme « carpe diem » (profite du jour présent) ont largement dépassé leur contexte classique pour devenir des maximes universellement reconnues, présentes dans la culture populaire, la littérature et même les œuvres cinématographiques.

4.5. Un enrichissement de l'expérience littéraire

L'impact final des expressions latines dans les textes de Ciopraga réside dans l'enrichissement de l'expérience littéraire. Elles offrent au lecteur une couche supplémentaire de sens, transformant une simple analyse ou critique littéraire en une exploration philosophique. Le lecteur n'est plus seulement un spectateur passif du texte, mais un participant actif, incité à revisiter les idées anciennes à travers le prisme de sa propre compréhension du monde.

Par l'intermédiaire de phrases comme « ars longa, vita brevis » (l'art est long, la vie est courte), Ciopraga engage le lecteur dans une réflexion sur la pérennité de l'art et la fugacité de l'existence humaine. Ces expressions invitent à une méditation plus large sur la contribution de chaque individu à l'histoire culturelle et littéraire, soulignant l'idée que si la vie humaine est limitée, les créations artistiques et intellectuelles peuvent survivre aux générations.

Conclusion

L'œuvre de Constantin Ciopraga se révèle être un véritable carrefour entre la sagesse antique et les préoccupations contemporaines. À travers l'utilisation habile d'expressions latines, Ciopraga enrichit ses écrits, les transformant en un espace de dialogue entre le passé et le présent. Ces expressions ne sont pas de simples ornements linguistiques, mais des outils puissants qui permettent d'explorer des concepts philosophiques universels et intemporels.

En analysant l'impact des expressions latines sur le lecteur moderne, nous avons vu comment elles offrent un dépaysement stimulant, créent une connexion avec un héritage culturel riche, et encouragent une réflexion critique sur des thèmes fondamentaux tels que le temps, la mortalité, et la nature humaine. Ces éléments témoignent de la pertinence durable de la sagesse antique, qui continue d'influencer et d'enrichir notre compréhension du monde.

Ciopraga nous rappelle que la littérature, tout en étant un reflet de la société, peut également être un vecteur de sagesse. En intégrant ces expressions dans ses œuvres, il nous invite à puiser dans la profondeur des idées anciennes pour mieux appréhender nos réalités contemporaines. Ainsi, la richesse de son écriture réside non seulement dans son analyse littéraire, mais également dans sa capacité à reconnecter le lecteur avec des réflexions profondes sur la condition humaine.

En somme, les réminiscences de la sagesse antique dans les textes de Constantin Ciopraga ne sont pas seulement une célébration de l'héritage culturel, mais un appel à la réflexion et à l'éveil intellectuel. Par cette exploration, nous sommes invités à reconnaître l'importance de ces idées dans notre propre quête de sens et de compréhension dans un monde en perpétuel changement.

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THE METAPHOR AS A MANIFESTATION OF REMEMBERING IN LITERARY DISCOURSE – A CASE STUDY ON HERTA MÜLLER'S NOVEL THE LAND OF GREEN PLUMS

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Abstract: As a type of discourse where lived time and space are represented using the tools of fiction, autofiction problematizes the relationship between memory and imagination, through which recollection materializes in written form. This transition from biographical experiences to their fictionalization becomes even more challenging to analyze when these experiences carry traumatic potential, and the intention of expressing them is diverted by the author's self-defense mechanisms. In this article, we examine a method often employed by Herta Müller in her literary prose to obscure memories – metaphorization. To highlight the stages of this process, we draw, on the one hand, from the analysis of mnemonic processes and theories of cognitive poetics on metaphor, and on the other hand, we analyze this method in relation to one of Herta Müller's novels—*The Land of Green Plums*.

Keywords: autofiction; remembering; cognitive metaphor

Memory and the representation of experience

Memory is the only entity that preserves the unfolding of events that occurred before we declare that we remember them. From Plato and his *eikon* – an image in the present of an absent thing – we define memory as a phenomenon that occurs at the intersection of two dimensions: that of memory, directed toward what has been, and that of imagination, oriented toward fiction, the unreal, and the fantastic. This definition remains valid even in the case of memoir literature (with all its forms of discourse – from memoirs to autofiction), even if it falls outside the realm of historical sciences. Operating under the *autobiographical pact* (Lejeune), these writings obscure the lived (past) reality of the author with the tools of fiction, especially when the recalled events have a traumatic potential. To analyze how memory is represented in autobiographical discourse, we need to start from the stages preceding this process. In the case of personal history, the mechanisms described by Paul Ricœur operate – archiving memory, selecting testimonies, and documentary evidence (Ricœur, 2001:176). Following Paul Ricœur's thread of analysis regarding the interaction between memory and imagination in the case of recollection, we see that recollection materializes when the individual transitions from the *here* and *now* of lived experience to the *there* and *then* of archived memory. Thus, memory is structured on the two coordinates – space and time – perceived subjectively, which become the inhabited space and lived time. If we were to establish a *locus* of memory that Herta Müller values in her literary prose, especially in *The Land of the Green Plums*, it would have the following coordinates: Timișoara, with the student dormitory, the streets of the city that Lola wanders, but also Traian Square, where the four friends would meet to read together. However, the space multiplies with the "lands" of those who come to the city, with Nițchidorf – the narrator's hometown – but also with the other lands

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of her colleagues. The memory of living in the dorm with the girls, the memory of the hometown, are very strong imprints of the archived space in Herta Müller's work.

Analyzing how memories are stored in personal memory, Ricoeur observes that, even in this situation, archiving is necessary, which always begins with a testimony. Examining one's own vivid memory has previously led to the selection of representative moments from an individual's personal history that initially entered into writing with the intention of declaring them. An interesting observation that arises regarding the examination of this process in the case of Herta Müller is that the author chooses (consciously or not) to deposit her testimony first in fictional form, writing her novels (autofictional) initially, such as *Der Fuchs war damals schon der Jäger* (1992; *Even Then, the Fox Was the Hunter*, 2009), *Herztier* (1994; *Animal of the Heart*), *Heute wär ich mir Lieber nicht begegnet* (1997; *Today I Would Prefer Not to Meet Myself*), and only later resorts to the factual recipe of autobiographical essays in *Hunger und Seide* (1995; *Hunger and Silk*) and *Der König verneigt sich und tötet* (2003; *The King Bows and Kills*). Thus, we can see here the particular case of reconstituting events with traumatic potential, in which the inability to testify intervenes. Existence under the communist regime, which instills terror by any means, a childhood lived within a family with a mother deported to a forced labor camp in the USSR and a father who was a soldier enlisted in the Waffen-SS during World War II—these all short-circuited the natural passage of lived experience into the form of scriptural experience. They first imposed a distance, a certain screen¹ of (self)protection that the author constructed from fiction, fragmented discourse, and metaphorical language.

The subsequent explanations, those within the autobiographical essays, reveal the need to revisit and understand events that were too dense and difficult to assimilate in the present of their unfolding. Therefore, returning to them is a natural act in the order of self-knowledge, which the author associates with the human capacity to psychologically annul duration and create a corridor of communication between what has been consumed and what is subject to interpretation: "I am amazed at how little I have deciphered in any present the baggage that, once it became past, it transmitted to me further into the future. Subsequent events do not concern themselves with the separation of the past from the present." (Müller, 2005: 119)

From the impossibility of testimony to the construction of metaphor

Recognized for a certain type of literary discourse, described in the justification of the Nobel Prize through the formula "the density of poetry and the sincerity of prose

¹If we consider the concept of the screen memory structured by Freud in *Studies on Hysteria*, we see that Herta Müller's autofiction is based on images that stem from the process of forming screen memories. What is shocking is repressed, and what is preserved mnemonically, linked through associative pathways to the traumatic event, is a spatially and temporally adjacent framework to the repressed element. Thus, a coherent image emerges, strongly imprinted sensorially, which seems to lack meaning but gains value only through its proximity to the primary image. For example, the narrator in *The Land of the Green Plums* recalls episodes from her early childhood where her mother would braid her hair or cut her fingernails too short, feeling them acutely, when in fact, other episodes had caused her pain (in autobiographical essays, in interviews, the author mentions her father's drunkenness, the parents' arguments, her mother's silences, etc.). The psychic intensity has shifted from one image to another, with the one used in autofictional discourse replacing the one explained in essays.

with which she plastically described the universe of the uprooted", Herta Müller has written her texts strongly imprinting them stylistically. Although linguistic analysis can bring to light certain patterns of semantic, stylistic, or syntactic nature, these do not fully explain the unfathomable prose quality of the author's texts. The propensity for metaphors, for unexpected associations, for ellipses or for apparent grammatical *disorder* creates effects in the text that are not easily explained. What cognitive analysis allows is a reading that does not merely focus on the interpretive dimension of the text but relates it to the physical and affective experiences of the author. Herta Müller's metaphorized language has strong connections with essential biographical episodes in the author's development and traces a certain relationship between past events and their representation.

Cognitive poetics theories on metaphor allow us to explain the mechanisms by which memory brings previous biographical experiences to the surface of language. According to these theories, a metaphor is not just a matching of words; it is a matter of thinking¹. Ideas about the world, as well as about ourselves, are conceptualized through our bodily experiences (the physical orientation of our body in time and space, the specificity of our sensory organs, the neuronal synapses we repeatedly create, etc.). Thus, abstract ideas such as love, life, and death are understood through the conceptual projection of the individual's physical experience.

The first observation we must make in our analysis is that metaphor is not just a figure of speech. In the wake of cognitive theories, metaphor is a process (not just a product) that is intimately linked to our perceptions and experiences. For clarification, we briefly present the theory of the hierarchy of cognitive metaphor, as explained by Margaret H. Freeman. Cognitive metaphorization is like "a living tree" (Freeman, 2020: 108). Its leaves represent what is seen on the surface, namely linguistic metaphorization. The branches and trunk that support these leaves are the image of conceptual metaphorization, while the unseen roots that nourish what is above represent sensory-motor-emotional metaphorization. Therefore, no metaphor is a mere fitting of words; it represents the result of sensory, motor, and emotional experiences (the perception of the world around us through our senses) that have subsequently been conceptualized (transferred to the level of consciousness and verbalized, language being the pathway for conceptualizing experience).

A few clarifications must be made here: the metaphor has, first and foremost, a psychological structure. To understand it, one needs to traverse the path in reverse from the representation of life to life itself, in order to identify the connections between sensory experiences and elements of the physical and social worlds. These connections are what motivate the production of conceptual metaphors, which in turn will generate linguistic metaphors. Furthermore, the sensory experiences underlying metaphorization draw from the natural, cultural, and social worlds of our environment, and the bodily experience of the world and the self is a unique process, specific to each individual².

¹The conceptual metaphor theory by Lakoff and Johnson (1980) and Fauconnier and Turner's (2002) theory of conceptual integration ("blending") defines metaphor as a dynamic process that allows individuals to merge different domains, helping us understand abstract realities through concrete ones.

²The singularity and specificity of the embodied experience of the world and the self is also supported by our anatomical profile: "We conceptualize our ideas about the world and ourselves through our embodied experience of the world and self. That experience is constrained by the physical orientation of our bodies in time and space, by the constitution of our sense organs, by the

This direction proves to be suitable for the research of autofiction as it allows us to identify, at a deep level, the connections between the author's biography and her literary productions, and to integrate the metaphor into the broader structure of identity construction through the act of writing. In the case of Herta Müller's autofictions, which are closer to the restoration of the self than to its fictional construction, the expressiveness of the language and the poetic quality of the expression draw their essence from the past experiences of that bio-¹ which George Gusdorf theorizes. The autofiction *The Land of the Green Plums* constitutes a Romanian discourse in which linguistic metaphorization arises from underlying conceptual metaphors, those mappings that allow us to perceive elements and abstract ideas through concrete experiences – according to Lakoff and Jhonson.

From lived life to written life

Relating *The Land of the Green Plums* to the author's other autofictions and to the author's biographical, social, and cultural context, we can identify a series of conceptual metaphors that, at the level of autofictional discourse, manifest as linguistic metaphors. We will observe through analysis that they do not claim, primarily, a programmatic direction – namely, that of poeticizing language or exploiting one's own linguistic creativity – but rather stem from a certain understanding of the relationship between *signified* and *signifier*. In the first of the autobiographical essays in *The King Bows and Kills – In Every Language There Are Different Eyes* – some of the data of this understanding are accounted for. It is primarily about creating a very early metalanguage awareness, shaped through comparative exercise:

In the dialect of my village, it is said: 'Der Wind geht' (the wind goes). In the literary German spoken in school, it was said: 'Der Wind weht' (the wind blows gently). When I was seven years old, this sounded to me as if the wind was causing pain. And in Romanian, it is said: the wind strikes. When you said 'strikes', you immediately heard the noise of movement, but here the wind caused pain to others, not to itself. As different as the wind blows in the two languages, so different is how it stops blowing. (Müller, 2005: 25-26)

The author also explains, in the autobiographical essays, the relationship between silence and speech in a time of endless inquiries and signs left through strands of hair. At that time, a certain look or a tightening of lips could scream rebellion, denial, and disagreement without the one feeling it being able to be accused of betrayal. Silence also establishes itself when facts are put into words because the truth of the facts must be adjusted to the truth of the words, which is always another:

Seen from the outside, writing may resemble speaking. But from within, it is something that pertains to solitude. Written sentences relate to lived facts more in the way silence relates to speech. When I put lived things into sentences, a ghostly

repetitive neural synapses of our brains." (Margaret Freeman, *Emily Dickinson's Poetic Art. A Cognitive Reading*, Bloomsbury Publishing, New York, 2023, p. 168)

¹Structuring autobiography on philosophical coordinates, G. Gusdorf theorizes it by defining the three components of the term: auto- (the identity that slowly takes shape throughout a singular and autonomous existence), bio- (the vital journey, the progress of this identity), and graphia (the representation of life in the writing of the self). (Georges, Gusdorf, *Lignes de vie* (1. Les écritures du moi, 2. Auto-bio-graphie), Odile Jacob, Paris, 1990)

mutation begins. The guts of the facts are wrapped in words, learn to walk, and move to an unknown place. [...] As an event, lived things do not care about what you write; they are not compatible with words. Something that truly happened cannot be expressed in words on a one-to-one scale. (Müller, 2005: 95-96)

And, therefore, words often enter into crisis - "It is not true that for everything there are words, nor that we always think with them." (Müller, 2005: 13) – and writing is fulfilled only when it manages to evoke/create more than what the words directly convey. For this scriptural imperative to be fulfilled, Herta Müller offers two creative options: one of suppressing any narrative commentary and summarizing to the documentation of facts (the recipe of Hanna Krall and Alexandru Vona) and the one of metaphorization (after the model of Antonio Lobo Antunes). In either of the two models, the goal is important: transporting the reader into "the almost unbearable proximity of facts" and experiencing the relationship of self/world in the realm of the unfathomable: "it chains me with its sentences and confuses me to the point that it forces me again to stand by myself, struggling with the sentences over my own life" (Müller, 2005: 24).

From this organization of elements dedicated to the inclusion of discourse in the autobiographical essays, it can be observed that metaphorization is not merely a stylistic option for the author. It motivates a way of relating to one's own self and to one's relationships with the external world. If the metaphorical word has the power to (re)awaken "the dizzying rush in the head", then it is more authentic than any non-literary account, for the metaphor is not a procedure for transfiguring reality but reality itself, marked in the author's memory with the signs of the object world.

Metaphors of death

To understand the images transferred to death, it is necessary to structure the conceptual metaphors that allow this transfer. Thus, we can identify two conceptual metaphors: THE BODY IS AN OBJECT and DEATH IS THE END. The interaction between these two conceptual metaphors, which support each other, generates a new field of meanings for the conventional DEATH IS THE END.

The first metaphor that configures in the novel is the one that relates two conceptual domains: *the source domain* (i.e., from which we extract the metaphorical expression to understand the concept) of the body-object and *the target domain* (i.e., the domain we try to understand using the source domain) of death. A series of mappings – projections between the source domain and the target domain – correspond to it. To understand these mappings, it is necessary to clarify the first metaphor. Like in the other novels, *The Land of the Green Plums* constructs a vision of exacerbated corporeality. A body that has its own automatisms, that acts before consciousness, and that hides the animal fear ("the animal of the heart") in all its viscera. In a world where the integrity of the body is systematically destroyed by hunger, cold, physical violence, and illness, the body becomes a kind of control tower that permanently records, through its perceptions, the proximity of death. In accordance with this vision, images of the split body often appear in the novel ("Dad carries cemeteries down his throat, where, between the collar of his shirt and his chin, lies the bereavement. The bereavement is sharp and locked, so that the cemeteries never reach the top, to the lips „Müller, 2006: 19); "I saw Tereza divided: two small eyes, a long neck, thick fingers." (Müller, 2006: 145) or amputated (the obsessive images of cut hair and nails). At other times, the functions of the body are taken over by objects assimilated to it: the shoes of those who want to flee the country walk

down "slippery, dusty, noisy, and silent streets"(Müller, 2006: 129); Lola's stockings could walk without Lola through the dark park.

In relation to these representations of corporeality, the images of death come from the same zone of less conventional objects for the idea of an end. We do not encounter in the novel the well-known props of death – from the illness of the body to its decomposition – but we witness a process of substituting these with a series of objects that, through their fine but very resistant networks, drawn from memory, reify death. The cord, the window, the walnut, and the rope are all images of death, as in the economy of the novel each corresponds to the disappearance of a character. All these images unfold one after the other and unify in the image of the bag – a hole, itself an image of the void, of the abyss of death:

"Today I can't yet imagine a grave. Just a cord, a window, a walnut, and a rope. Each death is for me a bag." (Müller, 2006: 7) "...the bag with the river didn't belong to me. It didn't belong to any of us. The bag with the window didn't belong to me. It later belonged to Georg. The bag with the rope later belonged to Kurt. [...] Maybe he, Captain Skin, had thought of two bags from then: first the bag for Georg. Then the bag for Kurt." (Müller, 2006: 103) "A cheap death like a pocket hole: you put your hand inside and felt your whole body pulled after it." (Müller, 2006: 129)

The cord-rope is the first sign of inaction to which the being submits. To cut his nails, the mother ties the child with the cords of her dress. This first gesture of suppressing the child's living energy equates to experiencing physical pain and violence on one's own body: "A child does not allow their nails to be cut. It hurts, says the child. Mother ties the child with the strings of her dress to the chair. The child has blurry eyes and screams."(Müller, 2006: 13)

As a means of fixity, through which immobility is imposed, the cord is substituted in the novel with other elements serving a similar role: the thread with which the mother (and later, Tereza) sews buttons, fixing them so they don't fall off the clothes, the belt with which the father beats the child, the measuring tape the seamstress uses in front of a friend, the stockings that Lola hangs in the window of her dorm room, and in which, it seems, were even Lola's feet. Moreover, in her fourth year of college, Lola's feet will be found hanging in the closet of the room, where Lola hung herself with a cord. The image becomes recurrent in various contexts: either through absence (the dresses that Tereza wears are without cord) or through exaggerated presence (the thread that Tereza used to sew buttons is so thick that it always gets tangled).

The same cord is an essential element of symbolic images: "And, while the mother ties the child with the cords of her dress, while the barber cuts the grandfather's hair, while the father tells the child: You must not eat green plums, throughout all these years, a grandmother stands in the corner of the room."(Müller, 2006: 35) – all these images accumulate from the beginning of the novel, representing perceptual recordings of a reality known in childhood and which the narrative voice will later imbue with the significance of death, relating them to events, characters, and spaces.

The rope, which is part of the same register of objects that substitute the image of death, transforms, in turn, into the belt with which the child is beaten or into the strand of hair that, through its simple presence/absence, announces life, respectively, death¹. In the

¹In "The King Bows and Kills," Herta Müller explains the function of "sign" that hair strands hold and their connection to the image of the "king": "Hair and the barber always had to do with the king. My friends and I placed hair strands all over the house before we left home. We put them on

metaphor of the strand lies even the "strand of memory", which the discourse unfolds in a double sense: "You always have to tie it, because untying takes so much longer until it becomes a word." (Müller, 2006: 38)

The walnut appears alongside the other elements right from the beginning of the novel, foreshadowing another death, that of Tereza. The walnut is the very physical structure of the disease, the spherical malignancy that grows under the friend's armpit and destroys life and, at the same time, friendship: "The walnut grew against us, against everything that was love. It was ready to betray, insensitive to guilt. It consumed our friendship before Tereza died because of it." (Müller, 2006: 143). The walnut carries with it past and present images, which overlap and generate others, suggestive of the end:

The child puts a walnut in the father's right hand and one in the left. He imagines that the walnuts are two heads: the head of the mother and the head of the father, the head of the grandfather and the barber's head, the head of the boy damned and his own head. The father knots his fingers. They crack. (Müller, 2006: 187)

The window – as an image that transfers to death – appears in relation to the character Georg. One of the three comrades of the translator of instructions in the factory had also been assigned for three years in an industrial city. Isolated entirely in a city with only one wood processing factory, where the individual risks becoming wood himself, Georg cannot identify an escape route. The decline of the character is followed in distinct moments: having lost his job, he moves back in with his parents, is brutally beaten by some individuals who remain unpunished, and, in the complete vulnerability of his entire being, asks the state for a passport to leave the country. The window of liberation opens too late, however, and the signs of death are visible even before departure:

After Georg had walked halfway to the station, he entered, as if pulled from his mind, into the room. [...] Edgar's mother asked him: Did you forget something? Georg said: Myself. [...] Edgar's parents heard him crying [...] Georg took the scissors and went to the mirror. He cut his hair. When Edgar's parents came from the yard into the room, Georg was standing by the window. He looked like a molting animal. [...] Six weeks after leaving, Georg lay in the dawn, in Frankfurt, on the pavement. On the fifth floor, there was an open window. (Müller, 2006: 212-213)

Thus, the conceptual metaphor of death, as constructed by Herta Müller in *The Land of the Green Plums*, is not tributary to the known conceptual metaphors circulated in various cultural spaces. Studies that inventory cognitive metaphors exemplify the conventional ones in primarily abstract terms: death is the end, death is sleep/rest, death is loss, death is a journey. Although it starts from a conventional metaphor of death (DEATH IS THE END), by overlaying it onto another conceptual metaphor (THE BODY IS AN OBJECT), which functions for the former more as a source domain, Herta Müller configures an image of death that seems, through its originality, bizarre and incomprehensible. Through her poetic metaphors, the author brings the experience of death into the realm of the immediate concrete, into the zero zone of perceptions. Death is, primarily, one of the bodies, and translates into fiction the author's early familiarity with death, as she herself confesses in *The King Bows and Kills*, from when, as a child,

doorknobs, on the wardrobe lock, in drawers on manuscripts, on the books in the library. They were small sly signs, because they did not attract attention, and they told us whether someone had touched the objects in our absence, whether the Security had been there." (Müller: 2005: 76)

she played by making curls from the shavings that then entered the pillows of the dead's coffins.

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GALA GALACTION'S DIARY: BETWEEN HUMAN EXPERIENCE AND THE LITERARY TESTIMONY OF AN AGE

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Abstract: *Gala Galaction's Diary reveals a complex and multifaceted personality, marked by contradictions between duty and passion, as well as between Christian and socialist beliefs. Living through significant social and political changes, including the rise of socialism, Galaction grapples with his faith while critiquing monastic life, despite becoming a priest in 1922 without a parish. His retrospective entries create a dialogue between his past and present selves, showcasing his literary talent and personal flaws. His Diary serves as both a personal testament and a broader reflection on Romanian society and literature, portraying him as a passionate figure navigating the challenges of his era.*

Keywords: *diary; contradictions; society*

Genres of biographical writing, based on an autobiographical pact, memoirs, confessions, recollections, autobiographies, intimate diaries, and so on, fall within the realm of subjective literature. Their aim is to present stories "that do not follow the rules of fiction"¹, bringing to life events that, whether distant or recent, have shaped the existence of the person who writes them. The analysis of these types of texts allows us to uncover "the structures and the unmistakable 'signs' that give identity to the literary world"², thus clarifying aspects related to the work itself.

While memoirs, confessions, recollections, literary autobiographies, and similar genres focus not only on presenting flashbacks of some experiences and past events – analyzed from the perspective of a certain maturity shaped by life experience – but also on signing a so-called "pact with history"³ that marks the individual's destiny, relying on a linear and coherent narrative written with the intention of publication, the intimate diary entails "above all, a pact with oneself."⁴ As noted by Eugen Simion⁵, it is characterized by its chronological nature, simultaneity, the poetics of spontaneity, and the fiction of the nonfiction.

By trying to find the meaning of everyday existence any author of a diary "exposes themselves as a process, as a becoming."⁶ Their entries are a "mirror of life, a game of representation"⁷ along the author, having become a character, constructs themselves in relation to the present. They "write deliberately 'carelessly,' [...] resuming daily, like Sisyphus, the boulder of writing and carrying it forward (until the next entry). They start again day by day, constantly testing their strength, as if under an accepted

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¹ E. Simion, *The Genres of Biography*, Univers Enciclopedic Publishing House, Bucharest, 2002, p. 14.

² I. Holban, *Subjective Literature. I. The Intimate Diary. Literary Autobiography*, Minerva Publishing House, Bucharest, 1989, p. VII.

³ E. Simion, *op. cit.*, p. 21.

⁴ *Ibidem*, p. 22.

⁵ *Ibidem*, p. 21.

⁶ I. Holban, *op. cit.*, p. IX.

⁷ *Ibidem*, p. VIII.

curse."¹ This way, writing a diary becomes a ritualistic, personal act, a self-imposed rule, "a test of intellectual discipline"², and a continuous process of introspection and creation.

Spanning over 1500 pages and covering nearly six decades of life, from September 11, 1898, to January 11, 1955, Galaction's *Diary* stands as the testimony of a unique destiny. It is a true literary and human document, honoring the specific traits of the literary genre it represents, encapsulating within its pages the story of a vibrant existence.

"A novel of a life, a literary work in its own right"³, this diary reflects not only aspects of the intimate life but also social and historical realities, which the author discusses and filters through their own consciousness. It can be read as a "romance novel, religious debate, excellent portraiture, social indictment, creative diary, commentary on the books he read, and introspection."⁴

The nine manuscript notebooks, which form together an interesting human, literary, and social biography – a "sad and bizarre story,"⁵ as the author himself confesses – paint the picture of the man and the era in which he lived. Galaction entrusted these notebooks to his four daughters for safekeeping and publication, hoping they would be of interest "to anyone who might delve into psychological and literary documents."⁶ Although Galaction expressed the wish for his *Diary* to be published several decades after his death, his daughter, Mara Galaction-Țuculescu, convinced that according to the time set by Galaction – 1999 – very few of those who knew her father would still be alive, decided to publish these intimate notes much earlier, so they could be read by those for whom the writer may have meant something.

Thus, the first edition of the *Diary* was published between 1973 and 1980 in three volumes (1973, 1977, and 1980) by Minerva Publishing House, under the care of the writer's daughter, Mara Galaction-Țuculescu, and literary historian Teodor Vârgolici. However, many pages were censored and removed. These omitted sections were later included in the second edition of the *Diary*, published by Albatros Publishing House starting in 1996. In 2007, Vestala Publishing released the volume *Diary: 1947-1952. Unpublished Censored Pages*.

Gala Galaction began writing his first diary in 1896, drawing inspiration from the Goncourt brothers. Although this diary represented for him "a daily path for about two years, in the garden of literary delights"⁷, he chose to destroy it in 1898, the year of significant transformations in his life. The events of the summer of that year radically changed his existential trajectory, leading him to discover not only love by meeting the woman who will become his wife but also a deep love for God. This new perspective on life compels Galaction to begin another diary.

¹ E. Simion, *op. cit.*, p. 30.

² N. Manolescu, *Critical History of Romanian Literature: 5 Centuries of Literature*, Paralela 45 Publishing House, Pitești, 2008, p. 498.

³ V. Râpeanu, "An Editorial Event: Gala Galaction – *Diary*", in *Gala Galaction interpreted by...*, Anthology, preface, chronological table, and bibliography by T. Vârgolici, Eminescu Publishing House, Bucharest, 1978, p. 231.

⁴ P. Georgescu, "Gala Galaction: *Diary* Vol. I", in *Gala Galaction interpreted by...*, p. 236.

⁵ G. Galaction, *Diary*. Vol. II, Edited, with Introduction and Notes by T. Vârgolici, Minerva Publishing House, Bucharest, 1977, p. 496.

⁶ G. Galaction, *Diary*. Vol. I, Edited by M. Galaction Țuculescu and T. Vârgolici. Introduction and Notes by T. Vârgolici, Minerva Publishing House, Bucharest, 1973, p. 248.

⁷ G. Galaction, *Literary Testimony*, in *Selected Works. 2. Novels and Short Stories*, State Publishing House for Literature and Art, Bucharest, 1958, p. 13.

Galaction adopted a new dairy format from now on. He combines in an unique way techniques which resembles to letter writing, autobiography, and diary writing. His diary is more than a simple diary note. Therefore, the first two manuscript notebooks, covering the periods from September 11, 1898, to June 22, 1899, and from August 10, 1899, to December 30, 1900, mostly consist of transcriptions of the letters that Gala Galaction sent during these intervals to Zoe Marcoci, his future wife. Moreover, the first letter transcribed by Galaction in 1902, dated "September 11, 1898", and addressed to Zoe, takes the form of a brief autobiographical presentation in which he describes himself as "an exceptional peculiar man, if not a bizarre one"¹, aware of his intelligence, talent, and sensitivity, which he considers "an intermittent source of repressed and resigned suffering."²

Regarding these letters, transcribed and revised in 1902, the author notes at the beginning of the *Diary* that "they are neither of those of the recipients nor mine the one who wrote them – they belong to Romanian literature"³, anticipating in this way a literary project, which is the publication of the diary. Nearly 50 years later, he reflects that this belief "was a presumptuous and conceited thought... The story of these letters – perhaps somewhat different from other similar stories – can hold only documentary value now."⁴ Although, when thinking back to it, the author considers them naive, the letters capture an important biographical stage in the youth of Galaction's life, highlighting, in particular, the turmoil, dilemmas, and feelings of the enamored man, everything being conveyed in an emphatic style filled with numerous romantic clichés. The texts possess the power to resonate with their readers even today through the real-life experiences they contain. The purity of the soul and Zoe's humble spirit who prepared to become a nun, captivated the newly high school graduate Galaction during the summer of 1898, when he visited Agapia Monastery with his friend N.D. Cocea, Zoe's cousin.

The romance between the two lovers, who would officially tie the knot in 1903, evolves over several years at a spiritual level, with their inner struggles expressed through this exchange of letters. Beginning as a sincere friendship between two beings who planned to dedicate their lives to serving God, their relationship transforms into a beautiful love story filled with the typical gestures of lovers of that time: perfuming letters, exchanging photographs, and gifting a lock of hair, among others.

Taken as a whole, these epistolary texts, written in a style that reveals the artistic talent of the future novelist, provide valuable insights not only into the evolution of the love between the two lovers but also into Galaction's family, friends, and teachers. They shed light on his literary preferences, passions, concerns, and literary projects, as well as his fears regarding how he would be perceived by his contemporaries. This can be perceived in the confessions he makes to Zoe: "I believe that I will be misunderstood at first by the Romanian world, and therefore I will be hated, attacked, and struck abundantly. But you should also know that in this regard, I am of an impenetrable coldness and an insurmountable indifference."⁵

Starting with the second manuscript notebook, alongside the transcription of the letters interwoven into the chronology of events, Galaction adopts the typical convention of a diary, entrusting it with the role of a silent confessor, having access to his most

¹ G. Galaction, *Diary*. Vol. I, p. 44.

² *Ibidem*, p. 45.

³ *Ibidem*, p. 43.

⁴ *Ibidem*, p. 212.

⁵ G. Galaction, *Diary*. Vol. I, p. 107.

intimate thoughts, feelings, beliefs, and aspirations. Thus, the daily entries from the first four manuscript volumes, which capture experiences and events up to 1912, enrich the spiritual profile and the biography of the man and writer Galaction with details about his decision to abandon the Faculty of Letters in favor of enrolling in the Faculty of Theology, his marriage to Zoe, the birth of their four daughters who would "temper and 'humanize' the two stubborn dreamers"¹, and his relationships with the family members, including his mother, brother, and sister, among others.

Details about the problems and the challenges of family life and daily existence are also included. The financial difficulties that haunted Galaction throughout his life, the struggles he faced while pursuing his doctoral studies in Cernăuți, the complexities of his professional path, and his work-related travels are there too. Galaction often expresses his dissatisfaction with social realities, lamenting the political games played by the two parties in the political arena before World War I. He empathizes with the Romanian peasant and advocates, in the spirit of humanitarianism that characterized him throughout his life, for social equity and justice.

Starting with the entries from the year 1917, specifically with the fifth manuscript volume, the pages of this diary portray, in various phases and stages, the image of a man with a distinctive and contradictory character. Mature now, Galaction does not hesitate to reveal his flaws and sins – "I have erred greatly, I have strayed from the straight Christian paths, and I have more than deserved the rod of the Heavenly Father"² (August 17, 1927) – while also hoping for the salvation of his soul, continually invoking the divine help: "As a faithless and wandering servant in my errancies on the lands of sin, I would never forget my Lord, nor would I lose faith that His mercy will triumph over my folly."

³ Although he is aware of his value and merits, Galaction often experiences feelings of humility, disappointment, and the injustice done to him. At the same time, in his personal life, Galaction presents himself as a loving father, concerned for the well-being and the safety of his daughters, but also as an unfaithful husband who has violated the sanctity of marriage and struggles with his passions: "Here I am, a Romeo of about 39 years, and slave to marital ties that I cannot abrogate!"⁴

Despite becoming a priest and a professor at the Faculty of Theology, Galaction is an ordinary man with passions, aspirations, and problems that lead him to think and act in contradiction to what he publicly asserts in his sermons. He often succumbs to momentary emotions, being ruthless in his accusations against those who cannot or will not help him, jeopardizing his personal plans and interests, or accusing his friends. Christian kindness, mercy, and forgiveness of one's neighbor are replaced in his case by aversion and insult.

On the contrary, in his public life, through his work as a journalist and more, Gala Galaction is a philanthropist, a defender of the downtrodden, and a declared sympathizer of the Jewish people, whose plight he mourns repeatedly. He is an opponent of the Legionary movement, Fascism, and Nazism, as well as an active militant for peace. He also supports the working class and the ideal of justice and freedom promised by the new world advocated by the socialist movement.

¹ *Ibidem*, p. 393.

² *Ibidem*, p. 669.

³ G. Galaction, *Diary*. Vol. II, p. 67.

⁴ *Ibidem*, p. 13.

As he confesses in many notes from his *Diary*, Galaction sees himself as a "Christian socialist"¹, attributing social roles to the Christian principles he believed in, which he mistakenly associates with the socialist ideology, naively believing in the construction of a better and fairer society. His commitment to these ideals reflects a complex interplay between his personal beliefs and the socio-political realities of his time, underscoring the contradictions in his character and the challenges he faced in reconciling his public and private lives.

However, after 1947, after the establishment of the new regime, although he enjoyed certain honors, becoming a member of the Romanian Academy and even being elected twice as a deputy – a situation in which he describes himself as "a Christian communist in an assembly of atheist communists"² – Galaction does not hesitate to harshly criticize the new government and the contemporary realities in which "lies flow in waves; they burst forth from both stupidity and cunning, reaching to the heavens. There is a general hunt against common sense and truth. The beneficiaries of the socialist revolution consolidate their victory by all means, especially through fraud, through brazen lies, and through terror."³ Disappointed by this order of the world in which, among other things, "the freedom of the press is suspended and art and literature are 'directed'⁴, Galaction confesses, with sorrow, that he cannot accept "the Sovietization of consciences. I accept all innovations, all reforms, all commands regarding land, home, food, demobilization, water, and air, but I cannot reconcile with the barracks of the soul."⁵

"A goldmine for anyone who wishes to reconstruct a human life as it was in all its everyday prose, in all the moments of building a career, a family, and a literary work"⁶, Galaction's *Diary* goes beyond the strict confines of individual destiny, becoming a testimony not only to social and political realities but also to the literary and cultural climate from the author's time. In this last aspect, the *Diary* holds significant documentary value, providing us with information not only about the genesis and sources of inspiration for Gala Galaction's works, the creative process itself, about some works and the destinies of some great figures of our culture, such as Nicolae Iorga, Bogdan Petriceicu-Hasdeu, Mihail Sadoveanu, Tudor Arghezi, etc., but also about one of the author's most important and ambitious projects – the translation of the *Bible*.

At the same time, after becoming a priest in 1922, although he never had his own parish, and officially joining the clergy, Galaction does not hesitate to criticize monastic life, which he believes is "in a sad and shameful agony."⁷ He describes Metropolitan Conon Arămescu as "an unfortunate old man [...] the most narrow-minded, the most insignificant, the most null, and the most vain man"⁸, while Miron Cristea, the one who helps Galaction become a priest, is initially presented as "a man rich in good thoughts, eager to seek and listen to the advice of those around him, and tireless in

¹ G. Galaction, *Diary*. Vol. III, Edited edition, Preface and Notes by T. Vârgolici, Minerva Publishing House, Bucharest, 1980, p. 8.

² *Ibidem*, p. 58.

³ G. Galaction, *Diary*. 1947-1952. *Censored unpublished pages*, Edited edition by T. Vârgolici, Vestala Publishing House, Bucharest, 2007, p. 133.

⁴ G. Galaction, *Diary*. Vol. II, p. 420.

⁵ G. Galaction, *Diary*. 1947-1952. *Censored unpublished pages*, p. 94.

⁶ V. Râpeanu, "An Editorial Event: Gala Galaction – *Diary*," in *Gala Galaction interpreted by...*, p. 232.

⁷ G. Galaction, *Diary*. Vol. II, p. 421.

⁸ *Ibidem*, p. 20.

patience and modesty."¹ However, later, by questioning his decisions and behavior, he considers him an impressionable and fearful person, "an untheological, versatile, speculative man, sometimes a bum, sometimes a courtier,"² and even "intriguing and diabolical."³ In turn, Patriarch Nicodim is nefarious, while Justinian Marina "is almost illiterate from a theological standpoint"⁴, but possesses "remarkable practical intelligence, a sound judge of today's times and people, and an instrument, chosen by Providence, for the many and complicated needs of the present hour."⁵

In the last manuscript volumes of the *Diary*, especially after 1952, "the narrator often breaks the journal's pact (of 'truth' and 'sincerity') to affirm that of the story (of the plausible)."⁶ The retrospective sequences become increasingly numerous, with a backward gaze toward his own past, through which Galaction revives the images of his parents, siblings, and teachers, recalling events that marked his life from a literary, and professional point of view. Thus, "the notation is frequently a memory; the recording transitions into evocation [...]. The facts are always accompanied by their memories."⁷ Re-reading these manuscript volumes, Galaction notes in the last entry of the *Diary*, dated "Tuesday, January 11, 1955", that "most of them appear to have the characteristics of a workshop diary, and it would be natural for them to appear (if they ever do) as a workshop diary."⁸

The task to reconstruct the chronology of the events, to re-establish the connections between the present world and that of recollection, is none other than the virtual reader, the implicit recipient of this *Diary* written with the declared purpose of being published someday. He is the privileged receptor, the "distant friend", the "companion" to whom Galaction confesses, thus becoming the narrator of the text within the parameters of the narrative world created by the discourse. Galaction continually initiates a dialogue with the one who, in the future, will have before his eyes "the story of an extremely banal life"⁹, attempting to win his goodwill, as well as to stimulate his curiosity to discover many "interesting and instructive things from various perspectives."¹⁰ Most often, he represents his reader as a "judge" to whom he asks not to be so harsh: "Oh, you who will read me someday in the future, do not condemn me until you have gathered all the many and bitter details you need to portray, with some accuracy, about my wretched life was."¹¹ Or he seeks to obtain justice: "Let's suppose that this *Diary* of mine is printed one day and [...] stirs up, here and there, noise and attention. In this scenario, you, the enthusiastic reader, [...] you, Phoenix, whom the future still keeps only in ashes, you will decide, in this trial, who was truly right forever."¹²

¹ *Ibidem*, p. 97.

² *Ibidem*, p. 174.

³ *Ibidem*, p. 184.

⁴ G. Galaction, *Diary*. Vol. III, p. 109.

⁵ *Ibidem*, p. 182.

⁶ I. Holban, "People at the Crossroads of the Centuries. Gala Galaction", in *Vitraliu*, Year XXVI, No. 48, April 2018, p. 42, available at the address <https://biblioteca-digitala.ro/reviste/Revista-Vitraliu/48-Vitraliu-anulXXVI-aprilie-2018.pdf>, accessed on 05.10.2024.

⁷ *Ibidem*, p. 43.

⁸ G. Galaction, *Diary*. Vol. III, p. 217.

⁹ G. Galaction, *Diary*. Vol. I, p. 460.

¹⁰ *Ibidem*, p. 392.

¹¹ G. Galaction, *Diary*. Vol. II, p. 74.

¹² G. Galaction, *Diary*. Vol. I, p. 574.

Interestingly, the first reader of this *Diary* is the author himself. By rereading his notes (1902, 1924, 1950), Galaction takes on the role of the virtual reader and initiates, through the comments and notes added later, sometimes decades apart, a "dialogue of ages and meanings."¹ Being at a different age than that at which the original text was written, the author, often with irony, checks and revises his notes, confirms or denies some predictions, provides instructions on how he would like these manuscript notebooks to be published, or self-analyzes his behavior, thought processes, and so on. For example, in a note dated February 5, 1950, regarding what he wrote in October 1898, Galaction declares: "How curious, how childish (perhaps even amusing) these pages seem when read after half a century!" He asserts about his younger self: "Yet, my young self, while rambling on – is quite systematic."²

At the same time, the diarist Galaction is concerned with providing his daily entries "an artistic garment, to make them more pleasant and interesting to read, as well as to maintain his dignity as a using of the pen."³ The pages of this *Diary*, written with the artistic means of the author, confirm once again "the true storytelling talent, exceptional evocative power, descriptive force, and a dominant lyrical yet sober and substantial vision, as well as a style with multiple perspectives, seductive through its polychromy and its inner rhythms, which gives it a distinctly original note."⁴

Just like his entire fictional work, which reflects the author's moral and social views, the pages of this *Diary* outline a contradictory, interesting, and hard-to-define human profile. This aspect of his personality is highlighted by the writer himself in *The Roses*, a text that "summarizes, clarifies, and surprisingly symbolizes all his feelings and all his literature."⁵ His unusual destiny is marked by the same conflict between duty or reason and passion, which he portrayed in many of his epic creations, along with the conflict between two beliefs: the Christian faith and the socialist faith. The latter is subjected to self-analysis in the article *At Frimu's Grave* written in 1919.

In conclusion, although Galaction may have wished to present a certain image of himself, the pages of the *Diary* reveal the true face of their author: that of a "hommo duplex, [...] a duplicitary man, made of opposites."⁶ The *Diary* portrays a being thirsty for life, passionate and ambitious, but also a servant of the Christian dogmas, a follower of "social and polemic"⁷ Christianity, a generous soul, understanding and trusting in justice and truth, as well as a critical spirit, sensitive to the sufferings of the many. At the same time, as he himself reveals, Galaction is a man subjected to sin, who hopes for divine forgiveness, a man with sympathies and antipathies, who pursues his own personal interest, often dominated by resentment and unforgiving in certain situations. Viewed as a whole, Galaction's *Diary* can be read as "a novel of the era whose heroes are equally writers, teachers, politicians, found on all levels of the administrative hierarchy, clergymen, and ordinary people"⁸, with its author as the main character, a "man of all

¹ I. Holban, "People at the Crossroads of the Centuries. Gala Galaction", in *Vitraliu*, Year XXVI, No. 48, April 2018, p. 42, available at the address <https://biblioteca-digitala.ro/reviste/Revista-Vitraliu/48-Vitraliu-anulXXVI-aprilie-2018.pdf>, accessed on 05.10.2024.

² G. Galaction, *Diary*. Vol. I, p. 80-81.

³ T. Vârgolici, *Preface* to Gala Galaction, *Diary*. Vol. I, p. 33.

⁴ *Ibidem*, p. 33.

⁵ G. Galaction, *Literary Testimony*, in *Selected Works. 2. Novellas and Short Stories*, p. 23.

⁶ T. Vârgolici, *Preface* to Gala Galaction, *Diary*. Vol. II, p. XI.

⁷ G. Galaction, *The Daffodils*, in *Selected Works. 2. Novellas and Short Stories*, p. 195.

⁸ V. Râpeanu, "An Editorial Event: Gala Galaction – *Diary*," in *Gala Galaction interpreted by...*, p. 234.

contrasts, unyielding with others, but also with himself, [...] one of the most complicated, difficult, and passionate personalities of the Romanian letters."¹

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¹ P. Georgescu, "Gala Galaction: *Diary* Vol. I", in *Gala Galaction interpreted by...*, p. 235.

CUENTOS DE HADAS, UNA REVUELTA DISFRAZADA

Melinda BOROȘ*

Abstract: *Fairy tales served as a subtle yet powerful form of social critique in 17th- and 18th-century France, particularly in the salons led by aristocratic women. Authors such as Madame d'Aulnoy and Gabrielle-Suzanne de Villeneuve used their stories to challenge rigid gender roles and oppressive marital norms. These narratives featured female protagonists who overcame monstrous suitors or explored utopian, women-led societies. Despite the imaginative brilliance of these tales, their creators were often dismissed, censored, or forgotten by literary history. Villeneuve's *Beauty and the Beast* is a striking example, rich in psychological depth and feminist symbolism, though later simplified in more commercial versions. Ultimately, these stories have endured because they articulate timeless truths about agency, desire, and resilience.*

Keywords: *critique; symbolism; tales; truth*

Introducción

Según sostienen dos investigadores, basándose en estudios filogenéticos sobre las raíces del lenguaje (Graça da Silva, Tehrani: 2016), el origen de historias como *La Bella y la Bestia* o *Jack y las habichuelas mágicas* se remonta a la Edad de Bronce. Esta demostración es espectacular porque nos conecta con narradores y oyentes a lo largo de varios milenios. Sin embargo, por necesidades metodológicas, ignora aquello que da vida a los cuentos. El estudio supone que las historias están completamente formadas desde su origen, es decir, da prioridad a las raíces estructurales por encima de la atmósfera y del imaginario que cada narrador aporta. Por vagas que sean las palabras con las que comienzan los cuentos, rara vez están situados en un tiempo atemporal o en un espacio impreciso.

“Érase una vez...” es una apertura engañosa hacia un mundo que resulta sorprendentemente particular. El origen de la fórmula «Érase una vez» es difícil de atribuir a un autor o fuente exacta, ya que se trata de una fórmula arquetípica de inicio, común en las tradiciones orales de muchas culturas. No obstante, podemos decir algunas cosas relevantes sobre la raíz y función de esta expresión en la cultura rumana y universal: aparece en los cuentos rumanos de tradición oral mucho antes de la aparición de la imprenta o de las recopilaciones escritas de cuentos. Es una fórmula iniciática que delimita el mundo real del mundo de la ficción, preparando al oyente para un viaje imaginario. El resultado: una ambigüedad temporal intencionada que crea un espacio mítico, atemporal.

He aquí una cita célebre y muy pertinente de la literatura francesa especializada, relativa a la función de las fórmulas de inicio en los cuentos (incluida la equivalente a “Érase una vez” en francés: *Il était une fois*): « La formule ‘Il était une fois’ place d’emblée le récit hors du temps réel et introduit l’auditeur ou le lecteur dans un univers merveilleux où tout devient possible. Elle fonctionne comme un seuil entre le monde ordinaire et celui du conte ». (Delarue, 1957: XXI)

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Se trata de una obra fundamental en el estudio del cuento popular francés e internacional.

La rueca, el castillo con murallas almenadas, el bosque oscuro habitado por lobos y osos, héroes a caballo y princesas cubiertas con velos que viven en torres de castillos, son todos elementos característicos de la Europa medieval. Sin embargo, existen cuentos en todo el mundo, y están situados en su entorno de origen. Es cierto que, en otros lugares, no se llaman *contes de fées*. El término fue creado a finales del siglo XVII por la baronesa d'Aulnoy – *contes de fées*. En danés se llaman *eventyr*, con el sentido de aventura, y en árabe *hikayah al-khayaliyah*, es decir, cuentos imaginados, subrayando así las expectativas mágicas del oyente.

El término también aparece en *Histoire d'Hippolyte, comte de Douglas* (1690), donde un príncipe ruso llega a un reino de las hadas y, al regresar, descubre que han pasado trescientos años – una parábola sobre la ilusión de la gloria y la relatividad del tiempo.

El tributo que pagan los cuentos por su éxito es que raras veces conocemos a su autor. El estudio mencionado más arriba nos ayuda a comprender mejor este anonimato. Nunca sabremos quién creó la primera versión, pero podemos saber con relativa precisión de qué zona cultural o lingüística provienen. También es difícil determinar el período en que fueron creados, y las aproximaciones se mueven en el rango de siglos. Sin embargo, con su estandarización y publicación, podemos entender por qué el palacio de la Bestia está rodeado de estatuas y huertos de naranjos, por qué la Sirenita pierde la voz o por qué el genio de Aladino vive en una lámpara escondida en una cueva.

A pesar de la enorme popularidad de los cuentos impresos, muchos autores han permanecido casi anónimos y no han entrado en la historia oficial de la literatura. Leídos con atención, los cuentos nos revelan cosas interesantes sobre sus autores y nos recuerdan que, aunque las fórmulas sean universales, los cuentos resultantes son locales. El motivo por el cual los cuentos siguen siendo relevantes para el lector contemporáneo es que fueron escritos por personas reales que conocieron la riqueza y la pobreza, el amor y el odio, el miedo y la alegría, igual que nosotros.

Lo que nos impulsa como lectores al leer un cuento es lo mismo que impulsó a Psique, en el cuento más antiguo de la literatura europea, cuando encendió la lámpara para ver a su amante nocturno, el monstruo aterrador, y descubrió asombrada al hombre más hermoso que había visto jamás. La curiosidad y la anticipación del asombro es lo que nos empuja a no soltar el libro de cuentos.

Té, intrigas y cuentos – La baronesa d'Aulnoy

“París es el mundo”, declara un personaje de una obra de Pierre de Marivaux de 1734, “el resto del mundo no es más que sus suburbios” (Marivaux: 1734). En pleno Ilustración, los cuentos de hadas estaban de moda en París. Desde la década de 1690, se conservan alrededor de noventa cuentos, de los cuales dos tercios fueron escritos por mujeres. Estas formaban parte de la alta sociedad, pero ésta no parecía apreciarlas demasiado. Algunas habían escapado de matrimonios infelices y otras simplemente habían rechazado casarse. Así que no es de extrañar que el cuento más circulado en los salones fuera el de una heroína obligada a convivir con un monstruo. Carnero o rinoceronte, pájaro azul o jabalí, dragón, enano o delfín, el peligroso pretendiente aparece bajo múltiples disfraces.

No fue sino hasta 1740 cuando la historia adquirió su forma definitiva. Todas las demás versiones fueron olvidadas y apartadas, pues la versión final se volvió tan

popular que logró absorber cualquier intento posterior de reformularla. *La Bella y la Bestia* fue escrita por una aristócrata venida a menos, que tras un desastroso periodo de viudez terminó viviendo con un dramaturgo pendenciero. Gabrielle-Suzanne Barbot de Villeneuve, poco conocida en su época, quedó marcada por el apodo malicioso que le dio Voltaire: “esa arpía vieja”. Los críticos la acusaban de “tener gran facilidad para fabricar mediocridades”, de que “sus personajes carecen de carácter o de sentimientos, y de que su estilo es plano”. No obstante, admitían con cierta reticencia que “sus cuentos de hadas están escritos con una buena dosis de gracia y delicadeza”.

Pero para comprender el origen de la historia, debemos conocer la escandalosa vida de la baronesa d’Aulnoy, espía, tejedora de intrigas y cuentos, y su círculo igualmente escandaloso, compuesto por una condesa lesbiana, una dama de compañía disfrazada de oso, una princesa fumadora de pipa a quien dedicaba sus creaciones literarias y el secretario de la corte que las delataba a todas ante las autoridades.

Los encuentros se celebraban los martes por la noche en el salón de dibujo de la marquesa de Lambert, en su residencia del Hôtel de Nevers. El juego de cartas y la embriaguez estaban prohibidos, y se exigía la más exquisita cortesía. Se debatían con pasión temas como la felicidad y la injusticia derivada de la organización jerárquica de la sociedad. Como decía el marqués d’Argenson: “los eruditos aportaban conocimiento e iluminación; los demás aportaban las buenas maneras y la urbanidad que incluso los más dignos debían adquirir”. Aunque la marquesa de Lambert publicó poco hacia el final de su vida, creía firmemente en el derecho intelectual de las mujeres e invitaba a numerosas autoras a su salón. Contesas y *conteuses* (narradoras), mujeres como Marie-Catherine, baronesa d’Aulnoy, y su amiga Henriette-Julie, condesa de Murat, encantaban a la audiencia con cuentos fantásticos sobre ejércitos formados por animales, reyes insensatos y madrastras malvadas, heroínas sabias que navegaban entre estos adversarios y se vestían con trajes espléndidos.

Catherine Bernard, miembro del salón, escribió incluso un libro, *Inès de Cordoue*, en el que establecía las reglas de este tipo de relatos: “las aventuras deben ser siempre contrarias a la verosimilitud, pero el sentimiento debe ser siempre natural”. Esta formulación resume muy bien las concepciones literarias expresadas por Catherine Bernard en el prefacio y en sus observaciones sobre el género de la *nouvelle historique*. Sin embargo, esta frase exacta no aparece textualmente en su obra. Es más bien una paráfrasis moderna de sus ideas. Bernard, en efecto, sostiene en el prefacio de *Inès de Cordoue* que en una *nouvelle historique* las intrigas y giros argumentales pueden parecer poco creíbles, pero las emociones y sentimientos de los personajes deben ser auténticos y naturales. (Bernard: 1696) Críticos modernos (como René Godenne o Raymonde Robert) han resumido así sus principios.

Las compañeras del salón participaban en concursos de cuentos, en los que se convertían en rivales encarnizadas. Desde la perspectiva actual, los cuentos de hadas pueden parecer inocentes, pero para los regímenes autoritarios resultaban sospechosos. El abate de Villiers se quejaba de “estos cuentos que nos asesinan desde hace un año” (1699) y acusaba a “esas lectoras perezosas e ignorantes que leen esas producciones de escritoras perezosas e ignorantes”¹. El abate intuía que estos cuentos cuestionaban la propia organización patriarcal de la sociedad.

Tomemos, por ejemplo, el cuento de la baronesa d’Aulnoy, *Le Prince Marcassin*, de 1697, adaptado de *Rey cerdo* de Giovanni Straparola. Una reina da a luz a

¹ Desmarets, Nicolas, Charles, conocido como l’abbé de Villiers, *Suite des Entretiens sur les contes de fées*, (primera edición), Claude Barbin, Paris.

un jabalí que, a pesar de su gorro de terciopelo y sus brazaletes de diamantes, no puede ocultar su comportamiento porcino. La primera esposa se suicida, a la segunda la mata él, y solo encuentra la paz con la tercera, quien, con paciencia y astucia, descubre que puede despojarse de su piel durante la noche y transformarse en un hermoso príncipe. Esta historia sobre mujeres sometidas a la violencia de sus maridos tocó, sin duda, una fibra sensible. Fue retomada por la condesa de Murat en *Le Roi Porc*, en 1699. Esto no es sorprendente, teniendo en cuenta cuántas mujeres de su círculo fueron obligadas a casarse con hombres borrachos, jugadores y sexualmente insaciables.

Pero los cuentos sobre el “esposo monstruo” representaban solo una parte de la crítica a la sociedad de la Francia de Luis XIV. Otros relatos describen sociedades exclusivamente femeninas, como en *Le Prince Lutin* de la baronesa d’Aulnoy: un príncipe invisible descubre una isla habitada solo por mujeres, protegida por amazonas y donde se valoran las artes y las ciencias. Como recompensa por su comportamiento y cualidades, se le permite permanecer en la isla.

Otro tipo de cuento trata sobre la doncella encerrada en una torre, antecedente de Rapunzel, y fue escrito por Charlotte-Rose de Caumont de La Force (prima de la condesa de Murat y dama de compañía de Marie Anne de Bourbon, princesa de Conti). La autora, de La Force, culpa al padre imprudente del rapto de la niña, y en lugar de ser salvada por un príncipe, el final feliz de la heroína se decide por el cambio de actitud del hada malvada. ¡La solidaridad femenina triunfa!

Después de un tiempo, partió hacia España, donde se había refugiado su madre. Desde allí estableció contacto con Versalles y se comprometió a espiar en la corte de Madrid en favor de Francia. Finalmente, sus pecados le fueron perdonados y regresó a París en 1685. Se lanzó con pasión a la vida mundana y, en poco tiempo, se convirtió en la estrella del salón de la Princesa de Conti, quien escuchaba las historias de sus invitadas fumando en pipa. Ella es quien creó el término *Contes de Fées*, que aparece como título de la colección publicada en 1697. La expresión también se encuentra en *Histoire d’Hippolyte, comte de Douglas* (1690). Un príncipe ruso se pierde en un bosque interminable y es llevado por el viento del oeste a un reino encantado. Allí vive feliz junto a la reina de las hadas, hasta que, deseoso de gloria terrenal, parte a conquistarla en el campo de batalla. Regresa tras tres meses, solo para descubrir, horrorizado, que había estado ausente tres siglos. La única que aún lo esperaba era la muerte.

La tristeza y el aislamiento marcaron los últimos años de la baronesa. En 1699, su amiga Angélique Ticquet contrató a su portero y a un asesino para matar a su esposo. Fallaron tanto con el veneno como con los tres disparos que le dirigieron en una emboscada. La última vez que se vio a Madame Ticquet fue en el cadalso. El problema para la baronesa era que, en el momento del intento de asesinato, Madame Ticquet se encontraba en su salón de *conteuses*. Se vio obligada a cerrar el salón y retirarse de la vida pública. Murió en el anonimato, en su casa de la rue Saint-Benoît.

Durante la década anterior, había desarrollado y refinado los relatos del “novio monstruo”. A veces, el novio se convierte en un monstruo que intenta dominar a una princesa cuyo corazón no puede conquistar; otras veces es un príncipe desesperado por liberarse de un hechizo. De las veinticuatro historias contenidas en las dos colecciones de la baronesa, casi la mitad tratan sobre heroínas casadas con, o cortejadas por, monstruos o animales: una pareja de gigantes, una serpiente, un ogro, un dragón y su séquito de monstruos, un canario, un rey feo, un príncipe jorobado, un carnero, un jabalí, un enano. Ella trata sus cuentos como un hechicero que ensaya diversas variantes para encontrar el encantamiento perfecto.

La desgraciada experiencia amorosa de la baronesa arroja una sombra sobre sus historias. Ella logra ir más allá del “novio monstruo” y explora el poder de las mujeres. En *Belle-Belle*, la heroína se disfraza de hombre, mata al dragón y rechaza los avances de la dama de compañía; en *Le Prince Lutin* explora una utopía feminista. Asimismo, como respuesta al sistema matrimonial de la época, dramatizó el poder femenino de conceder o negar el amor. En *Le Mouton*, la supervivencia del amado epónimo depende del regreso de la heroína. A pesar del terror que inspira el novio-monstruo, el poder de mantenerlo con vida pertenece a la protagonista. Vendidas como ganado a esposos que no deseaban, dependientes de hombres que controlaban la distribución de la riqueza, las narradoras se vengaban en los salones, invirtiendo las relaciones de poder mediante sus cuentos. El padre de la princesa Merveilleuse le ofrece la corona en señal de penitencia (*Le Mouton*); Finette Cendron mete a un ogro en el horno y le corta la cabeza a su esposa con un hacha.

Ejercitando su brillante imaginación sobre las restricciones que arruinaron sus vidas, las narradoras de los salones literarios prepararon el terreno para otra dama de origen noble que iba a escribir la historia definitiva del “novio monstruo”.

El talento de agradar – Gabrielle-Suzanne Barbot de Villeneuve

Los cuentos circulan de una época a otra como los virus de un país a otro. El talento de las damas del círculo de la baronesa d’Aulnoy, por desgracia, quedó atrapado en el tiempo. Igual que las princesas de sus cuentos, esperaban la ocasión para escapar de su prisión y difundirse por el mundo. Conociendo la habilidad de sus heroínas y la astucia de las tramas en estos relatos, resulta decepcionante que no fueran más conocidas por el gran público. No obstante, la historia de la literatura tiene sus propios caminos, parecidos a los de los cuentos, para hacer justicia. El cuento de hadas más exitoso del siglo XVIII tuvo que afrontar los mismos obstáculos. Se imprimió en 1740 en una edición ilícita, pues las autoras de cuentos no podían obtener licencia de publicación. Pero, pese a ese prejuicio, la historia consiguió florecer y cumplir la profecía de que “se hablaría eternamente de las aventuras prodigiosas de Bella y la Bestia”.

La narración está influida por cuentos más antiguos, comenzando con el primer cuento escrito en el siglo II d. C., “Cupido y Psique”. Los estudios filogenéticos han logrado identificar su origen miles de años antes. Sin embargo, esta es la primera versión que lleva el nombre de *La Bella y la Bestia*, con Bella como protagonista, un padre comerciante arruinado y la Bestia como un príncipe maldito por una amante rechazada, maldición que solo se romperá mediante el amor de la heroína. El cuento es amado por el público desde hace dos siglos y medio, pero la historia literaria no ha mostrado verdadero interés en saber quién fue su autora. Esa autora es Gabrielle-Suzanne Barbot de Villeneuve, y esta es su historia.

El 31 de enero de 1706, la joven Gabrielle-Suzanne se casó con Jean-Baptiste Gaalon de Villeneuve, hijo menor de una familia noble de Poitou y teniente coronel en el ejército francés. La novia tenía veintiún años y era hija de un terrateniente de la pequeña nobleza recientemente fallecido. En uno de sus cuentos, Gabrielle-Suzanne dirá, en boca del hada Patience, que desde el punto de vista de la novia “el matrimonio es una esclavitud perpetua”. Para ella, como para la mayoría de las narradoras que la precedieron, el matrimonio fue un desastre. El texto original se encuentra en la parte final del extenso relato *La Belle et la Bête*, en el que Villeneuve inserta confesiones, diálogos filosóficos y críticas sociales, mucho más amplias que las versiones abreviadas publicadas posteriormente (como la de Jeanne-Marie Leprince de Beaumont).

Su marido era un jugador empedernido que había acumulado tantas deudas que la desdichada esposa se vio obligada a solicitar la separación notarial de bienes apenas seis meses después del matrimonio. Tres testigos declararon que Gaalon “dilapidó la mayor parte de su fortuna” y contrajo “tantas deudas antes del matrimonio como después”. Tampoco tuvo mejor suerte en la guerra y murió cinco años más tarde en la batalla de Pamplona. Esto no alivió la situación de la joven viuda, pues las deudas recayeron sobre ella. Gabrielle-Suzanne tuvo que vender, pieza por pieza, las propiedades de la familia y lo que quedaba de la finca lo cedió a Mathieu Martin de Chassiron, un antiguo pirata que llegaría a ser director de la *Compagnie des Indes*, que tenía el monopolio del comercio colonial. Y para que la derrota fuera completa, éste ocupó también el puesto de su padre en el consejo municipal de La Rochelle. Y como si la ruina financiera no bastara, también perdió a su hijita de dos años.

Su familia, por su parte, consideró oportuno atacarla. Su madre demandó a sus cuatro hijas por la sucesión de su padre y renegó de Gabrielle-Suzanne para no tener que pagarle la dote prometida en el matrimonio. En lo que respecta a sus hermanas, aunque *La Bella y la Bestia* no sea una autobiografía, no podemos dejar de notar que las tres hermanas superficiales de Bella comparten rasgos con la realidad, por su gusto por el lujo y la vanidad. El amor materno y fraternal no figuraban entre las cualidades de la familia de la autora.

Los pasajes iniciales de *La Bella y la Bestia* describen la caída de la familia en una pobreza aterradora, abandonada por amigos que, sin excepción, dejaron de visitarlos, y torturada por el recuerdo de días felices. Gabrielle-Suzanne explora en profundidad esta situación en su novela muy popular *La Jardinière de Vincennes*, publicada en 1753: “Me sorprendió la forma en que tuve que abandonar la casa paterna”, recuerda la condesa llegada a la madurez, “y es imposible no derramar algunas lágrimas”. La negligencia financiera por parte de su padre y, posteriormente, de su esposo, obliga a la condesa a despedir a los sirvientes, hipotecar la finca, vender la platería y, finalmente, trasladarse a París. Por supuesto, los hombres de la familia tuvieron la suerte de morir cuando la familia se declaró en quiebra. Para mantenerse, cultiva un huerto de hortalizas junto a sus hijos. Llegada a una situación similar, Gabrielle-Suzanne, para no acabar en la calle, decide dedicarse a la escritura. De este modo, esperaba ganarse la seguridad financiera que el destino le había negado. Como escribe en su cuento *La Bella y la Bestia*: “con tiempo y valentía, no hay desgracia que no se pueda superar”. El tiempo es esencial en esta ecuación: cuando llega a París, tiene alrededor de cuarenta años y muy poco dinero. Aunque escribía cuentos desde los veinte años, ninguno había sido publicado. Su imaginación creará no solo el palacio encantado de la Bestia, sino también el reino donde el Tiempo aletea eternamente en un mundo en perpetuo movimiento, y las náyades observan las acciones de los hombres bajo una bóveda de cristal que brilla con el movimiento de los peces.

La ambigüedad del encierro se ilustra mejor en el cuento de la prisionera que se casa con su secuestrador. Muchos críticos contemporáneos se han apresurado a identificar en este caso el síndrome de Estocolmo. Sin embargo, la interpretación es más compleja, porque hay que tener en cuenta el erotismo femenino descrito por muchas autoras del siglo XIX, como George Sand en *Mauprat* o las hermanas Brontë, cuyas heroínas deambulan por los corredores de edificios misteriosos. Las autoras de novelas contemporáneas siguen reflejando (de forma consciente o inconsciente) la influencia de las novelas góticas y de los antihéroes de las hermanas Brontë.

Tanto si Bella contempla el retrato de su amado en sueños, como si se entrega al placer de soñar con su hermoso amante, se trata, en realidad, del despertar de la sexualidad

de la heroína. Su amado no aparece solo en sueños, sino también en su lecho, y al verlo, Bella no teme lo que pueda pensar la gente y “lo besa mil veces”. Por muy benigna que parezca hoy la afirmación de la sexualidad femenina en este cuento, todas las manifestaciones de libertad sexual en la literatura contemporánea y en la sociedad deben mucho al cuento de *La Bella y la Bestia*.

La intensa tensión sexual entre libertad y restricción, presente en muchas novelas contemporáneas, está perfectamente codificada por Gabrielle-Suzanne. Bella está ansiosa por ver al príncipe de sus sueños, “una alegría por la que paga con su libertad e incluso con los placeres que la rodean”.

Otra diferencia fundamental respecto al síndrome de Estocolmo es que la Bestia y el Príncipe pueden ser la misma persona, pero eso no significa que sean iguales. En el cuento original, Bella no se enamora de la Bestia. Ella siente compasión por él, le está agradecida por su generosidad hacia su familia, pero el amor es algo completamente distinto. Su amor está reservado para el hermoso joven de sus sueños. Precisamente porque el animal y el hombre no tienen nada en común (al menos hasta Darwin), la maldición resulta tan impactante. ¿Por qué ceder ante una bestia cuando se puede tener al hombre de los sueños? ¡Una de las sutilezas más finas en la interpretación de *La Bella y la Bestia*!

Lo que se dice es totalmente cierto respecto a la versión original escrita por Gabrielle-Suzanne Barbot de Villeneuve. En el cuento original de 1740, Bella no se enamora realmente de la Bestia como Bestia. Ella lo compadece, le está agradecida, pero su amor está dirigido hacia el joven desconocido que se le aparece en sueños —es decir, el Príncipe. Villeneuve insiste mucho en estas dos figuras distintas (la Bestia y el Sueño). En el sueño, Bella ve a un joven espléndido, sin saber que se trata de la Bestia maldita. El amor se dirige hacia ese ideal masculino soñado, no hacia el monstruo.

Esta dualidad psicológica desaparece casi por completo en la versión abreviada de Leprince de Beaumont. Por lo tanto, la Bestia y el Príncipe son físicamente la misma persona, pero en el plano simbólico y psicológico, no son en absoluto iguales en el texto original. Precisamente eso hace que la maldición sea tan inquietante. Esta sutileza es uno de los grandes motivos por los que el cuento de Villeneuve es mucho más complejo y no puede reducirse al síndrome de Estocolmo.

En el cuento original, la “transformación” es solo parcial: el príncipe ha sido maldecido para parecer una bestia, pero lleva la maldición como una máscara. El hada malvada le advirtió que, si utilizaba su ingenio en la conversación para agradar, la maldición se volvería irreversible. Para salvarse, debe comportarse como un necio. Es difícil imaginar una humillación mayor para un caballero francés del siglo XVIII. Las maneras civilizadas eran el orgullo de su mundo, y la identidad francesa, incluso hoy, valora enormemente el buen comportamiento.

El estremecimiento salvaje del subconsciente sería descubierto mucho más tarde. Y un último argumento: a diferencia de las mujeres con síndrome de Estocolmo, Bella conserva su independencia de movimiento y su libertad de pensamiento. Ella va a visitar a sus padres y, cuando regresa voluntariamente, encuentra a la Bestia enferma de amor por ella.

El amor atraviesa los siglos, y lo mismo ocurre en la historia de *La Bella y la Bestia*. Romanticismo, expresionismo, el simbolismo de Jung, posmodernismo, LGBT... supera todas las barreras que levantamos entre épocas. La transformación, en definitiva, no tiene límites en cuanto al número de encarnaciones posibles.

Gabrielle-Suzanne otorgó a sus personajes todo lo que la vida le negó a ella. Las pérdidas se compensan gracias a la fuerza del carácter de los personajes y también por la

intervención de hadas bondadosas. La Bestia recupera su bello aspecto y Bella, todo lo que había perdido. Como hija de un comerciante arruinado por un incendio, ve a su familia enriquecida por la generosidad de la Bestia.

En el final del cuento original (eliminado de todas las versiones posteriores), un concilio de hadas determina que Bella es la hija perdida de un rey. Cuando la madre de la Bestia pone en duda que una hija de comerciante pueda ser esposa de un príncipe, una de las hadas le responde: “¿Crees que las princesas que alcanzaron tal rango solo por un capricho del destino merecen más su título que esta joven señorita?” ¡Las semillas de la Revolución Francesa estaban sembradas!

El cuento trata también de los comerciantes en ascenso y de la aristocracia en decadencia, ideas que Francia debatía apasionadamente. Habla de la nobleza aislada —la Bestia vive en un castillo— y de las personas emprendedoras que viajan y luchan por ganarse el sustento de sus familias. La elección y el mensaje de la escritora son claros, pero ¿cuántos lectores tenían oídos para escucharlos antes de 1789? Quizá la censura, ya que el cuento fue impreso de forma ilícita y, en lugar del nombre del autor, aparecía una serie de asteriscos. Siguió una búsqueda frenética del autor. Los enemigos acusaban a Crébillon, aunque deberían haber admitido que el cuento está escrito con una finura y una gracia que no lo caracterizaban.

El suspense sobre el autor fue explotado hábilmente por una institutriz francesa que trabajaba en Inglaterra, Jeanne-Marie Leprince de Beaumont. Ella escribió una versión abreviada, de la que eliminó las sutilezas psicológicas y los elementos de atmósfera, limitándose a los hechos. Se podría decir que fue una especie de *Reader's Digest* avant la lettre. La publicó bajo su nombre en *Magasin des Enfants* en 1756, un año después de la muerte de Gabrielle-Suzanne. Esta se convirtió en la versión estándar conocida en todo el mundo y fue adaptada para el teatro y el cine.

La eficacia comercial y el éxito de público de la versión de Beaumont no deberían hacernos olvidar la belleza singular del cuento y la excepcional realización de su autora, Gabrielle-Suzanne Barbot de Villeneuve. En su último cuento, ella nos recuerda que “El Tiempo y la Paciencia son los dueños de todas las cosas.”

La cita original en francés, «Le Temps et la Patience sont maîtres de toutes choses», aparece efectivamente en el texto de Villeneuve, en *La Belle et la Bête*. Es pronunciada por la Bestia o por otros personajes en relación con la moraleja de la historia. Beaumont también la retoma y la conserva, aunque en formas ligeramente diferentes, en su versión abreviada. Así pues, en el último cuento de Villeneuve (*La Belle et la Bête*) encontramos dicha cita.

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THE FLOOD IN THE REMEMBRANCE AND MEMORY OF THE PEOPLE OF ISRAEL

Nicolae BRÎNZEĂ*

Abstract: *The narrative of Noah's Flood, a profound and multifaceted account found in many ancient texts in various forms, resonates deeply in theological, historical, and cultural contexts. This account is not just an ancient story of destruction and rebirth, but it serves as a cornerstone in understanding the relationship between humanity and the divine. This ancient narrative, which tells of God's decision to cleanse the earth of wickedness through a cataclysmic flood, serves not only as a religious account but also as a touchstone that continues to shape Israeli identity. The Flood encapsulates themes of divine judgment, renewal, and humanity's hope in the midst of adversity. The Flood is a powerful symbol of divine judgment, illustrating God's response to the omnipresent sinfulness of humanity. The narrative of the Flood is not merely a story of destruction; it reflects a broader theological statement about the nature of God and His relationship with creation. As such, the flood narrative is not just a historical account, but a living testimony of the enduring principles that shape the identity of the people of Israel and their relationship with the Creator of Heaven and Earth.*

Keyword: *God; Flood; remembrance; memory; theology*

The narrative of Noah's Flood, a profound and multifaceted account found in many ancient texts in various forms, resonates deeply in theological, historical, and cultural contexts. This account is not just an ancient story of destruction and rebirth, but it serves as a cornerstone in understanding the relationship between humanity and the divine. The Flood symbolizes God's judgment against the corruption of the soul, while simultaneously offering a path to salvation for those who remain faithful. Furthermore, the historical context of the flood narrative calls for consideration of its authenticity and relevance in understanding ancient civilizations and their experiences.

This ancient narrative, which tells of God's decision to cleanse the earth of wickedness through a cataclysmic flood, serves not only as a religious account but also as a touchstone that continues to shape Israeli identity. The Flood encapsulates themes of divine judgment, renewal, and humanity's hope in the midst of adversity. Therefore, it is crucial to explore the historical significance of the flood in Israeli memory, its portrayal in various artistic expressions, and its lasting impact on modern Israeli society.

For the Israelites, the flood serves as a warning about the consequences of moral decline, encouraging future generations not to stray from the right path. Moreover, the flood marks an extraordinary turning point in history, a moment when the fate of humanity hung in the balance, symbolizing the transition from chaos to order, from destruction to the promise of new beginnings. This narrative not only shaped religious thought in Judaism but also penetrated cultural consciousness, influencing rituals and the collective memory that continue to resonate in Israeli society to this day.

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The corruption of the world before the biblical flood

The concept of moral decay is often discussed in various contexts, but it finds a distinct expression in the narrative of pre-flood corruption, as described in the Book of Genesis. This era before the great flood serves as a clear reminder of the depths into which humanity can sink when left unchecked by moral standards. The biblical account describes a time when human actions became so corrupt that they led to divine intervention – an act of judgment by God who could no longer tolerate the moral depravity that reigned supreme. By understanding these elements, we can gain insight into the potential dangers of a society that strays from its moral compass¹.

The nature of the pre-flood corruption is characterized by a widespread decline in moral values, as emphasized in the biblical narrative, where God observed the full extent of human corruption. The phrase "the earth had become corrupt" illustrates that this moral decay permeated every aspect of life, revealing that the issues were not isolated to individual behaviors but were rather systemic in nature. The Book of Genesis does not explicitly describe the natural world as being corrupt; instead, it focuses on the moral deficiencies of humanity. This distinction is crucial because it suggests that the corruption of the earth was a direct reflection of human actions and choices. The divine decision to initiate the flood was not merely an act of wrath but a means of renewal, aimed at eradicating the widespread corruption that had taken root. Through this lens, the narrative serves as a warning, urging readers to be vigilant against moral decay that may arise in the absence of accountability and moral integrity. Moreover, it is essential to recognize that during times of natural disasters, the risks of corruption can escalate, as individuals may exploit vulnerability for personal gain. Understanding these dynamics can help shed light on the broader implications of corruption in society, especially during crises².

The descriptive exploration of the pre-flood corruption illustrates a profound moral decline that permeated every aspect of humanity, ultimately leading to severe consequences. By analyzing the nature of this corruption, its various manifestations, and the resulting impact, we gain valuable perspectives on the dangers of a society that neglects ethical principles. The biblical narrative serves as a timeless warning about the importance of maintaining moral integrity and the catastrophic results that can occur when humanity strays too far from God. As we reflect on these themes, we are called to remain vigilant against the subtle attacks of corruption in our own lives and communities, ensuring that we do not repeat the mistakes of the past.

Noah's Selection

Noah's selection is one of the most fascinating scenes in the Holy Scripture, capturing the complicated relationship between humanity and the divine. Against the backdrop of moral decay and wickedness, Noah stands as a beacon of righteousness in a world seemingly abandoned by God. His selection not only encapsulates a moment of divine judgment but also the profound grace extended through a covenant that will change

¹ Alexandru Moldovan, *Biblical Propedeutics*, vol. I, Reîntregire Publishing, Alba-Iulia, 2019, p. 127-128.

² Alexandru Moldovan, *Biblical Propaedeutics*, vol. I, Reîntregire Publishing, Alba-Iulia, 2019, p. 18-129.

the course of human history. By delving into these aspects, we can gain a deeper understanding of why Noah is not just a biblical figure but a symbol of hope and renewal¹.

The Book of Genesis presents a grim picture of humanity just before the Flood, describing a world full of violence, corruption, and moral decay. As stated in Genesis 6:5, "The Lord saw how great the wickedness of the human race had become on the earth, and that every inclination of the thoughts of the human heart was only evil all the time." In stark contrast to this widespread wickedness, Noah is presented as a figure of righteousness, described in Genesis 6:9 as "a righteous man, blameless among the people of his time, and he walked faithfully with God." This juxtaposition emphasizes not only Noah's moral integrity but also the extraordinary nature of his faith amidst such adversity. Furthermore, the covenant that God establishes with Noah, promising never again to destroy the earth by flood, marks a pivotal moment in Scripture that signifies a new beginning for humanity. The rainbow, as a sign of this covenant, serves as a powerful reminder of God's mercy and His commitment to preserving life, making Noah a vital link in the salvation narrative unfolding throughout the Bible. Noah's legacy as a righteous man entrusted with a monumental task highlights the potential of individual faithfulness to stand against the tide of collective wrongdoings².

The Flood as Judgment and Salvation

The Flood is a powerful symbol of divine judgment, illustrating God's response to the omnipresent sinfulness of humanity. The narrative of the Flood is not merely a story of destruction; it reflects a broader theological statement about the nature of God and His relationship with creation. The biblical text reveals that God observed the wickedness of mankind, which had become exceedingly great on the earth (Genesis 6:5), leading to His profound decision to cleanse the world through a flood³. This act of judgment serves as a clear reminder of God's holiness and the seriousness with which He views sin. The narrative emphasizes that God's judgment is not arbitrary but is rooted in His righteous nature⁴. Furthermore, the idea that the Flood was a global and catastrophic event, which occurred around 4,500 years ago, is supported by various theological perspectives that examine the vast biblical data surrounding the Flood, suggesting its historical reality. This event underscores God's wrath against sin⁵, demonstrating that divine judgment spares no one who strays from the path of righteousness.

The narrative of the Flood is also rich in themes of salvation, presenting a story defined not only by judgment but also by hope and redemption. The text reveals God's plan of salvation through Noah, who found favor in the eyes of the Lord. In this context,

¹ Luca Samuel Leonte, "A Biblical Perspective on Judeo-Christian Education", in *Journal of Freedom of Conscience*, no. 1/2023, p. 679.

² Ioan Sorin Usca, *The Old Testament in the Interpretation of the Holy Fathers. I - Genesis*, Christiana Publishing, Bucharest, 2002, p. 44-45.

³ "And the Lord God looked upon the earth, and behold, it was corrupt; for all flesh had corrupted their way upon the earth. And God said to Noah: 'The end of all flesh has come before Me, for the earth is filled with their violence; and behold, I will destroy them from the earth'" (Genesis 6:12-13).

⁴ Saint John Chrysostom, Homilies on Genesis (I), in the PSB collection, vol. 21, IBMBOR Publishing, Bucharest, 1987, p. 290.

⁵ God hates sin, but He does not hate the sinner.

the Flood serves as a chilling account of divine judgment, yet at the same time it clarifies God's commitment to saving humanity.

The Ark, a vessel of safety amid chaos, symbolizes God's mercy and grace. Through the construction of the ark, Noah and his family are saved (similar to the faithful who are saved through the "ship" – the Church), reflecting God's covenant promise not to lose those who remain faithful. This covenant motif is essential for understanding the Flood as a salvific event¹. As the waters recede and life begins anew, we see that God's intention is not to destroy, but to renew and restore creation. Therefore, it transcends the narrative of judgment and emphasizes the transformative power of God's grace, indicating that our lives too are characterized by a choice between judgment and salvation – a choice that reflects our response to God's call.

The interaction between judgment and salvation is intricately woven into the narrative of the Flood, illustrating how these two themes coexist within the divine plan. The waters of the flood, while serving as an instrument of destruction, also facilitate the emergence of a renewed creation. The story captures this duality, demonstrating that the same waters that brought devastation ultimately cleanse the earth, allowing for the rebirth of life. This profound symbolism highlights the theological truth that judgment and redemption are not opposing forces, but rather two sides of the same divine coin. Just as the Ark provided refuge for Noah and his family, it also serves as a foreshadowing of the ultimate salvation found in Christ, who offers salvation in the midst of a world full of sin and chaos². The imagery of navigating through an ocean of judgment to find safety in the Ark encapsulates a vital aspect of the Christian faith – faith in a Savior who leads us through life's trials, shielding us from destruction.

The Flood in the Memory of the People of Israel

The narrative of the flood, presented in the book of Genesis, serves as a cornerstone of the collective memory of the people of Israel, intertwining themes of divine judgment, grace, and covenant. This ancient story, although often considered merely a myth or historical allegory, holds deep significance for understanding the relationship between humanity and the divine. It resonates profoundly in the cultural and spiritual psyche of the Israelites, offering lessons that transcend time and geography. The narrative not only illustrates the consequences of human actions but also reinforces the unwavering promise of God's love and grace. By exploring the significance of the flood narrative in Israel's collective memory, the theological implications it embodies, and its lessons on human behavior, one can appreciate its lasting impact on faith, morality, and identity³.

The significance of the flood narrative in the collective memory of Israel has multiple facets, intertwining themes of judgment and grace that have inspired generations. At the heart of this story is the figure of Noah, who, along with his family, is tasked with

¹ Alexandru Moldovan, *Biblical Propedeutics*, vol. I, Reîntregire Publishing, Alba-Iulia, 2019, p. 132-134.

² "Thou thyself, my soul, hast opened the gates of the wrath of thy God, and thou hast drowned thy body and deeds and life, just as once the entire earth did, and thou hast remained outside the saving ark." (The Little Triodion. The Great Canon, Second Ode, Editura Reîntregirea, Alba-Iulia, 2004, p. 148.)

³ Shalom E. Holtz, *The Flood Story in Its Ancient Near Eastern Context*, on the website: <https://www.thetorah.com/article/the-flood-story-in-its-ancient-near-eastern-context>.

preserving life in the midst of divine retribution. This narrative serves as a powerful reminder of God's sovereignty over creation and the consequences of human transgression¹. While contemporary science and archaeology often challenge the historical accuracy of the flood as a singular event, the essence of the story transcends its literal interpretation. For many believers, the flood represents a divine allegory; a reminder that humanity always requires salvation. The biblical account is not just a historical narrative but a spiritual plan that instructs God's people on the nature of grace and judgment. Thus, through the lens of Christ and the New Testament, the flood narrative is reinterpreted as a proclamation of God's enduring love and His promise to His chosen people, emphasizing that, despite human failures, divine grace abounds, offering hope and salvation to all who seek it.

The theological implications of the flood narrative extend beyond a mere historical account, being deeply rooted in the nature of God and in creation itself. The flood not only serves as a means of divine judgment but also as an opportunity for rebirth, as demonstrated by the microcosm of Noah's ark, which preserves the essence of life amidst destruction. This interaction between judgment and mercy encapsulates the theological richness of the flood narrative, contributing to its lasting significance in the collective memory of Israel².

Furthermore, the flood narrative serves as a warning regarding human behavior and the consequences of moral decline. It clearly illustrates how human violence and the "corruption" of the soul can lead to divine judgment, showing a God who battles the chaos unleashed by humanity. The narrative begins with a serious reminder of how quickly circumstances can spiral out of control, as humanity's transgressions provoke divine wrath. In this context, the flood acts as both a consequence of sin and an opportunity for reflection. The flood narrative, often viewed as a Jewish myth of the deluge, underscores the need for responsibility and the potential for salvation. It serves as an emotional reminder of the fragility of human existence and the importance of staying on the right path. This story resonates deeply in the collective memory of Israel, urging individuals and communities to reflect on their actions and strive for moral integrity, thereby reinforcing the narrative's role as an essential lesson on human behavior and the lasting consequences of our choices.

The narrative serves as a powerful metaphor for renewal and rebirth, intricately linked to the themes of divine judgment and the restoration of creation. At its core, the flood represents a reversal and renewal of the original creation of the world by God. In Genesis, God meticulously separates the "waters above the earth" from those below, establishing order in the midst of chaos. However, in the flood narrative, this order is disturbed as the waters return to engulf the earth, symbolizing a divine act of both judgment and restoration. The flood thus functions as a transformative event that, although seemingly destructive, ultimately paves the way for a new beginning. Thus, the dual nature of water in biblical tradition is highlighted: it is a tool of judgment, as seen in the flood, but also a symbol of renewal, as exemplified in the crossing of the Red Sea, where water becomes a means of divine intervention and liberation for the Israelites. This interaction underscores the idea that, through destruction, God can initiate a process of rejuvenation and growth, showing a profound theological understanding of the cyclical nature of life. Furthermore, the flood narrative is not unique to Israel but resonates in

¹ Richard M. Davidson, *A Biblical Theology of the Flood*, p. 450-451.

² Alexandru Izvoranu, "Noah's Right, the Second Father of Mankind," in *Annals of the University of Craiova*, no. 16/2003, p. 144-145.

various cultures and societies, each interpreting it in light of their religious and cultural beliefs. The universal presence of the "myth" of the flood in diverse cultures throughout time highlights its deeply rooted significance in human consciousness, where it serves as a reminder of the transformative potential inherent in moments of crisis¹.

The narrative not only informs theological reflections but also plays an essential role in shaping the rituals and festivals that characterize Jewish life. For example, it has been suggested that the holidays celebrated by Jews can be traced back to the patriarchs, with the story of Noah serving as a significant foundation for these observances. This descent emphasizes the continuity of tradition, where the flood narrative acts as a fundamental element that shapes the values and practices of Jewish worship. Moreover, the Flood had a profound influence on Judeo-Christian values, penetrating thought, culture, religion, and society in general. It encapsulates essential moral lessons about responsibility, justice, and divine mercy, shaping the moral framework within which both Jewish and Christian communities operate. In this way, the flood narrative remains a vital cornerstone for exploring themes of identity, morality, and spiritual practice, reinforcing its lasting significance in the collective memory of Israel and beyond².

The Flood also plays a significant role in shaping modern Israeli identity, serving as a moral touchstone that strengthens national consciousness. In contemporary Israel, the biblical narrative appears as a moral indictment of the human race, meant to reveal the character of the God of Israel and His expectations from humanity. The story of Noah and the flood resonates with themes of survival, hope, and the promise of renewal, which are essential to the Israeli ethos. Moreover, the narrative of the flood has inspired a wealth of artistic expression, ranging from literature to visual arts, where artists have explored central episodes of the flood and its implications for modern society. This exploration serves not only as a reflection of cultural identity but also as a means of engaging with the ethical and moral dilemmas presented. The flood narrative from Genesis, viewed as a Jewish myth of the flood, forms the collective consciousness of the Israelites, reminding them of their historical struggles and the eternal covenant between God and His people. By weaving these themes into the fabric of modern Israeli identity, the biblical scene of the flood continues to shape both individual and collective understandings of morality, justice, and divine purpose³.

Thus, the narrative of the flood in the collective memory of Israel serves as a profound testimony of the intertwining themes of divine judgment, grace, and the moral responsibilities of humanity. Its significance extends beyond a mere historical account; it encapsulates essential theological implications and lessons about human behavior that resonate deeply in the cultural and spiritual psyche of the Israelites. The narrative not only emphasizes the need for responsibility but also offers hope for renewal and rebirth, serving as a metaphor for transformation amid chaos. Comparative analyses with other ancient flood myths reveal common themes that reflect universal human experiences and moral questions. Furthermore, the influence of the flood narrative on modern Israeli

¹ Alexandru Moldovan, *Biblical Propedeutics*, vol. I, Reintregire Publishing House, Alba-Iulia, 2019, p. 134-135.

² Shalom E. Holtz, *The Flood Story in Its Ancient Near Eastern Context*, on the website: <https://www.thetorah.com/article/the-flood-story-in-its-ancient-near-eastern-context>.

³ Shalom E. Holtz, *The Flood Story in Its Ancient Near Eastern Context*, on the website: <https://www.thetorah.com/article/the-flood-story-in-its-ancient-near-eastern-context>.

identity highlights its enduring relevance, providing a moral framework that shapes their contemporary values¹.

The Covenant of God with Noah

The significance of the covenant between God and Noah lies in its profound implications for humanity's relationship with the divine. This covenant serves as a divine assurance that God recognizes the fragility of human existence and the persistent inclination toward folly and sin². Noah's covenant with the Creator explains why God continues to tolerate human shortcomings; it reflects His unwavering commitment to humanity, despite its failures. The flood narrative, in which the Creator chooses to save Noah and his family while cleansing the earth of its wickedness, illustrates a crucial transition from judgment to grace. This act signifies a new beginning for humanity, highlighting the potential for salvation and the importance of obeying God's will. The covenant is not only a promise of preservation; it is an invitation for humanity to partake in a renewed relationship with the Creator. By establishing this covenant, God emphasizes the significance of human action and responsibility in maintaining the order and holiness of creation, thus shaping the moral framework within which humanity is called to live³.

Lessons for future generations

The dual message of warning and encouragement embedded in the flood narrative deeply resonates with the chosen people, serving both as a warning and a source of hope. The story illustrates that, despite Noah's warnings, the world chose to ignore the impending fate, resulting in a catastrophic surprise when the floodwaters descended. This aspect underscores the reality that divine warnings are often ignored, a theme that reverberates throughout biblical history. The narrative suggests that the consequences of disregarding such warnings can be horrifying, creating a sense of urgency for the chosen people to heed God's voice. However, intertwined with this warning is the encouragement to remain steadfast in faith, drawing strength from the knowledge that God offers refuge to those who listen. The flood becomes a beacon of hope, illustrating that while judgment may be inevitable, salvation is possible through a righteous life. This duality is further strengthened by the biblical reference to Noah as a "preacher of righteousness" (2 Peter 2:5), who, despite the world's apathy, remained faithful to his divine calling. Consequently, the story of the flood serves as a profound reminder for the chosen people to balance the awareness of sin's consequences with the assurance of God's mercy, encouraging resilient faith in the midst of a world filled with moral challenges.

The theological significance of the flood

The story of the flood serves as a prelude to the larger biblical narrative that ultimately leads to the covenant with Abraham and the coming of Christ. The first

¹ Shalom E. Holtz, "The Flood Story in Its Ancient Near Eastern Context", on the website: <https://www.thetorah.com/article/the-flood-story-in-its-ancient-near-eastern-context>.

² Dionisie Stamatoiu, "The Idea of Covenant in the Old Testament", in *Mitropolia Olteniei*, no. 6/1986, p. 31-33.

³ Saint Ambrose of Milan, *Explanations of Scripture*, in PSB series, vol. 52, IBMBOR Publishing, Bucharest, 2007, p. 175-183.

chapters of Genesis describe a world immersed in corruption and moral decay, where "every intention of the thoughts of his heart was only evil continually" (Genesis 6:5). This portrayal of widespread disobedience sets the stage for Noah's essential role in the impending flood, highlighting his character as an emblem of faithfulness amidst chaos¹. Noah's unwavering obedience in building the Ark, despite the ridicule of his contemporaries, exemplifies the stark contrast between the righteous and the wicked. Ultimately, the flood elucidates that God's judgment is not arbitrary but rather a necessary response to the pervasive sin that corrupts His creation.

However, the narrative of the flood transcends mere judgment; it embodies the theme of salvation and renewal. The story of Noah and the Ark is often misunderstood as just a tale of destruction. In reality, God's intention in sending the flood was not the annihilation of His creation, but its renewal. The Flood narrative introduces the motif of the remnant, in which God preserves a few faithful ones in the midst of widespread corruption. As stated in Genesis 7:23, "Only Noah and those with him remained alive," meaning that God's mercy and grace were still at work within the framework of judgment². This selective preservation of Noah and his family illustrates God's commitment to saving a remnant, a theme that reverberates throughout the Holy Scriptures concerning the people of Israel. The Ark itself can be seen as a symbol of salvation, where those who enter are protected from the impending destruction. Therefore, the flood can be interpreted as a significant turning point; it serves as a precursor to God's ultimate plan of salvation, culminating in the Savior Jesus Christ, who offers salvation to all who believe.

Conclusions

The flood narrative, as recounted in the book of Genesis, serves as a profound element in the collective memory and identity of the people of Israel. Detailing God's decision to cleanse the earth through a cataclysmic flood, it not only acts as a warning against sin but also embodies themes of faithfulness and divine mercy. Its theological, moral, and spiritual implications deeply resonate in Jewish tradition, shaping the identity of its people and their understanding of their relationship with the Creator. By exploring the flood narrative, we uncover layers of meaning that contribute to Israel's identity, theological discourse, and moral teachings, which continue to influence believers today.

The theological implications of the flood narrative are profound and multifaceted, offering perspectives on God's character as both judge and savior. The covenant established after the flood, symbolized by the rainbow, serves as a testimony to God's unwavering faithfulness and His desire for a deep and lasting relationship with all of humanity. This narrative challenges individuals and communities to live according to divine principles, emphasizing the importance of faithfulness to God's commandments. Furthermore, the historical and universal dimensions of the flood narrative have significant implications for the integration of faith and learning in an authentic way, inviting believers to reflect on the concept of grace during judgment, highlighting a period of mercy that allows for repentance and renewal. Thus, the flood narrative transcends its

¹ Ioan Sorin Usca, *The Old Testament in the Interpretation of the Holy Fathers. I - Genesis*, Christiana Publishing House, Bucharest, 2002, p. 44-45.

² Ioan Sorin Usca, *Vechiul Testament în tâlcuirea Sfinților Părinți. I – Facere*, Editura Christiana, Bucharest, 2002, p. 44-45.

ancient origins, remaining relevant in contemporary theological discussions and personal reflections on faith.

The moral lessons derived from the flood story provide timeless guidance for ethical conduct and personal integrity. One of the fundamental lessons is exemplified in Noah's righteousness, which stands in stark contrast to the widespread evil of his time. His ability to remain faithful to God amidst the corruption of the world serves as a powerful reminder that righteousness is achievable, even in a world filled with immorality.

In short, the narrative of the flood remains a cornerstone of Israel's memory and identity, rich in theological, moral, and spiritual significance. It delineates the boundaries of righteousness and sin, while simultaneously emphasizing God's faithfulness and the need for obedience. This ancient story continues to inspire and challenge contemporary believers, encouraging them to embody its lessons in their lives. As such, the flood narrative is not just a historical account, but a living testimony of the enduring principles that shape the identity of the people of Israel and their relationship with the Creator of Heaven and Earth.

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THE MEMORY OF THE TEMPLE IN THE LIFE OF THE EARLY CHRISTIANS

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Abstract: *This work explores the Jewish influences on Christian worship, from the historical origins of Christianity to its liturgical, doctrinal, and ritual manifestations. It examines how Hebrew traditions, the sacred texts of the Old Testament, and the religious practices of Judaism shaped early Christianity and its subsequent evolution.*

Keywords: *Judaism, temple, Christianity, cult.*

Christianity emerged in a context deeply marked by Jewish traditions, having deep roots in Jewish history and theology (Venter, 2005, 954). Jesus Christ and his first disciples were Jews, and the preaching of the Gospel initially had Jewish communities as its main audience (Dinah Baah-Odoom, Frimpong Wiafe, 2016, 2415).

The first Christian community appeared shortly after the Descent of the Holy Spirit, the fulfilment of the Savior's promise to His Apostles, "And I will ask the Father, and he will give you another advocate to help you and be with you forever" (John XIV, 16). After the descent of the Holy Spirit upon the apostles gathered together for fear of the Jews, the Holy Apostle Peter takes courage and goes out into the middle of the city and speaks to everyone about Jesus Christ, the Messiah, the Son of God.

Saint Peter's sermon remains a model of Christian preaching, possessing an extraordinary transformative power. His message of repentance, baptism, and the gift of the Holy Spirit continues to be a central focus of Christian mission to this day.

According to biblical accounts, this moment marked the official birth of the Christian Church. The apostles, filled with the Holy Spirit, began to speak in other tongues, drawing the attention of the crowd who had come to Jerusalem for the Jewish feast of Pentecost (Acts 2:1-4).

Christianity could only arise in a Jewish context (Wernle Paul, 1903, 18). Thus, Christianity inherited a series of concepts, rituals, and theological structures from Judaism, adapting and reinterpreting them in the context of the new faith.

In this sense, it is important to understand the historical and theological dimension of the Jewish influence on Christianity, as well as its implications for the formation of the religious identity of the early Church. This process was not a short one, it took centuries for a form of Christian worship to take its own shape (Dacy, 2000, 15), a process that was difficult at the beginning in view of the permanent persecutions by the Roman Empire, an Empire that through its universality contributed, without involvement until Emperor Constantine the Great, to the spread of Christianity in the world (Hodgson, 2016, 37).

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The Legacy of the Old Testament

The Old Testament, a fundamental part of the Christian Bible, is an essential source of doctrine, ethics, and history for Christians. It is considered as being inspired by God and was used by Jesus and his apostles in preaching the Christian message. He Himself says: "Do not think that I have come to abolish the Law or the Prophets; I have not come to abolish them but to fulfil them" (Matthew 5:17).

The Old Testament is considered by Christianity as the foundation of salvation history, containing numerous prophecies and foreshadowings that find their fulfilment in the person and work of Jesus Christ as revealed in the Gospels and the Acts of the Apostles (VERMES, 1973:97).

The Old Testament becomes a source of wisdom, power and faith (Pfleiderer, 1891, 15), and the New Testament interprets these prophecies as being fulfilled in Jesus, offering a continuation and completion of divine revelation, calling Jesus the Son of David, placing him in the common consciousness of the early Christians as a divine person.

Messianic prophecies and their fulfilment

Many prophecies in the Old Testament announced the coming of a Messiah, whom the people were waiting for, but when He came, not everyone recognized Him as the Son of God. God prepared the chosen people, starting with the paradisiacal man, after their expulsion from Paradise. In time, through His prophets and prophets, God makes known His plan of redemption, of restoring His image in man through the most precise data possible, about *the birth by a virgin* : "The virgin will conceive and give birth to a son, and will call him Immanuel" (Isaiah VII,14) is seen as fulfilled in Matthew I, 22-23; *the place of birth* "But you, Bethlehem Ephrathah, though you are small among the clans of Judah, out of you will come for me one who will be ruler over Israel, whose origins are from of old, from ancient times" predicts that the Messiah will be born in Bethlehem, which is confirmed in Matthew II,1-6; *the passions and death of the Messiah*: "He was despised and rejected by mankind, a man of suffering, and familiar with pain. Like one from whom people hide their faces he was despised, and we held him in low esteem. Surely, he took up our pain and bore our suffering, yet we considered him punished by God, stricken by him, and afflicted. But he was pierced for our transgressions, he was crushed for our iniquities; the punishment that brought us peace was on him, and by his wounds we are healed." (Isaiah 53:3-5) describes a *Servant of the Lord* suffering for the sins of the people, which is fulfilled in Luke 23; *His Resurrection*: "You will not let your holy one undergo decay" (Psalm XVI:10) is quoted in Acts 2:31 as referring to the resurrection of Jesus.

The presence of prophets in the daily life of the people represents the moment of man's encounter with God, revelation thus becoming a historical event (ELIADE, 1991:81), the manifestation of divine revelation in the theocratic leadership of the chosen people, speaking in the name of God both to the people and to their kings (WISE, 1882:17).

The concepts of salvation, messianism, and divine law derive from Hebrew traditions, reinterpreted in light of the new covenant through Christ. Jewish prophecy prepared the way for the coming of the Messiah, and biblical texts are frequently cited in the New Testament as testimony to the fulfilment of prophecy.

In the Old Testament we find dogmatic teachings and truths such as: the existence of angels (Genesis III, 24; XVI, 7–11; XIX, 1; 28, 12; Daniel X, 13; Judges XIII, 20; Zechariah I, 12; Malachi III, 1 in the Psalms and in other books); the original sin (Hosea VI, 7; Psalm 50, 6); the immortality of the soul (Genesis V, 24; 4 Kings II, 11; Genesis XV, 1; the wisdom of Solomon XVI, 14; II, 23); the resurrection of the dead (Psalm XV, 10; Isaiah XXV, 8; XXVI, 19; Job XIX, 25; Ezekiel XXXVII; Daniel XII, 2; II Maccabees XII, 43–44); particular and universal judgment (Amos V, 18; Ecclesiastes XII, 14; Isaiah 66, 15–16; Joel IV, 2 etc.); eternal reward and punishment (Daniel XII, 2), teachings that we find as central teachings of the Christian Church.

The last great prophet of the Old Testament and one of the first important figures of the New Testament is John the Baptist, the relationship between him and Jesus Christ is a profound and significant one both theologically and historically. John is presented in the Gospels as “the voice crying in the wilderness” (Isaiah 40:3; Matthew 3:3), having the role of preparing the people for the coming of the Messiah. Through the baptism of repentance that he offered in the Jordan River, John announced the need for spiritual regeneration, preparing the hearts of people to receive Christ.

From a familial point of view, John and Jesus were related, according to the account of the evangelist Luke, who mentions that John’s mother, Elizabeth, was the cousin of Mary, the mother of Jesus (Luke 1:36). Even before birth, their existence was interconnected: John leaped in Elizabeth’s womb at the meeting with Mary, a sign of divine recognition of Christ (Luke 1:41–44).

Regarding their roles in salvation history, John defines himself as only a precursor of Jesus, stating: “I baptize you with water for repentance. But after me comes one who is more powerful than I, whose sandals I am not worthy to carry. He will baptize you with the Holy Spirit and fire” (Matthew 3:11). The baptism of Jesus by John in the Jordan marks the moment when Christ is publicly confirmed as the Son of God, by the presence of the Holy Spirit and the voice of the heavenly Father: “This is my Son, whom I love; with him I am well pleased” (Matthew 3:16–17).

John’s death, by beheading ordered by Herod Antipas (Matthew 14:1–12), anticipates the suffering and ultimate sacrifice of Christ. Jesus recognizes John as “more than a prophet” and, in addition, “among those born of women there has not risen anyone greater than John the Baptist” (Matthew 11:9–11), emphasizing his unique role in preparing the Kingdom of Heaven.

Thus, the relationship between John the Baptist and Jesus Christ is one of complementarity: John opens the way, preparing hearts for the coming of the Messiah, and Jesus fulfils the work of salvation through His life, death, and resurrection.

Liturgical influences

Christian liturgical practice has been significantly influenced by Jewish traditions, given that the early Christians came largely from Jewish communities. Fundamental elements of Christian worship, such as prayers, hymns, the structure of services, and feasts, find their roots in the religious practices of Judaism. Morning, evening, and other prayers for specific times of the day were preserved and integrated into the Christian monastic tradition.

The structure of early Christian services was influenced by synagogue services. The reading of Scripture, preaching and responses, and the involvement of the faithful in the liturgical act are elements inherited from the Jewish tradition. In the process of developing and developing its own liturgical worship, Christianity adopted many

elements from synagogue worship. Common prayers, scripture readings, and sermons directly reflect Jewish traditions (Bradshaw, 2002, 30). Rabbinic sermons also profoundly influenced later Christian homilies.

The Psalms, which were central to Jewish worship, were taken up in Christian hymnography and remain fundamental to the Orthodox and Catholic liturgical traditions. The rhythms and structure of the psalms influence not only hymns, but also the recitative forms of Christian prayer. For example, antiphonal and responsorial singing in the Christian tradition has its origins in the Jewish practice of reciting the Psalms in the synagogue.

Another important aspect is the use of common community responses during services. These are present in both Jewish ritual and Christian liturgy, where expressions such as “Amen” and “Hallelujah” are commonly used.

Ritual practices and symbols

Christian holidays have parallels in the Jewish calendar (Cohen, SJD, 1987, 233). Christian Easter marks the moment of Christ’s crucifixion and resurrection, but has its origins in the celebration of the liberation from Egypt.

The ritual of the Jewish Passover meal includes the consumption of unleavened bread and wine, elements that are also found in the Christian Eucharist, where bread and wine symbolize the Body and Blood of Christ. In Christianity, this divine work is known as epiclesis in the Orthodox tradition and consecration in the Catholic tradition, it is biblically and dogmatically founded, having a major importance in the spiritual life of Christians, as an act of divine grace through the descent of the Holy Spirit upon the gifts brought before God.

The idea of sacrifice is central to both the Old Testament and the New Testament, but its meaning and purpose evolve throughout biblical revelation.

In the Old Testament, sacrifice is a fundamental act of worship and of man’s relationship with God, implementing a very well-established and organized system of sacrifices in the book of Leviticus, among the most important ritual sacrifices are: the burnt-offering, *olah*, (Leviticus I) offered entirely to God, symbolizing total consecration (Milgrom, J., 1991, 62); the sin offering, *hataat*, (Leviticus IV) for the forgiveness of sins, having a cleansing role (Wenham, 1979, 45); the guilt offering (*asham*) – for sins committed by mistake (Leviticus V, 14-19); the atonement offering, *yom kippur* (Leviticus 16), performed annually by the High Priest to cleanse the entire people (Hartley, 1992, 78).

The Old Testament sacrifices are expressions of worship and gratitude to God, but also a means of atonement for sins – the blood of animals was shed as a symbol of cleansing and reconciliation with God, they symbolized the covenant between God and Israel, emphasizing the need for spiritual cleansing. They anticipated the ultimate sacrifice of Christ (Attridge, 1989, 123), as explained in the Epistle to the Hebrews (Hebrews 9, 11-14).

The Old Testament sacrifices were symbolic and temporary, foreshadowing the ultimate sacrifice of Christ. Messianic prophecies (Isaiah 53, Psalm 22) suggest a Lamb who would be sacrificed for the sins of the world.

With the incarnation of the son of God, Jesus Christ, the concept of sacrifice takes on a spiritual and definitive dimension. In the New Law, Christ is the supreme Sacrifice: “Behold, the Lamb of God, who takes away the sin of the world!” (John 1:29)

The Holy Apostle Paul in his Epistle to the Hebrews says: “[Christ] did not enter by means of the blood of goats and calves; but he entered the Most Holy Place once for all by his own blood, thus obtaining eternal redemption.” (Hebrews 9:12)

The sacrifice of Jesus on the cross is the fulfilment of all the Old Testament sacrifices, requiring an act of God, something above all the sacrifices and cultic sacrifices of the Jewish people up to that time (Wright, 1992, 274) offering eternal salvation, and in Christianity the Sacrifice is no longer material, but spiritual – faith in Christ and a life lived in obedience become the “sacrifices” accepted by God. Looking at the Temple in Jerusalem, the Church as a community of believers, has a Holy of Holies, in which Christ can be found, offering His sacrifice unceasingly to the Father and receiving the sacrifice of the community and of each one raised to the highest and most intimate level of His community (Santi, 2014, 102).

The Eucharistic Sacrifice, at the Last Supper, Jesus institutes the Holy Eucharist, saying: “This is my body... This is my blood, which is shed for many” (Matthew XVI, 26-28).

Further, Christian baptism has its roots in the purification rituals of Judaism (Fredriksen, P.). The rituals of washing and cleansing were adopted and redefined in Christianity as a symbol of spiritual rebirth and the reception of the Holy Spirit and thereby belonging to the church of Christ.

The symbols used in Christian liturgy, such as candles, incense, and priestly vestments have clear parallels in the rituals of the Temple in Jerusalem (Gamber, 30, 1987). The menorah, the seven-branched candlestick, was a permanent fixture in the Tabernacle carried by the Jews from the Exodus to their settlement in Canaan, and later in the Temple in Jerusalem, symbolizing God’s presence, divine light, and wisdom. The menorah was to be kept burning constantly, as a sign of the covenant between God and the people of Israel (Ginzberg, 2009, p. 154).

Candles symbolize the light of faith, the divine presence, the grace of God, a tradition derived from the Menorah of the temple, Christianity took over the symbolism of light, Jesus Christ describes himself in the Gospel of John as *the Light of the World* (John VIII, 12). In churches, candles are lit during prayers, liturgy and various services, marking the transition from the darkness of sin to the light of Christ (Schmemmann, 1973:88).

The use of incense in Christian services reflects its use in the purification rituals of the Jewish Temple, the raising of incense smoke symbolizing the raising of prayers to God (Metzger, 2000:203).

Christian clerical vestments were influenced by the vestments worn by the priests of the Temple, and the architecture of early Christian churches was inspired by synagogues and the structure of the Temple. For example, the separation of the liturgical space into distinct areas (nave, altar, sanctuary) reflects the organization of the Jewish Temple, with its courts and the Holy of Holies.

Common doctrinal elements

Christian monotheism derives directly from Jewish monotheism, Christianity retains the fundamental belief in one God, but introduces the doctrine of the Trinity, thus differentiating itself from Judaism. As different as they seem at first glance, they are similar at a glance, in terms of monotheistic faith, the sacred texts existing in both religions, some of them common, the belief in the afterlife. (Garr, 2006, 23)

The concept of divine covenant in the New Testament is a continuation of the covenant between God and the people of Israel. While the Old Testament speaks of the covenant of Moses, the New Testament presents a new covenant, established through the sacrifice of Christ.

The norms of conduct in Christianity are deeply influenced by the commandments and moral values of Judaism. The Ten Commandments continue to be a foundation of Christian morality, and the principles of love of neighbour and social justice come from the Hebrew tradition. “ ‘You shall not commit adultery, you shall not murder, you shall not steal, you shall not bear false witness, you shall not covet... and any other commandment,’ says the Holy Apostle Paul, are summed up in this one command: ‘Love your neighbour as yourself’ (Romans XIII, 9). Love and respect for man in the Old Testament as well as in the New Testament is a divine commandment, which is required to be applied in relationships between family members and peers (Baba, 2012:32).

There are also many practices that the first Christians, Judeo-Christians at the dawn of the Christian Church in Jerusalem, gave up over time: the honouring of the Sabbath being replaced by Sunday, the day of Christ’s Resurrection, circumcision, which at one point even generated discussions between the apostles Peter and Paul, the giving up of dietary laws, etc. (Fredriksen, 2002:25).

Conclusions

The Jewish influence on Christianity is profound and complex, manifesting itself in sacred texts, rituals, doctrine, and moral ethos. Although Christianity developed as a distinct religion, its Jewish roots remain visible in many aspects of Christian belief and practice. The study of this influence is essential for a deep understanding of religious history and interreligious relations.

Jewish influences on early Christian worship are evident in several fundamental aspects of Christian practice and theology. First, the liturgical structure of the early Church reflects synagogue traditions, including the reading of Scripture and communal prayers. Similarly, the Christian celebration of Easter was modelled on the Jewish Passover, reinterpreting the symbolism of the paschal lamb in the context of Christ’s sacrifice. The ritual of Christian baptism has its roots in the purification practices of Judaism, such as immersion in water for spiritual cleansing. Early Christian communities retained an organization similar to that of the synagogues, with leaders such as bishops and deacons, who reflected Jewish structures.

In addition, the teachings of Philo of Alexandria, which combined Hellenistic philosophy with Jewish religion, influenced later Christian theological thought. Thus, early Christianity was deeply marked by Jewish traditions and practices, integrating and adapting them into the new context of Christ’s teachings.

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CLIENTELISTIC PRACTICES AND POLITICAL BROKERS: A CASE STUDY OF THE 2020 ROMANIAN LOCAL ELECTIONS

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Abstract: Electoral clientelism is a constant phenomenon in modern societies. It involves the offering of goods and/or services for political support, an implicit or explicit *quid pro quo* relationship, or a favor for a favor. Clientelism is an asymmetric relationship between the patron (*patronus*), clients (*cliens*) and those who ensure the link between them, i.e. electoral brokers. Using a series of semi-structured interviews with people involved in this phenomenon in Bucharest-Romania, our analysis indicates that electoral brokers are not attached to a political party, be it a left-wing or a right-wing one. Having under their command a certain mass of voters, loyal through regularly distributed material benefits, brokers sell their votes to the party with the best financial offer. Also, the analysis indicates that this type of electoral clientelism occurs mainly in local communities where the electoral competition is on the edge, especially in the case of local elections.

Keywords: electoral clientelism; clients; brokers; local elections; Romania

Introduction

Political clientelism, a system of unequal relationships among individuals (Roninger, 2004: 353-375; Nichter, 2018), involves a dyadic alliance where patrons provide resources to clients in exchange for electoral support (Yıldırım, Kitschelt, 2020: 20-43). This system often includes a broker facilitating the connection between patrons and clients, effectively mediating the vote-for-resources exchange. Clientelistic relationships revolve around mutual loyalty and protection, following Gouldner's (1960: 161-178) principles of reciprocity: aiding those who assist us and refraining from harming them.

Traditionally, political brokers align with specific parties to connect them with voters. In scenarios where brokers control a pool of voters and sell their votes to the highest bidder, the dynamics shift. This study focuses on Bucharest during the September 2020 local elections, utilizing semi-structured interviews to examine how electoral brokers auction these transactions.

Clientelism as electoral stratagema

Since inequality is common in all contemporary capitalist societies due to the global, national and regional process of accumulation, a sort of clientelism exists in all polities, and varies across time and place (Van de Walle, 2007: 230-252). It is widespread in underdeveloped communities and societies with high poverty levels and a relatively weak state apparatus (Hicken, 2011: 289-310). It is also present in well-established democracies (Gherghina and Nemčok, 2021: 591-599).

Clientelism and economic vulnerability are closely related. In economically less-developed countries and communities, citizens are caught in mechanisms of domination and control. The vote becomes tradable within vertical clientelistic arrangements. For example, in isolated, underdeveloped rural settlements, people are more vulnerable to

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economic shocks and thus more likely to find clientelism attractive (Nichter, 2018: 5; Nathan, 2019: 45-47). Poor voters prefer an immediate material benefit instead of some future programmatic reward (Kitschelt and Wilkinson, 2007: 1-50; Stokes, Dunning *et alii*, 2013: 67-71). Much of the extant literature thus focuses on clientelism in economically underdeveloped regions and communities, ranging from Southern Europe (Chubb, 1982: 159) to South and South-East Asia (Wilkinson, 2007: 238-297), Africa (Wantchekon, 2003: 399-422), Latin America (Auyero, 2000: 80-81; Szwarcberg, 2015: 37), as well as the new ECE democracies such as Bulgaria or Romania (Mares, Munteanu *et alii*, 2017: 940-960).

The connection between poverty and clientelism is also evident in urban India and rural Africa. Indian clientelism flourishes in slum neighbourhoods, underlying brokers' efficiency in converting party resources into votes (Auerbach and Thachil, 2018: 775-791; Wilkinson, 2007: 238-297). Likewise, most analyses focusing on Africa emphasise the dependence of the poor electorate on the political elites, with some scholars describing clientelism as a *modus vivendi* in many African societies (Lindberg, 2003: 121-140). While the increase in electoral competition and the diversification of clientelistic relations are difficult to understand by non-local observers (Van de Walle, 2014: 230-252), most scholars emphasise the role of political actors such as patrons and/or brokers in providing a minimal sort of economic security for clients (Mişcoiu and Kakdeu, 2021: 239-267). This holds for all analyses, regardless of whether they focus on authoritarian, semi-authoritarian or democratic African regimes or whether they examine urban or rural spaces.

In Europe, political clientelism and patronage are considered characteristic phenomena, especially in Mediterranean countries (Piattoni, 2001: 1-31). The social modernization of society and the marketization of the economy create inequalities and make many citizens vulnerable and exposed to exploitation. For Graziano (1976: 149-174), patron-client relations are exchange relations, a *quid pro quo* alliance ruled by economic principles – benefit-maximisation economic goal. On their part, Eisenstadt and Roniger (1984: 353-375) emphasise the role of social inequality and unequal access to resources as key drivers of clientelism, especially in the less developed areas of Spain (Galicia and the Canary Islands) or Southern Italy (Hopkin and Mastropolo, 2001: 152-171).

A further survey of existing scholarship reveals several elements in all clientelistic-driven communities. First, the countries themselves are characterised by significant internal peripheries. Second, the internal peripheries of the countries in question differ substantially in terms of living conditions, and quantity and quality of available social resources. In such a context, the few economically affluent cities and neighbourhoods are in sharp contrast to the numerous, vast deindustrialized localities or rural spaces. Third, these marginal areas suffer from a structural lack of jobs, with massive unemployment among the least skilled and educated. This is compounded by the growth of underemployment and the retrenchment of the welfare component of the state. For example, according to a fairly recent study, more than 60 per cent of the active population in the Buenos Aires suburbs was unemployed or underpaid (Auyero, 2000: 78). Because drug-dealing or shoplifting are typical but risky survival strategies in these communities, entering into a clientelistic relationship emerges as a more stable, predictable and less exposed solution to the problem of material deprivation (Finan and Schechter, 2012: 863-881). However, it is important to reiterate that clients are not blind followers of their patrons (Auyero, 2000, 78-80). Clients have their agency.

One classic model of clientelism was described in an anthropological study. Banfield (1958) concisely described a classical type of clientelistic exchange in underdeveloped communities. The study focused on Chiramonte, a commune of 3,400 inhabitants in the province of Potenza in Southern Italy, which consisted mostly of poor farmers and labourers. Banfield (1958, 26) noted: “Just before elections, the Christian Democratic Party distributes small packages of pasta, sugar and clothing to the voters. These are called gifts from the Vatican. The voter would be less willing to accept gifts from any other quarter. «If the Russians sent over 25 bushels of grain», a defeated candidate remarked, after the last election, «the people would vote the Christian Democrats out of office tomorrow».”

Thus, in some cases, gifts create win-win situations, and underpin an alternative social system mediated by a party or a broker. For instance, the Justicialist Party in Argentina, the Institutional Revolutionary Party in Mexico, and the Social Democrat Party in Romania have stronghold constituencies where certain party supporters are implicated in clientelistic patronage mechanisms. Therefore, it is not easy for another party to replace a well-established clientelistic network in a particular area.

On the other hand, some scholars have reconsidered whether clientelism is only a poverty trap. In Robinson and Verdier's political economy model, politicians underinvest in developmental public goods, perpetuating the poverty of the very voters—clients who elect them (Robinson and Verdier, 2013: 260-291). At the same time, clientelism can coexist alongside economic growth. Stokes (2021: 1-18) described several national experiences in economically affluent societies such as Britain, the United States, Japan, and Italy. Our perspective derives from Scott's (1969: 1142-1158) and Stokes' analysis, with the required modifications and adaptations.

The story of Romanian clientelism has similarities to the rise and decline of clientelism in 19th-century Britain, 19th and early 20th-century America, and, more recently, in Japan and Mexico. In these countries, poverty and inequality initially encouraged clientelism, but economic development undermined it (Stokes, 2021: 1-18). Economic development both fueled clientelistic politics and eventually caused its demise. As incomes rose, voter preferences shifted away from clientelism and towards more programmatic policies and the provision of public goods (Stokes, 2021:1-18; Nathan, 2019: 45-47; Kitschelt and Wilkinson, 2007: 1-50; Scott, 1969: 1142-1158).

In post-communist Romania, poor and isolated regions have provided the most fertile ground for client-patron relationships. In settlements like this, local mayors play a significant role in creating and maintaining clientelistic networks (Giugăl and Costinescu, 2020: 26-46; Mareş and Munteanu, 2015: 1-38). However, these varieties of relationships are not necessarily active only in economically poor areas. Our case study is about Bucharest, the most prosperous city in Romania. The clientelistic networks here involve electoral brokers who sell their votes to the party that pays the best price. It is a microanalysis that describes an unusual clientelistic mechanism: auction for votes. It is this system that we now turn to.

Data and method

We conducted an ethnographic study alongside semi-structured interviews with three key individuals with different life histories and economic statuses. All three participants have been informed that their identity will be kept anonymous and protected and they offered their informed consent to participate in this research. All three participants reside in Bucharest, the capital of Romania:

1. A businessman with strong networks in his local area.
2. A Roma broker.
3. A politician known for frequently changing parties (referred to as a “traseist” in Romanian, or party switcher); he plays a crucial role in mediating between the party that purchases votes and the sellers. The focus of our study is the 2020 local elections, in which these brokers were actively involved.

Bucharest clientelistic practices: auction for votes

In a space of clientelistic networks there are numerous small entrepreneurs, some of them helped with the present analysis. All these small-time businessmen-brokers know one another, respect one another, do not fight for territory, and consult one another if the situation demands it.

We should underline that none of them encroaches on others’ territories. Our informants have immaculate social behaviour and no criminal record. For 15-20 years, they have had good relations with the community, and support their neighbours, even with money.

As in the case described by Auyero (2000: 29-45) in the slums of Buenos Aires, the entrepreneur/businessman in our case initiates and supports charity. For instance, he solves medical issues of the community, from hospital admissions to emergency surgeries to hiring lawyers for indigents in need. He constantly offers them money, food and clothes. It is a system parallel to the political and administrative institutions, and the social component has a vital role in this dyadic mechanism. The electoral broker has legitimate businesses and is a practising Christian (orthodox, in Romania). In a country where religion plays an important role, his religiosity creates solidarity and loyalty.

The second character is a member of the Roma community. Size-wise, the Roma are the second ethnic minority in Romania after the Hungarians. This community is economically disadvantaged and was historically discriminated against. It is present both in the urban and rural environments.

This community is led by a leader called locally “bulibaşa”, the equivalent of Papua big men. They are obeyed and respected by the community. The Roma community has traditional judges as well, who organize “stabor”, (traditional Gypsy courthouses). They are respected characters, with no criminal record and immaculate behavior and morals. This second insider is a traditional Roma judge of disputes and litigations in the community (krisinitor). For instance, if an unmarried Roma girl loses her virginity, he establishes the damages that should be paid by the lover of the girl, or his family if he is a minor.

As we already mentioned, he is a well-respected person in his community, with no criminal record, no anti-social behavior that could diminish his reputation in the community, a good *pater familias*. He is a pious Pentecostal, regular church-goer. He helps the community with food donations, offers clothes to the indigent and has good relations with the churches in his area, the ones who help people in various situations. The third character of our electoral-clientelistic description is a politician who swings between different parties. Similar as in the two cases above, he has strong relations with the members of the community where he lives.

There are some common elements between all these three electoral entrepreneurs (political bosses, *caciques*). They are well-known and respected in the community where they live. Secondly, they are trusted and know well the families in their influence area

and their needs. Third, they are regular church-goers. Fourth, they have no criminal record, which creates trust in their respective communities.

The goal of electoral networking is to buy the votes of the people who depend on the safety nets put in place by these electoral brokers. Compared to the patronage structures in other cultural areas, (for instance, the Peronist Party in Argentina and, the Institutional Revolutionary Party in Mexico) the specific of the Romanian situation, and implicitly of the present study, is that the brokers do not have an affinity for a given party, they work for the highest bidder.

Even if they, personally, have political leanings, they simply work for the candidates and the parties who offer the best price. Despite their political leanings, for the right price they will give up their personal convictions and will work for the party who offers the best price and the best conditions. The vote becomes a merchandise. Of course, only the big parties, with financial wherewithal and good chances are involved in these illegal electoral transactions. Prices varied. In the past they were smaller, at the 2008, 2012, 2016 elections they varied between 50-100 US dollars for a vote. In 2020, prices went up to as much as 200 euros for a vote.

The space involved

In bargaining for votes, the patronage system is active especially in the case of local elections. One should emphasize that the votes bought are important in the case of elections with uncertain results. The situation is the same in the case of suburban towns, where the electoral results at stake are as important as in the case of Bucharest, the capital, and the six city districts within Bucharest with their six mayors and six city councils. Real estate developers follow these areas in the periphery of the city, and, of course, finance candidates who will promote their business interest. One of our informers spoke about a suburban township adjacent to Bucharest, where the last four elections were won by the same person (he was the mayor in 2020). During the last electoral cycle, in 2020, he won as the representative of a very small party.

What happened?

A team (consortium) of businessmen with center-right leanings wanted to sponsor a professional candidate who had studied abroad, CEO in an important company. After polls, they concluded that he has no chances against the incumbent mayor.

This town has a minority of a few thousands Roma people who vote reliably with the incumbent mayor, who retained their loyalty by solving their personal small problems. Some of these Roma people have been moved into the town by the incumbent mayor along his terms, especially so that he could raise his voting pool. The team of businessmen who had prepared 200,000 euros for the campaign backed out, because they felt they have zero chances.

The Romanians who live in the township do not have all the legal place of residence in the township, but in Bucharest. They concluded they cannot compete with the mobilization of the candidate who buys the vote. In this way, a poor but compact patronage-based Roma community is able to out-vote a professional campaign team and an extremely able candidate with a keen interest for administration and for community politics. One of his best-selling points was attracting European funding for the development of the community.

Operating method

The brokers have a list of thousands of persons, their address and the polling station they belong to. When bargaining, they present the list to the party who wishes to buy votes. The preliminary verification is done by the client calling the phone numbers in the list, chosen randomly, on the spot, so that the client can check the veracity of the database the broker provided. Whenever asked “Who will you vote for?” they always answer: “With whom the boss says” – the boss being the vote broker. The representatives of the party check the list and finally they negotiate how many votes they want to buy. Money is given in advance, and, between elections, the community or persons living in the area get social benefits, packets for holidays and different other services as needed. For instance, during the coronavirus pandemic lockdown communities received important help to cope with the crisis. From the testimony of one of the insiders, we learned that the members of these communities received from a former head of an important state institution a truck with food and necessary products for the community as a donation, precisely to maintain good relations for the upcoming elections. Before election day, polling stations that are to be monitored (usually schools and high schools or colleges, where polling stations are usually put in place in Romania) are marked down on a map. On voting day, henchmen of the brokers do various services as: they transport (with their own cars) the people to the polling station (and thereby they control the participation flow)

They bully their political adversaries who come to monitor the elections; they try to prevent the transport of voters to the polling stations (by their adversaries) even by alerting the police concerning such illegalities. The adversaries are bullied by the henchmen, who are usually bodyguards or football supporters and hooligans.

During the 2020 elections there were areas where, at street crossroads, the brokers had cash handy to pay and send acquaintances to vote. The business is based on reciprocal trust, but there are also different checking and control steps: presenting the list, checking them by phone. Checking through the parties’ representatives in the polling stations if the persons concerned have voted. The representatives of the party who bought the votes are present in the polling station and get the same day a list with the people who will come and vote. Voters have to make a front and back photo of the ballot with their identity card on it, to prove that they voted.

The Roma broker says that these marginal communities and disadvantaged groups get no social assistance whatsoever – neither administrative, economical or cultural assistance – and this is done on purpose, to keep them in poverty, captives in these patronage networks. Moreover, the broker confirms that some of the community representatives do not have legal deeds on their houses and land, this situation having been perpetuated for decades by all local government representatives, regardless of the color of the parties they represented.

A Roma community lives in a Bucharest neighbourhood in an area with unpaved roads, unreliable gas and water pipes. They also have unreliable or no property deeds on the houses where they live and their lands. All electoral cycle (four years) candidates promise to solve these urban utility problems. They are not solved, but, during the elections, rich people connected to the local police pay out the unpaid gas, water and power bills of these poors. Because they know that their debts will be paid by somebody else anyway, these people accumulate in the year before the election big debts. They are later exempted, via the patronage networks, of these fiscal debts. This is another system of vote buying by paying utility bills. The same situation was confirmed to us by a person,

former manager of a local company in a medium-sized city in Transylvania, who, during the discussions, knowing nothing about the situation described by the Roma broker, described the same method in his city. Even in this situation, the perpetuation of the practice of accepting the non-payment of water and sewage bills by the Roma population of that neighborhood has been carried out for decades by the representatives of all parties in power, this practice becoming a real pattern used to win elections, regardless of the color of the parties in the race.

Conclusions

In terms of clothing and accessorizing, in the dress code of all three insiders, we could observe gold jewelry, designer watches, luxury cars, or branded clothes, all of which represent symbolic elements of power and social positioning designed to give confidence to customers and position the insiders as leaders of the communities they control. Conspicuous consumption (Veblen, 2009: 42-106) is present in the clothing and accessories of these local brokers.

It is crucial to underline that all three insiders are men. That generates a patriarchal view of this type of activity in Bucharest. The present research also shows that the glass ceiling theory still works at the level of political brokerage, where men, through education and social culture, are integrated and accepted faster by the political environment than female representatives (Lipovetsky, 2000: 234-243). We should also note that all three are Christians, practicing believers, close to the churches in their area of influence. As described above, this relationship with the church is also widespread in South America and Southern Europe. In this case, we can say that the relationship with the divinity, besides its authentic side, is also seen as a marketing tool to attract the trust of the community, which regards the clerical relationship of the brokers as proof of human purity and honesty.

If traditionally, the historical social democratic or liberal parties were the key beneficiaries and users of political clientelism, it is cardinal to note that from the information obtained from the three insiders, relatively new parties with a progressive orientation have also resorted to this type of electoral tactics. Consequently, progressive parties are also adopting these practices, combining 21st-century electoral strategies, such as social media, with traditional methods of political clientelism to mobilize and attract votes.

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DIGITAL LONELINESS OF OLDER ADULTS IN ROMANIA

Valentina MARINESCU*

Abstract: *The article presents the results of an empirical examination of digital technology access and user behaviour from 45 semi-structured interviews. The article starts with an exploration of Romanian older adults' Internet use before analysing the significance of their digital engagement on health and healthcare and making suggestions for policy change and further research. The objectives of the article are: a) To explore Romanian older adults (65-80 years of age) online experiences; and b) To explore the implications of a digitally disempowered older population on health outcomes and healthcare services by analysing older adults' online activities with implications on health. The results of the research project presented in this article show that different Internet uses can have both positive and negative effects on older adults' health. Our study demonstrates that inequalities in user skills exist among those who are connected to the Internet and those who are not connected.*

Keywords: *loneliness; digital; older adults; health; Internet uses*

Access to and various uses of the Internet, as well as the implications of this use (non-use) on societies and individuals has been conceptualised in the literature by using the digital divide framework (Van Deursen, Helsper, 2015). Decades of research on digital divide, described as “the gap between those who do and those who do not have access to new forms of information technology” (Van Dijk, 2006), have focused on identifying, exploring and proposing solutions for the eradication of various types of digital inequalities at both macro (societal) and micro (individual) level. An overview of the literature shows that, so far, the digital divide scholarship has been focusing on: differences in access to and use and non-use of the Internet and digital technology (DiMaggio *et alii*, 2004; Norris, 2001; Rogers, 2001; Rhinesmith *et alii*, 2019), unequal patterns and efficiency of use (DiMaggio *et alii*, 2004; Hargittai, Hinnant, 2008; Van Deursen, van Dijk, 2014), attitudes toward technology (Dutton, Reisdorf, 2019), literacy and Internet skills (Hargittai, Dobransky, 2017; Van Deursen, van Dijk, 2014; Van Deursen, Helsper, 2015) and the implications of these differences on the lives of various groups of population (Van Deursen, Helsper, 2018). Other research has explored barriers to access, use or technology adoption (Adams *et alii*, 2005; Helsper, Reisdorf, 2017; Rhinesmith *et alii*, 2019). In recent years it has been voiced in the literature that the digital inclusion scholarship should move away from the “haves” – “have-nots” approach toward a more positive initiative-focused approach with potential to bridge the gap and reduce digital inequalities (Reisdorf, Rhinesmith, 2018; Reisdorf, Rhinesmith, 2020).

While a few authors found evidence that the divide is starting to diminish (McMurtrey *et al.*, 2011) and some reports go as far as to suggest that the digital divide will completely disappear, others argue the opposite, that digital inequalities are in fact prevalent (Tsatsou, 2011; Van Deursen, Van Dijk, 2014; Negreiro, 2015; Hunsaker, Hargittai, 2018) and continue to be a source of debate in the literature whilst new divides are emerging. A recent study (Reisdorf, Rhinesmith, 2020) shows that first-level divides (material access), second-level divides (skills and uses) and third-level divides (outcomes

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of differentiated access and use) persist, even in well-connected countries where the majority of the population is online. Indeed, the rapid proliferation and extensive penetration of digital technologies worldwide has not diminished the gaps in access and use between age groups and demographic and socioeconomic factors continue to impact on access and use of digital technologies (Hunsaker, Hargittai, 2018). For example, compared with other segments of the population, older adults are continually reported to be less active online, a phenomenon described in the literature as “the grey divide” or “the age divide” (Van Deursen, Helsper, 2015; Van Deursen, Van Dijk, 2014). Although some older adults have embraced technology and enjoy using it, it is equally true that others are more reluctant and don’t embrace the benefits of using technology.

This article explores the role of digital technologies in older people’s lives in Romania and discusses the implications of their digital inclusion on health outcomes. The article contributes to the long-standing line of previous studies that have highlighted the need to move away from the traditional access-non-access/use-non-use framework in analysing digital divides by analysing not only user behaviour but also the implications of this behaviour on individual health and healthcare services. In doing so, the article focuses on micro dimensions of inclusion and examines older people’s digital needs. Moreover, this study distances itself from the traditional trend of categorising older adults into users and non-users and instead looks at differences in use between those who are online.

The article presents the results of an empirical examination of digital technology access and user behaviour from 45 semi-structured interviews. The objectives of the article are: a) To explore Romanian older adults (65-80 years of age) online experiences; and b) To explore the implications of a digitally disempowered older population on health outcomes and healthcare services by analysing older adults’ online activities with implications on health.

Conceptualising Internet use in later life

There is a large body of scholarship that has examined the use of Internet and digital technologies in later life. This research can be categorised as pertaining to two main overarching themes. The first includes a corpus of studies that explores a range of barriers that prevent older adults’ from using of the Internet in a variety of cultural contexts. These studies are split between claims that demographic and socio-economic factors, on one hand, and psychological factors, on the other, can equally affect the adoption of new technology resulting in unequal patterns of use within this age group. For example, a higher level of education is frequently associated with being an Internet user in later life. Further, older adults with lower income are less likely to use the Internet or keep up to date with the new technological developments. Other work reporting on older adults’ psychological barriers to Internet usage, suggests that perceived usefulness of the Internet leads to a better and quicker adoption of any new technology (Adams *et alii*, 2005). Yet more research explored how older adults’ motivation, confidence and self-efficacy influence their use and adoption of digital technology. Recently, studies have included digital skills on the long list of factors that can influence and explain unequal use of Internet in later life.

The second is preoccupied with identifying the benefits associated with Internet and digital technology use in later life. Digital technologies have been found to have to power to both empower and disempower older adults (Hill *et alii*, 2015). The vast literature on the implications of Internet use on older adults’ health and well-being is

dominated by a dualistic approach and studies have yet to determine whether technology is affecting the mental health and general well-being of older adults as so far results have been inconclusive. The advantages however seem to greatly outweigh the disadvantages. Indeed, recent studies show that being active online makes older adults feel more informed and empowered (Kelly, Jenkinson *et alii*, 2013; Xie *et alii*, 2014) and can improve general health (Andreassen *et alii*, 2006; Iverson, Howard *et alii*, 2008), often facilitating well-being and resulting in a better quality of life. Access to Internet is also reported to contribute to enhancing older adults' knowledge of health-related issues. Spending quality time online is paramount to expanding one's social network or maintaining relationships with family and friends contributing to better social inclusion in later life (Hill *et alii*, 2015). Furthermore, being active online can lead to better life satisfaction, reduced levels of depression (McConatha *et alii*, 2003) and loneliness (Chopik 2016; Khosravi *et alii*, 2016) and improved self-esteem (Gatto, Tak, 2008). However, studies show that despite the added benefits of a digitally active life and a steady growth in Internet uptake amongst older populations globally, the elderly remain the most vulnerable segment of population to the factors that lead to digital disengagement (Olphert, Damodaran, 2013).

While previous research has thoroughly documented older adults' access to and reasons and barriers of Internet use, as well as benefits and disadvantages triggered by this use, significant gaps in the literature still exist. First, the literature seldom explores Internet uses in developing or poor countries. Although some studies present a comprehensive analysis of Internet uses in older age in variety of social and cultural contexts, these studies originate predominantly in the US, UK or Sweden with relatively little work done on studying these problems in developing countries (Ferreira *et alii*, 2016). This calls for further research in a variety of cultural contexts and poorer and isolated communities that are likely to be the most disadvantaged and digitally excluded. Second, studies have so far emphasized differences in the variety of use between older adults Internet users and non-users, often not accounting for differences within older users.

Method, data collection and analysis

Previous studies on the impact of Internet health information on patient-GP relationship and communication constitute of mostly large quantitative studies. Our study makes a distinct methodological choice and employs a Grounded Theory qualitative - interpretive approach to data analysis instead, because only qualitative research can render information about the "human" side of an issue, - that is, the often-contradictory behaviours, beliefs, opinions, emotions and relationships of individuals. This qualitative study presents the findings of 45 semi-structured interviews carried out in Bucharest, Romania. The interviews were mostly conducted on location (at the respondent's house or preferred location) or via Skype. Participants (65-80 years of age) were selected using snowball sampling (Naderifar *et alii*, 2017) that allowed us to identify participants otherwise unattainable giving older people's reluctance to share information. Each participant was asked to sign a consent form prior to the interview. The interview guide included mostly open-ended questions, except for the demographics section that included questions about the age, gender, level of education, marital status, Internet use patterns, income, etc. of each participant. The authors decided to end the data collection process when data saturation was achieved. Interviews ranged from 45 to 145 minutes depending

on each participants' extent of Internet use and willingness to discuss their online experiences. Each interview was then transcribed and translated by the authors.

Results

A few major themes regarding how older adults use the Internet and digital technology emerged from the thematic content analysis used to interpret the data collected for this study.

Looking at the socio-demographic characteristics of the sample having a low monthly income did not seem to impact on Romanian older adults' access and use of technology. Access to the Internet is relatively cheap in Romania (approx. 20-30/ month). Our conversations with older adults however, revealed that despite of a medium reported income a month, older adults can afford access to the Internet and new technology. However, when we listed to their stories, we discovered that in most cases new technological devices are a gift from children or grandchildren. This means that the majority of older adults would not be able to afford up-to-date technology. The devices owned and used by older adults are therefore recycled from children and grandchildren and only 15% of the sample took the initiative to purchase technology that will enable them to access the Internet. In fact, some older adults do not own devices of their own devices, instead they use their children and grandchildren and use their devices to go online. Older adults who are divorced or widowers tend to spend more time online and are the only ones who use social networking websites (Facebook). These participants declared to only use Facebook to reconnect with old friends or work colleagues or to find a new partner. In most cases, the instant chat feature offered by applications like Whatsapps led to a very reduce adoption rate of social networking websites amongst older adults.

We found that all the participants interviewed declared using Whatsapp more than Viber or Skype to talk to their children, extended family or friends who live abroad. Having members of the family abroad forces older adults to keep up with the new technological developments and, in some cases, influences older adults' attitude towards the usefulness of technology. Not being able to communicate with family is associated with loneliness. The device most associated with loneliness is the smartphone.

Health-information seeking is the main reason older adults mentioned when asked why they use the Internet. All the participants to this research reported to frequently seek health-related information online, out of necessity or just for enriching their health-related knowledge. The online search for health-related information is normally triggered by experiencing a new symptom, an upcoming medical appointment, the desire to understand better a procedure that the GP did not explain during a medical consultation or by previous exposure to TV advertisements of products. Every search for health-related information starts on Google. Participants also commonly voiced that looking for details on new or existing illnesses and alternative treatments or surgical procedures is normally driven by a lack of communication with personal doctors (GPs). Although all the participants declared to search for health information online, most of them seem interested in finding out more information about specific symptoms or medical procedures. Only a few participants showed an interested in finding out more about the quality of healthcare provided by of clinic or doctor prior to booking an appointment. General information about doctors, clinics and hospitals is sought only when one is thinking about booking an appointment with a private clinician at a private clinic or hospital. Participants have commonly voiced to never have searched for details on their own GP or other medical professionals that offer free of charge state funded services.

Women seem more interested in questioning medical advice and seek for a second opinion by booking an appointment with a private clinician than men. On the other hand, men tend to never confront their GP. Access to accurate and quality health-related information was found to positively impact on older adults' health, while the inability to assess the validity of this information was found to result in self-medication and self-diagnosis. Internet-sourced information was found to be detrimental to the older patient-GP relationship and could potentially have life threatening effects. Data shows that the participants who never discuss Internet-sourced health-related information with their GP are avid health-related information consumers online and frequently self-diagnose themselves online or purchase medicines online without any medical advice. The embarrassment associated with communicating Internet-sourced health information has a number of evident consequences, such as the tendency to purchase of medicines online without consulting a doctor or a lack of trust in medical professionals who dismiss any Internet-sourced information without providing an explanation. Both put the health of older adults at risk. Romanian seniors are particularly attracted by naturist products which make them an easy target for any opportunist fake website that would brand/ label their products as naturist.

Overall, all the respondents, people that were not born in the digital era are aware of the risks generated by the self-diagnosis online or buying medicines online without discussing this with a doctor. Despite being fully aware of the consequences, because of an identified lack of communication with the GP or a medical professional, older adults prefer to make their own health decisions. When discussing Internet-sourced health-information, patients trust more specialist doctors, friends or relatives. The lack of meaningful communication and the fear of being stigmatised and embarrassed has led to a general feeling of distrust in GPs amongst older adults. Since they can't approach the GP to discuss topics that matter to them, see the GP as a bureaucrat rather than a good practitioner or diagnostician and they only go to the GP for prescriptions or referrals.

Despite being the first point of contact in the relationship with a specialist, senior patients consider their relationship with the GP as cold. There's no perceived human aspect to the way GPs treat their patients. When seniors dare to ask their GP about the health-information found online, most of them hit a wall of silence or disapproval that determines them not to approach this topic in any future conversations with their GP. As a result, all the older adults who reported to have tried discussing Internet-sourced health information with the GP believe that this has deteriorated their relationship with their GP.

Both men and women admitted to have purchased various medicines online. None of the respondents have shared their experience with their GP despite reporting to not notice an improvement in their overall health or noticing a change for the worse after the self-administration of medicines purchased online. None of the older adults interviewed reported to have ever used the Internet to contact a medical professional, book an appointment, check their personal medical records or test results. Consultations are seen exclusively as something that has to be done face-to face. Lack of access or trust in health-management tools leads to frequent visits to the GP. Also, the lack of knowledge in how to look after these devices often leads to panic over one's health followed by an immediate visit to the GP and specialist consults.

Conclusions

Like previous studies, our findings support the idea that socio-economic status is a barrier of adoption. However, our study shows that Romanian older adults even if

with a low monthly income have access to the latest technology that is normally provided by children and grandchildren. Again, similar with existing findings, our results show that young older adults, living in an urban area, with medium or high level of education and more likely to use the Internet for a diverse range of activities.

Similar to other cohorts of older adults from developed countries the Internet is the most popular source of health information for Romanian older adults who are Internet users. The respondents praised the benefits and ease of access to health-related information online. However, our results show that the challenge is to decipher the information found online.

Our study has particularly focused on differences of use within a group of Internet users. Our goal was to provide a comprehensive examination of older adults' Internet use and the implications of their online activity on health outcomes. Previous studies linked Internet use to better self-reported health, better awareness of individual health care needs, better knowledge about doctors, hospital, medical procedures and costs. Like Hofer *et alii* (2019) who found a positive relationship between online information seeking and older adults' life satisfaction, our study found a positive relation between online health information seeking and health outcomes and healthcare. If and when done well, searching for health-related information online helps Romanian older adults to become in control of their health-care. Our results show that those who look for health-related information are better informed about the quality of healthcare provided by different clinics or doctors, understand medical procedures better and are likely to question their GPs or specialist before deciding on a course of treatment. In contrast, those who don't search for health-related information online or lack the capacity to decipher it, are likely to panic about their health, self-diagnose and book more appointments with their GP. The online activity found to have direct implications on older adults' health was searching for health-related information and purchasing medicines online. Whilst searching for health-related information has been found to have positive effects on.... in the cause of Romanian older adults it results in self-diagnosis and self-medication. These treatments are particularly linked to weight loss, immediate back pain relief, vitamins, and beauty products.

Being able to use the Internet in a meaningful way has been identified as true for older adults who did not grow up with digital technology (Hunsaker, Hargittai, 2018). Our results show variations of competent use among Romanian older adults. Moreover, older adults must learn how to use the Internet efficiently (Hofer *et alii*, 2019) in order to maximise the benefits of Internet-sourced health information. Importantly, older adults' overreliance on Internet-sourced information was found to impact on their health in two ways. First it deteriorates older adults' relationship with their GP. Our study identified a lack of communication between and lack of trust in GPs often generated by the GP's refusal to discuss Internet-sourced information. Second, entrusting private sellers who market their products as naturists leads to dangerous consequences. Moreover, our results show that accessing health-related information online is related to higher levels of education and higher income. Higher level of education however was also associated with the initiative of buying new digital devices and using social media, whilst those with middle levels were more reliant on a member of the family. Higher level of education was positively associated with a better ability to questions and compare online products (reading reviews posted by other consumers, etc.) but even so, a higher level of education was not identified to stop self-diagnosis or self-medication. Women were identified to adopt instant message apps more than men in order to keep in touch with children and grandchildren. Men on the other hand, seem to adopt social media more, contrary to

existing findings that show exactly the opposite (Van Deursen, Hellsper, 2015). Single men (divorced) in particular are adopters of social media in order to reconnect with old friends or find a new partner. Unfortunately, our findings show that even those who question the information found online still resort to self-administering medicines purchased online. The promise of instant results and miraculous treatments and the desire to be in control of one's health and make their own decisions often determines older people to try alternative treatments. Furthermore, the lack of communication with GPs and specialists and in the absence of a comprehensive explanation, older adults purchase medicines online even against the medical advice.

Based on these results, we propose a number of recommendations for a better digital inclusion of older people.

A coherent policy must be in place to educate older adults on how to make sense of and use health-related information found online. It is crucial that older adults get more help from GPs who are their first point of contact. GPs must understand that discussing Internet-sourced information with their older patients is of paramount importance and could prevent self-diagnosis and self-medication. Giving the ubiquity of technology, discussing Internet-sourced health information should therefore be part of any future medical professional's education. A nation-wide training programme on how to discuss Internet-sourced health information could long-term benefit both parties; it would help medical professional to better understand their patients and it would help older adults become co-creator, overall leading to less medical appointments booked for minor reasons. Tailored support for this group age has previously been identified as a solution for better, more nuanced independent Internet use (Hargittai, 2010). There is a need for an authoritarian voice, a trusted source that older people could use when searching for health-related information online. The Government should invest in a publicly funded national health website (like the NHS website in the UK) that older people could use as a default/credible resource when they are looking for health-related information online. Moreover, an IT support national helpline should be created to provide free technical support for older adults.

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TATTOO EVOLUTION IN POST - COMMUNIST ROMANIA. FROM MARGINAL PHENOMENON TO FASHION

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Abstract: *In Romania's contemporary society, the issue of tattoos is more topical than ever, since this phenomenon is truly expanding as ever more young people use this sort of body modification for emotional or ideological reasons or out of their wish to position themselves socially, and that is why I considered it suitable to have a look at this phenomenon, from a social and semiotic angle. Tattoo artists may be seen almost everywhere in Romania's society, but this sort of body art only started to grow after the fall of communism. Back in the communist days, tattoos were used as fashion statements only in extremely rare situations, and could be seen more on the bodies of persons belonging to marginal social categories, like inmates or sailors. That is why it is interesting and important to look at how tattoos are promoted nowadays, and at the social environments that are mostly prone to adopting this sort of body modification that - according to the specialty literature - is a techno mutation. Today, members of the X and Z generations use tattoos as a form of expression much more frequently than the previous generations. So, is the tattoo trend in Romania just a replica of something from the West that gained so much popularity thanks to social media, or is it rather a statement against the **oppressive and levelling regime of the Communist era?***

Keywords: *tattoo; body language; semiotics*

This essay was inspired by how certain footballers reacted to tattoos during a sports programme in 2024. They were all members of the national team, representatives of the *Golden generation*, who said that during the 1990s and 2000s, none of them had tattoos, while nowadays almost all members of the national football team have inked their bodies.

This critical observation made by former great athletes while referring to contemporary athletes was actually what inspired this essay. Their statements actually correspond to the realities to which I am exposed in our society, including in my daily interaction with the young generation, in my capacity as a lecturer.

The prevalence of tattoos, piercings, and other permanent body modifications has increased significantly in recent years, although these forms of body art were not as common before the mid-2000s.

This new reality needs to be investigated in terms of both their social and aesthetical implications and the profound motivations that one has in order to use this sort of body language. At the end of the day, tattoos as a manifestation of the fashion phenomenon may be accounted for as a rational language or, on the contrary, as an irrational form of expression. Also, in social terms, tattoos may help someone integrate better or stand out. That is the reason why I consider that it is important to study the substrate and underlying reasons for making decisions that has such a long-term impact on one's body and identity is quite relevant for the times we are living and for properly understanding how this sort of body modification is used throughout the Romanian society and by the young generations in particular.

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To a certain extent, one may suspect that the Romanian society was somehow kept far from this sort of visual art before 1989, because the barrier of communism and censorship imposed by the structures of the Communist Party did not allow for any Western information to squeeze through; consequently, the hyper-conservative communist society had no access to fashion and to most cultural phenomena that came out from the 1950s to the early 1990s. In spite of all that, it is unclear what the source and main motivation of this manner of aesthetic expression are nowadays, when the appetite for using such body modifications has taken a growing trend.

This new social practice that has taken over and developed throughout the Romanian society might be a form of evolution or perhaps a mutation of Thorstein Veblen's theory on "conspicuous consumption". And when I say that, I think that the paradigmatic fashion elements go beyond the limits of symbolic accessories, more specifically consumers are not necessarily happy with the clothes they buy and wear, so they start using their own bodies as a fashion accessory, and cross (obviously) the limits established in the theory of Veblen, who considered that clothing expenses are the most conspicuous and telling, and that this sort of spending is the most visible of all the sorts of consumption that existed in society. (Veblen, 2009:148)

In order to clarify the analogy, I made earlier, one should know that Veblen considered in his theories that the tokens of non-labour heralded by clothes would actually announce the position of persons and give them a sort of privileged status. As far as I am concerned, nowadays tattoos - that are indicators of someone's creativity or singularity - do nothing else but illustrate Veblen's theory because they are still tokens of non-labour. Tattoos replace clothing and herald the non-labour of the persons who use these symbols, which become creative and valuable, thereby offering users the hallmark of a privileged social status, because those who wear tattoos are considered to be creative and special people. Moreover, the fact that tattoos are found rather in young and very young persons who have not yet had the opportunity to prove themselves socially and professionally based on their personal skills marks also the non-labour, more specifically personal success is replaced with substitutes in the form of tattoos symbols.

On the other hand, the fact that women also use this form of body art could be interpreted as an injection of masculinity in women's fashion, starting from the historical data that refer to the moment when tattoos, as they are accepted in the modern times, came out back in the early 1700s when seamen introduced tattoos in the Western culture. Starting with those years, the tattoos that reached the West became manners of expression used by marginal groups such as sailors, inmates or sex workers (Vergani, 2010:1141). It was only in the modern times, with the advent of musical subcultures (punk, hippie, rock, etc.) that tattoos began to acquire a new and stronger value, as pop culture transformed them into a form of expression that went beyond the bounds of marginal areas, reaching into the world of fashion. To a certain extent, using and recycling tattoos in such a manner can be considered a part of how fashion is now being thrown into the world, which is based on bubble-ups, *i.e.* fashion is being popularised from the bottom upwards, from the grassroots to the upper classes, by taking up certain trends and aesthetical brainwaves, such as traditional Jamaican motifs, patterns proposed by rockers and hip-hopers' clothing, which are also embedded in the popular collections of the big fashion houses.

About shifting from trickle-down to bubble-ups, Polhemus considers that when fashion takes up one street fashion/anti-fashion element, then it becomes an icon that helps identify an entire subculture, something that any fashionista can use. (Polhemus, 2010:9)

Now, throwing a critical eye and discussing about the potential reasons one could have to get tattoos, we cannot help contemplating the fetishist outlook that this sort of bodily accessory may bring about, since by fishing for attention, the tattooed become or may become the objects of someone's desire (the design of the tattoo may replace or showcase to a certain extent the beauty and attractiveness of the tattooed persons). Therefore, we may imagine that the tattooed persons will use their tattooed symbols of power, sensibility, sexual drives etc. to pitch themselves at a glance, without uttering one single word. Along these lines, we should also mention here the experiments that Thomas Sebeok talks about, those involving several animals that respond to stimuli by means of objects that are replacements of the forms that exist in nature and that generate the reactions of these animals that are put to the tests. As part of these elements, the substitutes are actually considered fetishes. For example, for cats, a yarn ball can replace live prey. (Sebeok, 2002:159-160)

Research results

The results of the research conducted from 24 November 2024 to 4 December 2024 based on Google Forms emailed predominantly to student groups, but also to people in higher age brackets, reveal the following trends in terms of educational attainment: secondary education - 50.6%, tertiary education - 28.3%, MA - 18%, and doctoral students - 3.1%.

According to their demographical structure, 85.4% of the respondents were born in the urban environment (*i.e.* 275 persons), while 14.6% were born in rural communities (only 47 persons).

In terms of age, 67.4% of the respondents were aged 18 to 24, 10.9% 25 to 35, 9% 46 to 55, 6.8% 36 to 45, and 5.9% were 55+.

Basically, the answers of the 322 respondents show that an overwhelming majority of the respondents' parents, 85.1% to be more specific, did not have any tattoos, so the conclusion is that young people never took their inspiration for this sort of body art from their families, and that this type of social practice was almost inexistent in the previous period, in the communist years, more exactly. In only 14.9% of the cases, respondents answered that their parents had tattoos. Having studied the responses of respondents who have tattoos and whose parents have tattoos, it was found that only 6.8% of respondents had tattoos, with the majority of respondents (only 22 respondents) being aged 18-22. Consequently, we can say that even the tattooed parents chose to use this sort of body art after the fall of communism, which indicates that the opening of the borders and the possibility to communicate without censorship enabled people to find and follow new models and archetypes coming from the West; consequently, we can consider that this type of body modification is a result of Western fashions being copied in the Romanian post-communist society.

On the other hand, we should note here that for the question *Which do you consider to be the main medium for promoting tattoos?*, statistics suggest that the favourite enablers used to promote tattoos, in the opinion of respondents, are the online environment (44.4%); friends or entourage (19.3%); rock stars (11.5%) ranking third; whereas the fourth and fifth positions are held by pop stars (7.5%), and influencers (6.2%); the remaining 11.1% of the answers includes other answer options, such as cinema, television, fashion magazines, family, etc. Considering that the online environment and the influencers (which are in fact a type of online promotion too) are the drivers that promote tattoos from the respondents' point of view (50.6%), the conclusion

is that the online environment actually made the ultimate contribution to tattoos becoming a viral and fashionable element. Starting from this idea and looking chronologically at how the Internet developed in Romania, the conclusion is that this form of body art peaked over the past 15 years, since at the beginning of the 2000s there were no websites or influencers in the industry; moreover, from a technical point of view, the Internet reached a proper speed only a few years ago. This type of argument supports and emphasises the statements made at the beginning of this paper, according to which the national football players (members of the Golden Generation) noted that between 1990 and 2000, the practice of tattoos was not widespread among sportsmen. This is how, corroborating the athletes' statements, the statistical data obtained from the research and the technical elements of technological development, we come to the conclusion that, with the development of the internet and the emergence of influencers, there is a boom in the spread of tattooing as a social practice in Romania.

The question *What do you think is the main motivation for getting tattoos?* generated the following relevant statistics:

Out of 322 respondents, 37.3% of them consider that the main motivation for getting tattoos is "expressing one's personality", 30.7% consider the emotional factor (to preserve memories) as the main motivation, while only 18.3% consider the aesthetic motivation. Consequently, adding up the percentages of the first 3 response options that respondents opted for, we get a percentage of 86.3%, while the remaining 13.7% consists of the sum of other types of responses, such as rebellion, imitation, social inclusion, ideology, lack of a particular motivation, assertion of power, etc. Most answers to this question drive home the conclusion that the perception of the motivation for tattooing among the general public is not clearly structured, varying between self-expression, emotional factors and aesthetic motivation.

It is important, however, to follow and interpret the way in which tattooed people are perceived, with 49.4% of the respondents to the survey indicating that they consider tattooed people to be creative in the case of the question "How do you consider tattooed people to be". This type of response demonstrates that tattooed people are not categorised by the actual characteristics they demonstrate in their professional, personal or academic environment, but by the characteristics conferred by the perception and understanding of the meaning of tattoos at a social level. This type of response given by interviewees validates, to a large extent, what was stated in the preamble of this paper, regarding the fact that tattoos suggest, in the sense of Veblen's assertions, unemployment and, through these bodily modifications, individuals try to position themselves socially.

If we contemplate tattoos from Erving Goffman's sociological angle, we can interpret tattooing as a form of dramatic enactment done by the tattooed person in order to move and persuade interlocutors (Goffman, 2007:58). Starting from the theory of Goffman, a sociologist, we can understand from a theatrical, even dramatic angle, the performance put up by tattoos in society in order to convince viewers, who are thus spectators, of the personal qualities suggested by the tattooed through the visible marks they wear on their bodies.

The next question was "What do you think tattooed people are like?". The answers were "I cannot really tell" and "Don't know/No answer", (15.6%), followed by "Modern" (10.2%) and "Eccentric" (9.9%). All other response options, totalling 14.9%, include options such as Misfit, Progressive, Primitive, Educated, etc.

One of the interesting answers to analyse is the question *What kind of accessory a tattoo is*. When asked this question, most respondents (91.3%) considered tattoos to be a unisex accessory, 5% of the respondents ticked "Don't know/No answer", while 3.7%

of the respondents considered tattoos were an all-male accessory. Consequently, we can see that none of the respondents chose the option that tattoos were a strictly feminine accessory, which may bring home the conclusion that women getting tattoos brings more masculinity in the universe of female fashion. In the case of this response, it is useful to note that most respondents, *i.e.* 75.8% (244 respondents out of 322 respondents) said that they were women, while only 24.2% (78 respondents out of 322 respondents) said they were men.

Women's fashion becoming masculine (and here we can also consider the current tattoo-wearing phenomenon as one of the answers to the previous question) is a theme that the volume *Semiotics of Fashion* also addressed. *Gender Mutations in Contemporary Fashion*, in which I stated that "women's fashion become masculine is a massive phenomenon, whereas men's fashion becoming more feminine can only be an isolated phenomenon [...]". (Podaru, 2013:21)

In the case of the question *Where should one get a tattoo?*, 37.9% of the respondents indicated the arms as a suitable area for tattoos; 14.9% of the respondents said they did not know; 10.9% of the respondents answered tattoos should not be done at all, while 5.3% of the respondents indicated the back as the most suitable area for tattoos. The remaining 31.7% of the respondents chose a variety of other options, such as the chest, the private parts, the legs, anywhere, or considered that the positioning of tattoos was entirely up to the person's wish, etc.

We considered it relevant to analyse the profile of the 10.2% of respondents who answered that they did not think people should have tattoos. We found that they represent 33 out of 322 respondents; 69.7% of the 33 are over 46 years of age, the respondents in the 18-24 and 36-46 age brackets turned out equal percentages of 15.15%. This type of correlation between age and the response which arguably opposes tattoos shows that it is rather the senior people who do not understand or oppose tattoos; this type of approach can be explained, if culturally decoded, by their closeness to the communist regime in which they lived and developed and which, as we have already mentioned in the preamble of this material, was a barrier to the development of fashion, including tattoos, in Romania, between 1947-1989.

Another relevant conclusion can be drawn when contemplating the answers to the question *How much does the ageing of the body affect the way tattoos look?* which ranged from "Does not affect it at all" to "It affects it to a great extent" (on a scale from 1 to 5). The answers indicating step 4 of the scale account for 24.5% of the answers, while those indicating step 5 account for 19.9%, the two steps totalling 44.4% of the respondents, who consider that skin ageing affects the aesthetics of tattoos to a fairly large extent. At the same time, those who believe that ageing does not affect or only slightly affects the appearance of tattoos are those whose answers corresponded to steps 1 (10.6%) and 2 (15.8%) of the scale, totalling 26.4% of respondents. Neutral respondents, who realise – as we may suspect – that ageing has some impact on skin tattoos, but do not consider it to be a relevant factor, are those who picked step 3 of the scale (29.2%).

In conclusion, a large number of the respondents realised that ageing has an impact upon the aesthetic evolution of tattoos.

Respondents were aware that the presence of tattoos on the body can be a barrier to employment in certain settings, and - when asked "Which of the following employers would not approve of tattoos?" - respondents mentioned the following institutions/professions: 53.7% of the respondents indicated the Police/Army as institutions that may not agree to tattoos; 13.7% chose *Don't know/No answer*; 9.9% of the respondents thought about *Lawyers*; 7.1% of the respondents said the banking

industry may not want to hire tattooed staffers; and, with lower percentages, we found *Television/media* (5.3%), and *Hospitals* (2.5%). The remaining 7.8% of the respondents indicated other options, such as theatre, film, real estate, or that tattoos should not be a criterion for employment, etc.

The answers to the question above show that most respondents are aware that tattoos can be an impediment to employment in certain professions and occupations, especially in major institutions of the government or other professions and institutions that apply codes of conduct based on classical, traditional values.

When asked whether they consider tattoos to be an accessory or a body modification, 80.7% of the 322 respondents indicated that a tattoo was an accessory, while only 11.5% of the respondents considered it to be a form of body modification, whereas the remaining 7.8% opted for *Don't know/No answer*. This type of response is crucial in understanding that tattoos are recognised and integrated by the respondents into the current fashion universe, as they largely fail to acknowledge that tattoos are, in fact, largely irreversible body modifications and undoubtedly consider tattoos to be a body accessory, apparently not considering that they are not interchangeable or replaceable like a classic accessory such as a bag, a belt, a piece of jewellery, a type of make-up. Moreover, there is a chance that the aesthetic and symbolic effects may change with ageing, therefore the initial meaning of tattoos may get distorted and cannot be understood as clearly as when they were first inked, and so, to a certain extent, their message may be interpreted differently as time goes by.

The theory of how an author's art is encoded and how the audience can decode it in different ways is explained by Umberto Eco, who talked about the way in which media messages can be decoded and understood by the viewing audience in a different way than the author intended. (Abbas, Nguyet Erni, 2005:238)

The last part of the questionnaire gave respondents the opportunity to score (from 1 to 10) images of eight different types of tattoos that emphasised tattoos vs aging. Tattoos had been inked in the past using old techniques. Some were inked in erotic areas, others were purely aesthetic; others were motivational tattoos (featuring quotes or mottos); emotional tattoos (made to preserve the memory of a pet); tattoos depicting tribal motifs on an athletic body; others featured motifs and symbols of power, also on an athletic body, or simple aesthetic tattoos with floral motifs. Images were selected depending on the topic and then sorted into different categories to categorise the types of tattoos in order to track and identify the way in which respondents perceive the values that were communicated by the tattoos covered by this research.

The tattoo that received the highest score from the respondents, namely 6.08 out of 10, was the one featuring a pet (portrait of a puppy - see Fig. 1). The tattoo with a motivational quote came second with 5.92; the tattoo featuring symbols of power on an athletic male body came third with 5.03; whereas an erotic tattoo, inked near the private parts came fourth with 5.01. For the last two positions (7 and 8), most answers went to "tattoos on aged skin" and "tattoos made in the past using traditional methods" with 2.34 and 2.14, respectively. These results show us that respondents mainly interpreted the role of tattoos as an emotional one, as they rated the pet tattoo the highest. Also, the fact that motivational tattoos came second reinforces the idea that respondents liked the emotional and psychological side of tattoos. Moreover, the last position of the tattoo presented on an aged skin and the rudimentary tattoo realised with traditional tools places the contemporary perception of tattoos as an aesthetic language next to fashion, thereby emphasising that the tattooing techniques must be upgraded. It should be emphasised that in the case of both scoring the body art inked on an aged skin and the question regarding

the extent to which aging affects this type of art, respondents highlighted (in a substantial proportion) that skin aging would prevent the tattooed from preserving the aesthetic value of their tattoos, and that it could negatively influence its evolution.

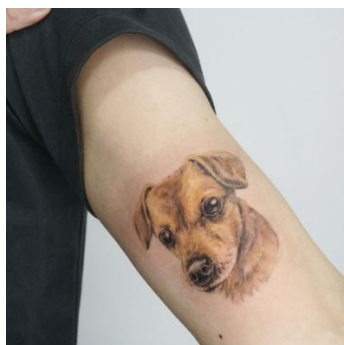


Fig. 1

Source: <https://yellowlab.co.nz>

Conclusions

By interpreting the statistical data that result from the research presented above, we can draw several types of relevant conclusions.

Firstly, respondents identified the digital environment (including influencers) as the key factor behind the distribution of messages and patterns related to the world of tattoos, this is where the public learns about these designs and take their inspiration. Consequently, the favourite environment for promoting tattoos in contemporary Romanian society is the online one.

Another important finding is the identification of tattoos, which, from the respondents' point of view, are accessories or attempts to modify one's body, and that is perceived as unisex. It should be noted that tattoos and women were not considered to be connected in any way.

Just as we stated *per intuitum* in the preamble of this material that the communist period was a barrier in the development of fashion and implicitly in the penetration of tattoos in Romania, the answers of the 322 respondents showed that most tattoos were of a rather recent date, and that this model of body art was not inspired by parents, for example, because this type of body accessory could only be seen in the past on the parents' bodies, and only to a very small extent.

One of the important conclusions is that tattoos are used to complement and replace personal qualities and performances in the young and very young public (basically, tattoos replace their not yet realised social and professional aspirations). Therefore, Veblen used to consider that clothing and, in particular, the conspicuous clothing was a form of heralding non-labour, yet nowadays we can consider that the new form of expression through body modifications can also represent a symbolic form of consumption whereby the new generations position themselves in the same logic of conspicuous consumption, declaring their disobedience to the existing social rigours and norms.

We can consider the current development of the tattoo phenomenon in Romania as being, on a macro level, an effect of the globalisation that exists today worldwide in all areas of life. Along these lines, we should note here that "globalisation refers to the

fact that we all increasingly live in one world, so that individuals, groups and nations become interdependent”. (Giddens, 2010:48)

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MEMORY OR REMINISCENCE? THEORIES AND APPLICATIONS

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Abstract: *The fact that not all knowledge, information that we acquire is preserved and updated is very widespread, therefore very well known. It is known that many of the data of our previous experience diminish, disintegrate, disappear from our mind. The so-called phenomenon of forgetting intervenes, which has most often been interpreted as the reverse of preservation. Although, at first glance, it would seem that forgetting is a relatively simple phenomenon, in reality things are not like that at all. Many years ago, it was the main concern of many psychological researchers, especially concerned with increasing the memorization potential of individuals, with the productivity of this human faculty. Regarding forgetting, we will only dwell on a few aspects that we will raise in the form of questions.*

Keywords: *reminiscence; remembrance; forgetting; hermeticism; past; Mircea Eliade; childhood; memory.*

Memory is the process of forming memories and involves three stages: 1) encoding information extracted from interaction with the environment; 2) storing it in long-term memory (including its consolidation) and 3) retrieving it, when needed. Coding means translating information from the environment into a kind of code with personal meaning¹.

Memories are reversible journeys of the soul. We can return to places full of emotions or see faces dear to us again when we miss them. And longing can travel through time and space in a unique way. We relive unforgettable moments and understand that memories have found a place in our soul and will always remain there even if they hide not only joys, but also sadness. Each memory keeps an emotion, an image, a state in it². Moments that have remained in place only because they have a special meaning for our soul. Whoever does not have memories can be considered poor and we must build memories because they will be our home later.

Time is a flower whose petals fall at our feet. And these petals carry with them the fragrance of memories. Not all memories smile, some make us cry, but we keep them in an album of the soul and respect their place in our lives. We let them tell their story and listen to it again only because it has an important message. We sit next to them and look at their smile, but also their tears³.

Memories that carry smiles with them are important moments in our lives to which we return with love at any time, just to relive those beautiful emotions that brightened our lives. Whether it's about successes, meetings with special people, special moments, the faces of loved ones, these memories that brighten our day are priceless and their message is to appreciate every moment and those who make our lives more

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1 Adler A. (1996), *Sensul vieții*. București: Editura IRI, p.15

2 Adler, A. (1964b), *Supremacy and Social Interest*. (H.L. Ansbacher, Eds.) Evanston III: Northwestern University Press, p.44

3 Adler, A. (1991), *Cunoașterea omului*. București : Editura Științifică, p.4

beautiful¹. We remember our grandparents, who may no longer be there, but who wrote unique moments in a memory called childhood. Childhood is one of the memories that becomes therapy. This is because it represents independent time, the lack of worries and that innocence that can heal our present shortcomings. We remember adolescence, high school years, people who came our way and offered us a helping hand when needed, special friends we met, events that marked our existence in a pleasant way. And, although they are happy memories, I think they arouse a certain nostalgia. And this nostalgia is necessary in our lives and also natural. I completely agree with Octavian Paler's statements: Whoever has no nostalgia and has not become attached to anything so much as to regret that time has taken it away from them, does not seem to me thirsty for progress. He seems poor to me, and that's it. Even if it is easier to live without baggage. Memory and hope shape us to the same extent, and the present, to be true, can be neither blind nor deaf.

The return to the beginning, to a "golden age" of being, constitutes one of the deepest and most constant tendencies of the human spirit – whether we are talking about memory, myth or religious revelation. The sacred, in this context, is not just a category of the religious, but a fundamental ontological dimension, transcending eras and cultural paradigms. For the archaic man, the sacred is the real par excellence². Everything that participates in the sacred acquires consistency, meaning and value. What is devoid of the original sacred fades into derision. Therefore, life, time and space are sacralized by repeating the founding myths, by symbolically resuming the acts of creation committed by gods or civilizing heroes.

Mircea Eliade emphasizes that traditional man lives permanently with reference to an original mythical time, in a universe structured by rites that reactivate those sacred moments³.

This model of life involves a mythical memory, in which the past is not abandoned, but is reactivated through participation. Thus, the reminiscence of origins becomes the condition for the refoundation of the meaning of existence.

This theme of returning to the beginnings is also present in Plato's philosophy, where the process of knowledge is interpreted as anamnesis – a recollection of the truths pre-existing to the soul, before its fall into the body⁴. True knowledge does not consist in acquisition, but in the awakening of a latent knowledge, imprinted in the depths of the being.

On a psychological level, this idea was taken up, for example, in Jungian psychoanalysis, through the concept of the collective unconscious, which preserves the fundamental archetypes of humanity⁵.

The individual actualizes, through dreams, symbols and existential crises, these primordial forms, "remembering" what he has not personally experienced, but which belongs to him by virtue of common humanity.

Thus, reminiscence is not only an act of personal memory, but a symbolic and spiritual recollection of an original, paradigmatic state, located outside profane time. In

1 Mosak, H. H., Shulman, B., *Manual for Life Style Assessment*, Bristol: Accelerated Development, 1995, p.63

2 Eliade, Mircea, *Sacru și profanul*, Humanitas, București, 1995, p. 11

3 Eliade, Mircea, *Aspecte ale mitului*, Humanitas, București, 1992, p. 65.

4 Platon, *Menon*, 81c-86c, în *Dialoguri*, traducere de Constantin Noica, Editura Științifică, București, 1993.

5 Jung, Carl Gustav, *Arhetipurile și inconștientul colectiv*, Trei, București, 2011.

this sense, the sacred is constituted as an archetypal source of identity, an ontological space in which the being finds its lost plenitude.

In anthropology, this process is visible in initiation rituals, in which symbolic death and rebirth imply a reconnection with the myth of creation. The initiate not only acquires a new social status, but is reintegrated into the sacred order, symbolically repeating the beginning of the world¹.

In Eastern religious traditions, such as Hinduism or Buddhism, reminiscence is associated with spiritual liberation – moksha or nirvana. Remembering your divine nature, perceiving reality beyond illusion (māyā), becomes a form of metaphysical awakening.²

Today, reminiscence of the sacred often manifests itself as nostalgia for the authentic, a desire to return to a lost essence, a need to reconnect with a transcendent reality, be it personal or collective. In an accelerated and fragmented world, remembering the sacred becomes a form of metaphysical resistance, a search for depth in an increasingly superficial universe.³

Mircea Eliade's studies are related to the religious phenomenon within traditional societies and reflect in a very special way, the nostalgia for finding the sacred in its primary, pure form. For such peoples, history represents a terror, which they struggle to abolish. The world circumscribed by the historical framework represents for them a world emptied of the sacred, evanescent, which has no religious significance and does not correspond to their way of life. Such a history does not "tell" them anything real, powerful or useful, it represents at most a "world", but even this naked.

The religious phenomenon must be considered in what it is itself, irreducible and original. On the basis of these considerations, Eliade generated the idea that the man of archaic societies is homo religiosus, and at the opposite pole he places the modern man, who is homo profanus, the latter, eternally susceptible in the intimate relationship with the sacred, which he will camouflage. He rejects transcendence, accepts the relativity of "reality" and sometimes doubts the meaning of existence. The purpose of the hermeneutic work undertaken by Eliade in his studies, but also throughout this work, is to lead the modern-profanus to rediscover lost values, demanding spiritual awakening and the removal of the "veil" that camouflages the reminiscences of the sacred within his being⁴. Eliade notes that due to the decline and secularization prevalent in the Homeric and Hesiodic tradition, truths have in fact remained unrecovered or lost. Rationalist critics have contributed equally to this decline. The myth has suffered atrocious demythologizing, even falling into the derision of "fiction". Some texts, however, have been preserved under the influences of mythical-popular reminiscences, which may have existed or have been preserved within the Christian-Greek traditions. Others, however, have taken on camouflaged forms⁵.

The counter-figure of the philological-rhetorical hermeneutics variant will be Hermeticism. Hermeticism clearly remains with different and negative influences, even

1 van Gennep, Arnold, *Riturile de trecere*, Polirom, Iași, 1996.

2 Radhakrishnan, Sarvepalli. *Indian Philosophy*, Oxford University Press, 1951.

3 Eliade, Mircea, *Mitul eternei reîntoarceri*, Humanitas, București, 1992, p. 40.

4 Adler, A., (1964), *The Individual Psychology of Alfred Adler*. (H. L. Ansbacher & R. R. Ansbacher, Eds.). New York: Harper Torchbooks., p.61

5 Dreikurs, R. (1957), *Psychotherapy as correction of faulty social values*. J. Individual Psychol., p.51

contrary and useless to the true biblical hermeneutics¹. Within the literary creations with Hermetic value, we could find two separate categories: that which belongs to popular Hermeticism and scholarly Hermetic literature. However, Mircea Eliade notes that it is imprudent and unproductive to attach Hermetic treatises to Gnosticism proper, because some mythological and philosophical reminiscences are part of the "Zeitgeist" of the era. He also noted in this way the decisive importance given to knowledge, transmitted through the initiatory process, which is reminiscent of the Indian tradition and alchemy².

The phenomenon of memory and reminiscence, as explored from a philosophical and religious perspective, is gaining particular importance in various contemporary fields, such as theology, psychology, education and digital culture. This diversity of applicability highlights the complexity and transversality of memory as a fundamental process of human existence.

In theology, memory plays an essential role in religious rituals and in the preservation of spiritual identity. It is not only a psychic process, but also a sacramental act, through which communities reconnect with sacred origins and perennial traditions. Practices such as liturgy or the commemoration of saints function as mechanisms for recalling transcendental events, thus reactivating the connection of believers with the sacred. Mircea Eliade's studies remind us that sacred memory is, in this context, a reminiscence of a primordial time, a return to the "eternal present" of the sacred, which provides meaning and stability to human existence³.

In psychology, memory and reminiscence are researched both in terms of cognitive functions and their role in mental health. Autobiographical memory, which includes emotionally charged personal memories, contributes to the construction of identity and the psycho-emotional balance of the individual.⁴

In therapies such as narrative or cognitive-behavioral, the evocation of relevant memories allows for the restructuring of traumatic experiences and the development of a positive meaning of the past. Reminiscence can also be a form of therapy for the elderly, helping them to rebuild bridges between the past and the present, thus preventing isolation and cognitive decline.⁵

In education, memorization processes are fundamental for learning and knowledge consolidation. Thus, modern pedagogy emphasizes methods that stimulate both the efficient encoding of information and the ability to retrieve it in relevant contexts.⁶ Educational strategies include active recall techniques, association and the use of stories, which mobilize students' emotions and personal experiences, thus enhancing retention and understanding. In addition, the cultural dimension of memories is exploited to integrate community values and identity into the formative process.

Digital culture brings new challenges and opportunities for the way memories are created, stored and shared. The digital environment, with social networks, online

1 Dreikurs R.R. (1953), *Fundamentals of Adlerian Psychology*, Chicago: Adler School of Professional Psychology, p.30

2 Mosak, H.H., Maniacci, M.A. (1999). *A Primer of Adlerian Psychology*, Philadelphia: Brunner-Mayel, p.47

3 Mircea Eliade, *Sacral și profanul*, Humanitas, București, 1997, p. 45-68.

4 Conway, M.A., *Memory and the Self*, Journal of Memory and Language, 1996, vol. 35, pp. 187-200.

5 Butler, R.N., *The Life Review: An Interpretation of Reminiscence in the Aged*, Psychiatry, 1963, vol. 26, pp. 65-76.

6 Bransford, J.D., Brown, A.L., & Cocking, R.R., *How People Learn: Brain, Mind, Experience, and School*, National Academy Press, 2000.

archives and smart devices, radically changes the individual's relationship with his or her past. On the one hand, the digitization of memory facilitates rapid access to information and preserves documents that would otherwise be lost. On the other hand, information overload and fragmentation of experiences can affect the quality of recollection, creating a paradox of "digital forgetting"¹

At the same time, the phenomenon of "external memory" is becoming more and more pronounced: people are starting to externalize their memorization processes into devices, thus changing the nature of memory and the emotional connection with their own past. These transformations require a critical interdisciplinary reflection on how digital culture influences personal identity and continuity.

Memory and reminiscence are not just cognitive processes or psychological phenomena, but true bridges between the past and the present, between individual experience and the collective dimension of culture and spirituality. Through memories, man structures his identity, understands his existential condition and finds meaning in a world in constant change.

The dimension of the sacred, highlighted in the studies of Mircea Eliade and in multiple religious traditions, gives memory a transcendent value, transforming it into a ritual act of reconnecting with the primordial origins of being. This theological perspective offers a profound understanding of nostalgia for the "initiatory time" and of the way in which memory becomes a form of spiritual regeneration.

At the same time, psychological and educational exploration shows us that memory is vital for mental health, personal development and the learning process. The ability to encode, store and retrieve information is the foundation for building a coherent and adaptable "self".

Last but not least, the transformations brought about by digital culture provoke a reassessment of the way we relate to memory, generating new opportunities, but also risks related to identity fragmentation and dependence on technology. In this context, interdisciplinary dialogue becomes indispensable to understand and fully exploit the potential of memory and reminiscence in the contemporary world.

Thus, memory is not only a faculty of the past, but a living force, which shapes the present and opens perspectives for the future, integrating cognitive, emotional, cultural and spiritual dimensions. It remains a fertile ground for research and reflection in multiple fields, continuing to fascinate and inspire.

In conclusion, the contemporary dimension of memory and reminiscence cannot be reduced to a simple mental process, but must be understood as a complex reality, crossing theology, psychology, education and digital culture, each field bringing essential contributions to the comprehension and valorization of this fundamental human faculty.

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¹ Sparke, M., *Digital Memory and the Paradox of Forgetting*, Journal of Digital Culture, 2018, vol. 12, nr. 3, pp. 210-225.

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THE 'REMEMBRANCE' OF GOD AS PROVIDENCE AND AN ACT OF DIVINE JUSTICE

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Abstract: *The concept of God's "remembrance" as a divine act intertwining providence and justice is indeed a profound theological theme. This notion suggests that God's remembrance is not a passive recollection but an active engagement with His creation, reflecting both His care and His righteous judgment. In biblical terminology, God's "remembrance" goes beyond a simple cognitive act. In Biblical Hebrew, the term *zakhar* (to remember) implies action and intervention. The implications of this theological theme on humanity's perception of God are significant. It shapes a vision of God as both a Provider and a righteous Ruler, who balances mercy with justice. From the perspective of providence, God's "remembrance" emphasizes His ongoing involvement and guidance in the world. Providence, by definition, is God's continuous activity in sustaining and governing creation. This implies that God is neither distant nor detached but intimately involved in the lives of Christians and the world at large. This understanding reassures believers that God is aware of their needs, struggles, and circumstances, orchestrating events according to His divine plan and wisdom.*

Keywords: *God; remembrance; providence; justice; faith*

The concept of God's "remembrance" as a divine act intertwining providence and justice is indeed a profound theological theme. This notion suggests that God's remembrance is not a passive recollection but an active engagement with His creation, reflecting both His care and His righteous judgment.

In biblical terminology, God's "remembrance" goes beyond a simple cognitive act. In Biblical Hebrew, the term *zakhar* (to remember) implies action and intervention. For example, in Genesis 6:1¹, it is stated that "God remembered Noah." This verse does not suggest that God had forgotten Noah but that His saving intervention was "activated." Thus, God's "remembrance" becomes a metaphor for His providence - His continuous care for humanity and creation.

From the perspective of providence, God's "remembrance" emphasizes His ongoing involvement and guidance in the world. Providence, by definition, is God's continuous activity in sustaining and governing creation. This implies that God is neither distant nor detached but intimately involved in the lives of Christians and the world at large. This understanding reassures believers that God is aware of their needs, struggles, and circumstances, orchestrating events according to His divine plan and wisdom. For example, in the biblical narrative of Joseph, God's providence is evident as He guides Joseph's life, transforming situations that appear evil through human eyes into opportunities for good. This narrative illustrates how God's remembrance serves as an assurance of His presence and intervention.

On the other hand, the aspect of justice in God's remembrance highlights His role as a righteous judge. This means that God does not overlook injustice, sin, or wrongdoing. Instead, His remembrance encompasses His commitment to uphold justice

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¹ Saint John Chrysostom, *Homilies on Genesis (I)*, IBMBOR Publishing House, Bucharest, 1987, p. 322-324.

and righteousness. This concept is often reflected throughout the Bible, where God is portrayed as remembering His covenant with His people and acting to restore justice. For example, the narrative of the Exodus demonstrates how God remembered the suffering of the Israelites in Egypt and acted to deliver them, displaying His justice against their oppressors.

The implications of this theological theme on humanity's perception of God are significant. It shapes a vision of God as both a Provider and a righteous Ruler, who balances mercy with justice. This duality encourages individuals to trust in God's care and mercy while living righteously, knowing that their actions are seen and will be judged by a just Creator. It also fosters a sense of hope and reassurance, as believers find comfort in the knowledge that God personally remembers them and that His providential and just nature guides the course of history and the lives of Christians.

Divine Providence: The manifestation of God's care

In his deeply theological doctrine concerning divine principles, Saint Maximus the Confessor discusses the "reason of divine Providence and Judgment"¹, according to which all things are wisely ordered. Through the reason of Providence, God in Trinity, praised and glorified, sustains creation—both visible and invisible—in preservation for transfiguration, through collaboration and guidance of creation and humanity.

In Psalm 103 from Vespers, known as the "Psalm of Providence," we are told that "the young lions roar, seeking their food from God," and that "all look to Him for food in due season" (Psalm 103:22 and 28). Likewise, in the Sermon on the Mount, our Savior Jesus Christ refers to our Heavenly Father, who feeds the birds of the air and clothes the lilies of the field, being aware of all our needs (Matthew 6:26-32)². Thus, we observe and contemplate the principles of Providence spread throughout the pages of Holy Scripture, both in the Old and New Testaments.

Providence in the Old Testament

We observe that God protects Abraham in Canaan and Egypt; Hagar in the desert, through the Angel of the Lord; Lot during the destruction of Sodom and Gomorrah; Jacob in Mesopotamia; Joseph in Egypt and his brothers during the famine in Canaan; Moses on the Nile and in the wilderness of Midian. During Israel's wandering in the desert, through the provision of water from the rock and the manna from heaven; through His care for Joshua in Canaan and the assistance given to the Israelites; through the intervention of Gideon against the Midianites and the actions of Samson against the Philistines. He protects David from the persecution of Saul and delivers him from the rebellion of Absalom. He sends ravens to bring food, morning and evening, to the prophet Elijah at Cherith; later, through the widow of Zarephath in Sidon, Providence sends the Angel of the Lord to give the great prophet water from a jar in the desert, under the juniper tree at Beer-Sheba. He protects the Holy Prophet Elisha and his disciple with heavenly armies at Dothan; He delivers the three young men thrown into the furnace of Babylon and saves the Holy Prophet Daniel, cast into the den of lions³. After the defeat of the

¹ Maximus the Confessor, *Ambigua*, IBMBOR Publishing House, Bucharest, 2006, p. 63.

² Theophylact of Bulgaria, *Explanation of the Holy Gospel of Matthew*, Sophia Publishing House, Bucharest, 2006, p. 200-202.

³ Daniil Stoienescu, *Dogmatic Reflections (II)*, in *Altarul Banatului*, 7-9/2017, p. 139.

dragon and the destruction of Bel, He commands the prophet Habakkuk to be transported by the Angel of the Lord from Jerusalem to Babylon, above the lion's den of the same prophet, receiving the food meant for the harvesters. The principles of Providence highlight the importance of the gourd from the sea and the vine from the east in the life of the Holy Prophet Jonah.

Providence in the New Testament

The flight of Joseph with the Holy Virgin Mary and the Child Jesus into Egypt, as well as their return to Nazareth, are expressions of Providence, similar to the feeding of the multitudes in the wilderness through the multiplication of the five loaves and two fish, or the deliverance of the Holy Apostles, including Saint Peter, during the storm on the Sea of Galilee. In addition to the appearance of the Risen Christ to Thomas, eight days after the Resurrection, we observe a reason of Providence not to leave the disciple in uncertainty. The selection of Matthias as an Apostle, the encounter at the Beautiful Gate of the Temple between the lame beggar and Saints Peter and John, as well as the sending of Saint Archdeacon Philip by the Angel of the Lord on the road from Jerusalem to Gaza to meet and convert the Ethiopian eunuch, represent complete realizations of the divine principles of Providence.

The deliverance of Saint Apostle Paul from the conspiracies of the governor of King Aretas through the window in Damascus, his meeting with Timothy, the information received in the Jerusalem prison from his sister's son about the plot of the forty Judaizers, as well as the miraculous deliverance from the shipwreck in Malta, are evidences and marvelous works of the divine principles of Providence in the life of the great Apostle of the Gentiles.

The divine principles of Providence leave luminous traces in the history of Christ's Church, highlighted by the miraculous conversion of Saint Emperor Constantine the Great, the appearance and development of Orthodox Christian monasticism, the great Holy Fathers of the Church from past centuries and all times, through their lives and writings, through the Ecumenical Councils and their dogmas, as well as through all the Saints who have shone in the sky of all Orthodox nations, up to the present day and until the Second Coming of the Lord. The principles of Providence keep the world under the authority of God, the Church under the Omophorion of Christ, and our existence is "conditioned by the chandelier of heaven," according to the vision of the prophet Zechariah (4:2-3).

Divine Promises¹ - "Permanent" remembrances of God

The Bible contains literally hundreds of divine promises. A universal promise is offered by the Holy Spirit to all believers throughout all times. When the author wrote the promise, no temporal limit or specific recipients were established.

An example of a general promise is the verse: "If we confess our sins, He is faithful and just to forgive us our sins and to cleanse us from all unrighteousness" (1 John 1:9). This promise is grounded in God's forgiving nature and is applicable to all believers around the world.

¹ "However, the Lord had mercy on them, forgave them, and turned toward them for the sake of His covenant with Abraham, Isaac, and Jacob, and He did not want to destroy them, nor did He cast them away from His presence, until this day" (2 Kings 13:23).

A specific promise is given to particular individuals, in distinct circumstances. The context of the promise usually clarifies the identity of the recipient. For example, the promise in 2 Kings 9:13 is extremely specific: "I will establish the throne of your kingdom over Israel forever..." The previous and following verses clearly indicate that God is addressing King Solomon exclusively.

Numerous royal descendants of David frequently committed reprehensible acts before God, and often, these acts were deeply rooted in idolatry. However, God continued to show mercy. Instead, He honored His commitment and allowed them to maintain their royal bloodline. God kept His promise, regardless of the destructive and disobedient choices of His children. Just as God honored His promises thousands of years ago, He continues to honor His commitments to His children today, tomorrow, and forever. "But the Lord was not willing to destroy Judah, for the sake of His servant David, as He had promised him that He would always give a lamp to him and his descendants" (2 Kings 8:19).

In the New Testament, God promised that He will never leave us: "So, I am with you always, even to the end of the age" (Matthew 28:20).

Divine Justice: The relationship between providence and justice

Divine justice is considered to be a force of balance in creation, ensuring that each person receives what they deserve based on their actions. This belief in divine justice offers comfort and hope to those who believe that there is a greater purpose and order in the world than what is visible to the naked eye. Therefore, divine justice is seen as a force that ensures balance and fairness. This belief in divine justice can provide relief and hope in times of injustice or suffering. As such, divine justice is considered to be a moral and spiritual force that governs the universe and ensures balance and harmony in the world¹.

This implies that, in God's "eyes," justice is applied without any form of discrimination or favoritism, thus providing an ideal perspective on the concept of fairness. However, the interpretation of this divine justice may vary depending on individual beliefs and values. Some consider divine justice to be an absolute benchmark of correctness and fairness, while others may interpret these principles differently, based on their personal convictions. Nevertheless, the idea of a higher court ensuring justice without human influence remains a spiritual ideal for many.

One of the key characteristics of divine justice is its focus on restoration. While human justice systems often focus on punishment, divine justice seeks to restore balance and harmony. This is reflected in the idea of forgiveness and the transformation of the guilty person's heart, offering them the opportunity to amend and repair the harm caused. Therefore, divine justice is more than just vengeance or compensation; it is a process of healing and regenerating broken relationships. As a result, it often involves forgiveness and transformation, rather than revenge and retribution.

This vision of divine justice offers hope and the possibility of reconciliation for those involved in conflicts or injustices. It is reflected in the concept of forgiveness and the transformation of the guilty person's heart, giving them the opportunity to amend and correct their wrongs. Therefore, divine justice is seen more as a process of healing and regeneration than one of vengeance or retribution. This deeply spiritual vision encourages an empathetic and compassionate approach toward others and the environment. By

¹ Liviu Petcu, *The Love of God, His Justice, and the Fearful Last Judgment*, in *Theology and Life*, no. 9-12/2017, p. 52-54.

recognizing the interconnectedness of all beings, harmony and balance in creation are promoted. Thus, restoration becomes a process of balancing and harmonizing the universal energies to bring peace and understanding to the world¹.

This involves recognizing that each person has their own struggles and challenges, and divine judgment is based on these aspects when evaluating their actions. At the same time, divine justice can also offer the possibility of forgiveness and reconciliation for those who acknowledge their mistakes and desire to make amends. This holistic approach can provide a more comprehensive perspective on individual experiences and decisions, contributing to a better understanding of a person's life journey. It also allows for the identification and exploration of various factors that may influence a person's path in an integrated and complex way. Thus, divine justice can be seen as balanced and adaptable to the diversity of situations and individual needs, offering hope and comfort to those seeking understanding and forgiveness².

In general, divine justice represents an ideal that many strive to understand and embody. It involves the belief that there is a superior force governing creation, one that establishes absolute moral standards. People strive to live according to these standards in order to obtain divine blessing and lead a life full of meaning and purpose. It challenges us to go beyond the limitations of human judgment and to strive for a more compassionate and understanding approach to justice. By reflecting on the principles of divine justice, individuals and societies can work to create systems that are more aligned with the values of restoration, reconciliation, and the Supreme Truth.

All the holy texts that refer to one or more divine attributes also highlight another characteristic of the Lord: His justice. That is, "on the one hand, the Lord, the most merciful, forgives the sinners who repent. On the other hand, this does not mean that all those who have not repented will have the same fate as those who do. Otherwise, God would be unjust"³. It is imperative that the Lord's love, goodness, and mercy guide us toward true repentance, toward a complete transformation of our existence, from evil to good, and not serve as a justification for perpetuating our old soul sufferings and falling from bad to worse. Therefore, sometimes, God sanctions those who do not listen and violate His holy will, but this does not happen out of vengeance, but out of the desire to correct them and bring them back to Himself.

God is good in Himself, but according to Clement of Alexandria, He is just because of us; and this is due to His goodness⁴. Through a clever play on words, the author highlights that divine justice is good, and divine goodness is just⁵. In support of this thesis, the Church writer Origen, who examined the entire philosophical and scientific literature of the Greeks, except for the works of the Epicureans and atheists, from which he abstained, and to whom Eusebius of Caesarea dedicates an entire chapter in his Church History, calling him Adamantios or the man of steel⁶, concludes that God cannot be good

¹ Leontin Popescu, *The Teaching about Providence in St. Basil the Great*, in *Theology and Education at the Danube of the Lower Part*, no. 8/2009, p. 98-100.

² Leontin Popescu, "The Doctrine of Providence in Saint Basil the Great," in *Theology and Education at Lower Danube*, no. 8/2009, pp. 100-104.

³ Vasilios Bacoianis, *Mysteries and Revelations in the Gospels of Sundays*, Tabor Publishing, Bucharest, 2016, p. 55.

⁴ Clement of Alexandria, *The Pedagogue*, in PSB collection, vol. 4, IBMBOR Publishing House, Bucharest, 1982, p. 217.

⁵ Idem, *Stromateis*, in PSB collection, vol. 5, IBMBOR Publishing House, Bucharest, 1982, p. 446.

⁶ Constantin Voicu, Lucian-Dumitru Colda, *Patrology*, vol. I, Basilica Publishing House, Bucharest, 2015, p. 432.

without being just: "Just as He is not just without being good. For if He were only good without being just, we would only despise Him for His goodness, and if He were only just without being good, we would certainly despair for our sins. But, in reality, in His quality as God (for through conversion, we choose His goodness, and when we persist in sin, His severity is categorical), He is at the same time both good and severe"¹.

Origen's commentary was addressed, at that time, to the Marcionites, who claimed that the God of the Old Testament is a severe and vengeful judge, while the God of the New Testament is benevolent, loving, and forgiving. Thus, Origen emphasizes that God did not punish the Jews out of malice, and neither will He forgive Christians out of mere kindness². In another work, the same author asserts that God accomplishes good with justice but punishes with mercy, because neither goodness without justice nor justice without goodness can reflect the dignity of the divine nature³.

In his commentary on verse 4 of Psalm 114, which states, "The Lord is merciful and just," Saint Basil of Caesarea, Cappadocia, teaches us that "throughout Scripture, justice is associated with divine mercy, to teach us that God's mercy is not devoid of judgment, and judgment is not devoid of mercy."⁴ Even when showing mercy, God evaluates His mercy towards the righteous with discernment; and when He judges, He judges us considering our weaknesses, rewarding us more through His love for humanity than through an equitable measure.

For the eminent professor and revitalizer of dogmatic and patristic theology, Father Dumitru Stăniloae, God is not merciful without also being just, and His justice does not exist without mercy. If He were exclusively just, God would not be fully just; if He were exclusively merciful, He would not consider human efforts nor encourage them. Human beings would be reduced to passive receptacles of divine mercy. The created world would lack an authentic and coherent reality, and human beings would not be able to evolve through their own efforts. God, in His justice, desires that all be equal, but at the same time, He offers each person as much happiness as they can receive, based on their efforts, which He Himself endowed them with, granting them the capacity to receive to the fullest from what they can achieve⁵.

Divine justice is indeed a multifaceted concept that extends beyond mere punishment to include restoration and healing. This idea is vividly depicted in the prophecies of Isaiah, where God is described as a compassionate and just judge. The passage from Isaiah 11:4 highlights God's commitment to justice, particularly for those who are marginalized or suffering.

In many religious traditions, divine justice is seen as a means of restoring balance and harmony in the world. It is not about vengeance, but also about bringing about positive change and restoring equilibrium. This restorative aspect is evident in the way God is depicted as caring for the poor and making impartial decisions for the

¹ Origen, *Homilies on the Book of the Prophet Jeremiah*, in PSB series, vol. 6, IBMBOR Publishing House, Bucharest, 1981, p. 371.

² Teodor Bodogae, note 170, in the PSB collection, vol. 6, p. 371.

³ Origen, *On First Principles*. Book II, III, 5, in the PSB collection, vol. 8, IBMBOR Publishing, Bucharest, 1982, p. 138.

⁴ Basil the Great, *Homilies on the Psalms*. Homily on Psalm 114, III, in the PSB collection, vol. 17, IBMBOR Publishing, Bucharest, 1986, p. 342.

⁵ Dumitru Stăniloae, *Orthodox Dogmatic Theology*, vol. I, IBMBOR Publishing House, Bucharest, 1996, p. 172.

oppressed-on earth. Such an approach ensures that justice serves to uplift and restore the dignity of those who have been wronged or are in need.

Furthermore, the concept of restorative justice in the divine context emphasizes the idea of healing relationships, both between people and with the divine. It is about reconciliation, forgiveness, and the transformation of individuals and communities. This aligns with the broader biblical narrative, where themes of salvation, mercy, and love are predominant.

God's "remembrance" in Christian life

For Christians, God's "remembrance" transcends abstract theological thoughts, evolving into a vibrant and tangible aspect of daily life and spiritual practice. This act of remembrance encompasses a multitude of dimensions, from personal devotion to communal worship, and serves as the foundation of Christian identity and faith.

On a personal level, God's "remembrance" is often expressed through prayer and meditation. Christians engage in these practices to cultivate a deeper relationship with God, seeking guidance, comfort, and strength in their daily lives. This personal connection is nourished through reading the Holy Scriptures, in which believers recall the words and deeds of God, reflecting on their meaning and relevance today.

Communal worship also plays an essential role in this remembrance. In church services, Christians collectively remember God through hymns, the Divine Liturgy, and Sacraments such as the Eucharist. These rituals are filled with symbolic meanings that remind participants of God's presence and promises. For example, the Eucharist, or Holy Communion, is a profound act of remembrance, commemorating the sacrifice of the Savior Jesus Christ and fostering a sense of unity among the faithful¹.

Moreover, the remembrance of God influences ethical and moral decision-making. For Christians, this remembrance involves recalling God's commandments and teachings, which guide their actions and interactions with others. This moral framework is not just a set of rules but a living reality that shapes their worldview and inspires acts of compassion, justice, and love.

In addition, the remembrance of God can be a source of hope and resilience. In times of difficulty and uncertainty, Christians are encouraged to recall God's past faithfulness and His promises for the future. This act of reflection provides comfort and assurance, strengthening their trust in God's plan and His presence in their lives.

Furthermore, the spiritual life encompasses a broader range of practices and disciplines that guide individuals in their journey of faith². This may include regular participation in church services, prayer, studying sacred texts, and engaging in acts of charity and serving others. By incorporating these practices into their daily routines, believers can deepen their understanding of God's righteousness and providence. For example, someone might volunteer at a local shelter, viewing their service as an expression of God's love and justice in the world.

In this relationship with God, believers often find themselves more in tune with the divine presence in the events of daily life. They may see God's providence in the form of unexpected blessings, guidance in difficult moments, or the comfort found in

¹ Ion Bria, *The Divine Liturgy After the Liturgy: Apostolic Mission and Christian Testimony – Today*, Athena Publishing, Bucharest, 1996, p. 117.

² Dumitru Gh. Radu, *On the Renewal and Deification of Man in Christ*, Mitropoliei Olteniei Publishing House, Craiova, 2007, p. 25.

community. Recognizing God's justice involves interpreting life's events through the lens of faith, understanding that even challenges and trials can serve a greater purpose in the divine plan.

In short, for Christians, the "remembrance" of God is truly a living reality that permeates various aspects of life. It encourages a personal and communal connection with the Creator, shaping moral conduct, offering comfort and hope. Through continual remembrance, Christians strive to live their faith authentically, drawing upon the rich tapestry of their spiritual heritage to navigate the complexities of the modern world.

Conclusions

"Remembrance" of God as providence and an act of divine justice is a central theme in Christian theology, with profound implications for how humans understand their relationship with the Creator. This remembrance reflects the belief that God watches over each person and intervenes in their life to guide their steps toward good. Recognizing this divine providence can provide a source of comfort and hope during the difficult moments of life. This remembrance is considered the foundation of Christian faith and hope, offering people comfort and security in the face of life's uncertainties. Thus, acknowledging this divine providence can bring peace and serenity to the hearts of the faithful. This remembrance is reflected in the belief that God watches over people and guides them on the right path, offering them forgiveness and divine grace in times of need.

Through His providential care and perfect justice, God not only watches over the world but also restores creation, bringing it closer to its ultimate purpose: union with Him. Through His divine grace, God offers all people the opportunity to return to Him and experience His unconditional love. Thus, the restoration of creation is a continuous process, in which each person has the possibility to contribute to the fulfillment of God's divine plan. In His divine plan, God works tirelessly to bring harmony and peace to the world, guiding us toward the right path and offering us the grace necessary to fulfill our purpose on this earth. Through His divine grace, God offers us the opportunity to experience this restoration and reconciliation through faith and obedience. It is a call to communion and personal relationship with our Creator, urging us to live according to His will in order to be part of His divine plan of salvation.

This theme, explored in depth, invites us to reflect on our own relationship with God and how we can live according to His will. It is important to ask ourselves to what extent we relate to spiritual values and how we can better integrate these principles into our daily lives. Delving into this theme can guide us towards a deeper connection with the Creator and a life full of meaning and purpose. This introspection can help us improve our spiritual connection and better align ourselves with our religious values. It is important to dedicate time to understand and strengthen these aspects of our lives. We may ask ourselves to what extent our actions reflect the values and teachings of the religion we claim to follow. Additionally, we can think about how we can improve our relationship with the Creator through spiritual practices and moral behaviors.

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MEMORY AS A HERMENEUTIC PROCESS: AN INTERDISCIPLINARY APPROACH BETWEEN DOGMATIC THEOLOGY AND LITERARY CRITICISM

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Abstract: *This paper analyses memory as an essential mechanism in the interpretation of reality, from both a theological and literary perspective. Eucharistic anamnesis is explored, highlighting that in Christianity memory this is not just an act of recollection, but a process through which the past becomes present and active in the life of the Church. This approach is correlated with the theories of memory developed by Jan Assmann and Henri Bergson, who emphasize the role of cultural and affective memory in shaping individual and collective identity. By analysing the concepts of anamnesis, cultural memory and affective memory, the paper demonstrates that memory is not a simple passive mechanism for preserving the past, but an active hermeneutic act, which interprets, updates and transforms the past according to the experiences and structures of each context. Thus, in the theological space, anamnesis manifests itself as an act of communion and ontological update, and in the literary one, memory functions as a process of narrative reconstruction.*

Keywords: *anamnesis, Eucharist, cultural memory, affective memory, hermeneutics.*

From an interdisciplinary perspective, memory manifests itself not only as a simple cognitive mechanism of recollection, but as a complex hermeneutic process through which past experiences and events are revisited, reinterpreted, and renewed in the present. Through this process, memory becomes a means of accessing and understanding important truths and meanings for personal and collective identity, whether in a religious, cultural, or literary context.

Defining memory as a hermeneutic process assumes that memory is not static, but dynamic, involving a reconfiguration of meaning. In classical hermeneutics, the interpretive process is understood as an interaction between text and interpreter, a fusion of temporal horizons, as Hans-Georg Gadamer highlights in *Truth and Method*. Here memory acts as an instrument that mediates this interaction between past and present, causing original meanings to be renewed according to new historical, cultural, or spiritual circumstances:

A hermeneutic situation is determined by the prejudices we carry with us. Therefore, they form the horizon of a present. They represent that something beyond which we are not able to look. There is no stable background of opinions and valuations that determine and confine the horizon of the present and that form the solid foundation from which the otherness of the past is detached. In reality, the horizon of the present is in a continuous formation to the extent that we are forced to constantly test all our prejudices. This testing includes, not least, the encounter with the past and the comprehension of the tradition from which we come. Therefore, the horizon of the present is in no way formed without the participation of the past. The horizon of the present does not exist in itself, just as there is no plurality of historical horizons that we should adjudicate. Comprehension is always

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a process of merging some presumptive horizons existing for itself. We know the force of such fusions first of all from the experience of older ages and from their relationship to themselves and to their origin. The determining action of tradition thus permanently contains a fusion. For in it the old and the new are always twinned, forming a living value, without the two explicitly detaching themselves from each other¹.

In theology, as in literature, memory is not only a subjective, psychological phenomenon, but also a cultural and symbolic one, an element that contributes to the interpretation of tradition, the formation of identity, and the articulation of existential meanings. Hermeneutic memory can be understood as a creative act, a continuous dialogue between the one who remembers and what is remembered, a process in which the past is reconfigured to acquire new relevance and to illuminate the present.

In this sense, we can understand memory as an act of symbolic “translation” between different historical periods, cultural traditions, and spiritual contents. It involves a dialectic between remaining faithful to one’s origins and reinterpreting these origins for the current needs of the community or of one’s own. This dialectic is fundamental in both dogmatic theology and literary criticism. In the theological sense, memory is not just a passive recall of a past event, but a living act of actualizing and perpetuating divine works and discoveries, which becomes evident in liturgical and sacramental practice. Here, memory has a formative role for the identity of the community, being a means of spiritual and traditional continuity. Likewise, in literary criticism, memory, whether at the level of the individual or at the level of a culture, is a process by which texts are re-evaluated and re-interpreted in new contexts, thus providing continuity and new meanings.

Hans-Georg Gadamer states that hermeneutics is essentially an act of understanding in motion, an activity that combines knowledge of the past with a new projection of its meanings into the present. Therefore, memory is not limited to the faithful repetition of the past, but involves a constant negotiation between the old and the new. Hence, memory becomes a place where the past is simultaneously preserved and transformed: “the truly common element of all forms of hermeneutics is that the meaning to be understood is concretized and fulfilled only in the framework of interpretation, but this interpretative labour remains entirely linked, nevertheless, to the meaning of the text”².

This dynamic of re-evaluation is what allows us to establish a connection between dogmatic theology and literary criticism. In both disciplines, memory functions as a hermeneutic tool through which fundamental truths and values are extracted from the past and re-actualized for the present. In theology, this happens through tradition and anamnesis, while in literary criticism, memory plays an important role in establishing cultural identity, in the dialogue between texts, and in the formation of a literary canon. In literature, the process of memory often manifests itself in the form of intertextuality, through which a text constructs its meaning through references and recollections of other texts from the past, as Julia Kristeva theorized: “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of

¹Hans-Georg Gadamer, *Adevăr și metodă (Truth and Method)*, Volume 1, translated by Gabriel Kohn and Călin Petcana, Teora Publishing House, Bucharest, 2001, p. 233.

² *Ibid.*, p. 253.

intertextuality replaces that of intersubjectivity”¹. Memory thus becomes a tool of interpretation and reinterpretation, providing a dynamic framework for actualizing the past in a new literary context. This phenomenon is in a sense similar to the way in which in theology sacred events are “remembered” liturgically, not just as simple evocations, but as renewals of God’s presence and work.

The interdisciplinary approach between theology and literary criticism is necessary for understanding memory as a hermeneutic process, since both fields investigate ways in which the meanings of the past are reconfigured in the present and for the future. Although at first glance they seem distinct disciplines – one dedicated to understanding and interpreting divine revelation, the other concerned with the interpretation of literary and cultural texts – the two share a central concern: relating to a corpus of texts, events and traditions that require continuous re-signification. This re-signification is also possible through memory, which operates as a bridge between history and contemporaneity, between individual and collective experience.

A first element that justifies an interdisciplinary approach is the presence of hermeneutics as a common epistemological foundation between the two disciplines. Both theology and literary criticism are based on the hermeneutic process – essentially, an act of interpretation – and memory has a central role within this process. In theology, hermeneutics is used to interpret Holy Scripture and Holy Tradition, in an attempt to understand and update the message of divine revelation for believers in the present. Memory is not a simple evocation of the past, but a way of re-actualizing the experiences of the Church, of living those saving events again, in a living and dynamic form. Thus, Orthodox theology does not separate the past from the present and the future, but integrates them into a sacramental continuity.

Literary criticism, on the other hand, uses hermeneutics to decipher the layers of meaning in literary texts, tracing how meanings from the past influence contemporary reception. Through cultural memory, literature connects to tradition, and the reader is invited to reconstruct and interpret the past from a contemporary perspective. Thus, literary texts are not simply relics of a previous era, but retain their relevance to the extent that they are reinterpreted through the prism of a new historical and cultural sensibility.

Another point of convergence between theology and literary criticism, which supports the need for an interdisciplinary approach, is the role of tradition and intertextuality. In Orthodox theology, tradition is not just a simple transmission of a set of fixed teachings, but as a living process in which the “memory” of the Church is constantly renewed and reinterpreted. Thus, the Orthodox faith is based on the living memory of the saving events and spiritual experiences transmitted by the Fathers of the Church, which are revalued in each era, without losing the authenticity of the revealed message.

Similarly, in literary criticism, intertextuality acts as a form of textual memory in which contemporary literary texts dialogue with those of the past, in a process of reinterpretation and re-evaluation. This process is hermeneutic and involves a continuous remembrance of previous literature, which is reinterpreted according to the reader’s current context. Like the theological tradition, literary intertextuality allows the past to remain alive and meaningful, but in a dynamic and adaptable way.

¹Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, edited by Leon S. Roudiez, translated by Thomas Gora, Alice Jardine, and Leon S. Roudiez, Columbia University Press, New York, 1980, p. 66.

Memory, both in theology and in literature, is not an exclusively individual process, but also a collective one. In theology, the Church is an interpretive community in which divine revelation is preserved and transmitted, both through the Holy Liturgy and through scriptural and theological exegesis. This collective memory is not just a passive recollection of the past, but a living experience of communion with God and the saints, a sacramental continuity of the divine presence. Similarly, literature and culture are based on a collective memory, which gives shape to national, cultural and aesthetic identities. Cultural memory, as theorized by Jan Assmann, involves a set of practices and texts that construct the identity of a group and that are transmitted through institutional and literary mechanisms:

What counts for cultural memory is not factual but remembered history. One might even say that cultural memory transforms factual into remembered history, thus turning it into myth. Myth is foundational history that is narrated in order to illuminate the present from the standpoint of its origins. The Exodus, for instance, regardless of any historical accuracy, is the myth behind the foundation of Israel; thus it is celebrated at Pesach and thus it is part of the cultural memory of the Israelites. Through memory, history becomes myth. This does not make it unreal – on the contrary, this is what makes it real, in the sense that it becomes a lasting, normative, and formative power¹.

From this point of view, the interdisciplinary approach is justified because, in both cases, we are dealing with a collective memory that decisively shapes the identity of a community, whether it is an ecclesial community or a cultural community. Memory, as a hermeneutic act, not only reflects the past, but reconfigures it in such a way as to meet the needs of the present and open horizons for the future. Whether we are discussing sacramental anamnesis in theology or textual memory in literary criticism, memory acts as a mechanism of identity consolidation, through which the past is kept alive and the present is illuminated.

In both theology and literature, memory has a formative function, influencing not only how we understand the past, but also how we construct our identity in the present. In Orthodox theology, participation in the living remembrance of salvific events shapes the identity of believers, connecting them to the community of the Church and the living tradition of faith. At the same time, literary memory helps to shape the cultural identity of individuals and societies, providing symbolic and narrative landmarks that allow each generation to relate to its traditions and reinterpret them.

Memory in Orthodox dogmatic theology

Anamnesis is a fundamental concept in Christian theology, with profound meanings in the context of both personal spirituality and community life. The term comes from the Greek “ἀνάμνησις” (*anamnesis*), which literally translates as “remembrance” or “re-calling to memory”. In theology, this concept is not reduced to a simple recollection, but implies an ontological activation of the past in the present, a process through which the believer actively participates in the events of salvation in a trans-temporal manner. In this sense, anamnesis represents a unique form of existential and sacramental interpretation of history, where the past and the present meet in the commemorative act,

¹Jan Assmann, *Cultural memory and early civilization: writing, remembrance, and political imagination*, Cambridge University Press, 2011, pp. 37-38

and the eschatological future is anticipated through this “remembering” of a liturgical nature.

In the Eucharistic liturgy, anamnesis is not just a simple mental or symbolic reconstruction of the Last Supper or of Christ’s sacrifice, but is a moment in which the Church, through the work of the Holy Spirit, re-actualizes and participates in those unique and saving events. This participation transcends temporal limits, since the believer does not simply recall a historical event, but becomes part of a liturgical “now”, where all times intersect. “The faithful live in the church on another plane of reality [...] The past is no longer separated from the present and the eschatological future in the church”¹. Thus, in the Eucharist, the believer relives the death and Resurrection of Christ in the present, in a mystical union with the original event of salvation.

Anamnesis is also closely linked to the Christian eschatological perspective. Through anamnesis, the past becomes a present reality and anticipates, in an almost prophetic form, the eschatological fulfilment of history. In Orthodox Christian theology, history is not viewed as a simple series of irreversible events, but as a path of salvation, in which all salvific events acquire significance in the present and point to the future fulfilment of the Kingdom of God.

Saint Maximus the Confessor integrates anamnesis into a broader vision of the restoration of the world and the unity of the entire cosmos in Christ. For Maximus, anamnesis is both a liturgical reality and an anthropological and cosmic one, being closely linked to the notion of the “recapitulation” (ἀνακεφαλαίωσις) of all creation in Christ. Anamnesis is not just a “re-memorization” of past events, but a process that theologically and ontologically supports the progress of humanity and the cosmos towards final restoration, towards a return to a unity lost through sin.

On a spiritual level, for Saint Maximus the Confessor, memory is not just a simple recollection of the past, but an affective process that profoundly influences spiritual life. He distinguishes between two types of memory: that related to sensible things and that which is purified and oriented towards God. Saint Maximus shows that memory can strengthen either attachment to the world or detachment from it. In this sense, he shows that memory preserves images of pleasures and pains experienced in the past, which can lead either to the repetition of sin or to the fight against it. Thus, the man who does not discipline his memory is easily attracted by desires and passions that originate in sensory impressions. The mind that is preoccupied with these memories becomes fertile ground for the movements of the passions: “Through these three the mind receives passionate meanings: through sensation, through changes in the organic state, and through memory [...] And through memory, when it, bringing its thoughts into connection with the things towards which we have felt some passion, also moves the mind towards passionate thoughts”², or: “memory brings the simple thought to the mind; when it lingers,

¹Rev. Prof. Dr. Dumitru Stăniloae, „Locașul dumnezeiesc propriu-zis, cerul pe pământ sau centrul liturgic al creației” (“The proper place of God, heaven on earth or the liturgical center of creation”), in: Saint Maximus the Confessor, *Mystagogia. Cosmos and the soul, images of the Church*, Introduction, translation, notes and two studies by Rev. Prof. Dumitru Stăniloae, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 2000, pp. 78-79

²Saint Maximus the Confessor, „Cele patru sute capete despre dragoste. A doua sută a capetelor despre dragoste, 74” (“The Four Hundred Chapters on Love. The Second Hundred Chapters on Love, 74”), in: *Philokalia or Collection of the Writings of the Holy Fathers Which Show How Man Can Be Purified, Enlightened and Perfected*, Volume 2, Translation from Greek, introduction and

passion is aroused”¹. In contrast to passionate memory, Saint Maximus speaks of a purified memory, which is fundamental in spiritual life. He shows that prayer has the role of freeing the mind from bodily memories and fixing it on God: “When you do not say or do anything bad in your mind, and when you do not remember the evil of the one who harmed you or gossiped about you, and when during prayer your mind is always immaterial and formless, be convinced that you have reached the measure of dispassion and perfect love.”² Through this separation from worldly representations, the soul comes to acquire a spiritual memory, oriented towards divine truth. At the same time, Saint Maximus also highlights the fact that memory is an instrument of discernment. In the process of fighting against passions, memory can be used to evaluate past experiences and learn from them. Thus, the one who remembers that pleasure leads to suffering or that prayer brings peace to the soul can use this knowledge to shape his life in accordance with the will of God:

Then imitate the deer, traversing the heights of divine visions as if they were mountains and destroying through the discernment of reason the passions hidden in the nature of things like poisons; then gathering through the many and varied springs of knowledge, the venom of evil that remained in memory on some occasion³.

In a dogmatic sense, anamnesis can also be seen as a sacramental form of memory. Memory, in Christian theology, is not just a psychological function, but a reality through which the believer can connect to a spiritual and transcendent dimension of existence. Liturgical anamnesis provides the framework in which personal memory meets the communal memory of the Church, becoming a “sacramental memory.” As theologian Alexander Schmemmann shows, this liturgical memory is not an individualistic one, but a communal one, which places the person in a sacred continuity of tradition and opens him to communion with God and with the other members of the Body of Christ:

As we stand before God, remembering all that He has done for us and offering Him our thanks for all His benefits, we inevitably discover the content of all this thanksgiving and remembrance to be Christ. All this remembrance is, ultimately, the remembrance of Christ [...] And standing before God we have nothing else to remember, and nothing else to bring and offer to God but this self-sacrifice of Christ, in which all sacrifices, all thanksgiving, all remembrance—that is, the whole life of man and of the world—were fulfilled⁴.

notes by Priest Professor Dr. Dumitru Stăniloae, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 2008, p. 99.

¹Saint Maximus the Confessor, „Cele patru sute capete despre dragoste. Întâia sută a capetelor despre dragoste, 84” (“The Four Hundred Chapters on Love. The First Hundred of the Chapters on Love, 84”), in: *Philokalia*, Volume 2, p. 79.

²Saint Maximus the Confessor, „Cele patru sute capete despre dragoste. A patra sută a capetelor despre dragoste, 74” (“The Four Hundred Chapters on Love. The Fourth Hundred of the Chapters on Love, 74”), in: *Philokalia*, Volume 2, p. 136.

³Saint Maximus the Confessor, „Răspunsuri către Talasie, 51” (“Replies to Thalassius, 51”), in: *Philokalia or collection of the writings of the Holy Fathers that show how man can be purified, enlightened and perfected*, Volume 3, Translation from Greek, introduction and notes by Priest Professor Dr. Dumitru Stăniloae, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 2009, p. 247.

⁴Priest Professor Alexander Schmemmann, *Pentru viața lumii. Sacramentele și Ortodoxia (For the Life of the World. Sacraments and Orthodoxy)*, Translated from English by Priest Professor Dr.

Thus, anamnesis is a hermeneutic process through which the interpretive believer appropriates the history of salvation and integrates it into his own existential experience. Memory thus becomes a means of salvation, a way of participating in the very life of Christ, being an act of sacramental interpretation of human existence:

The saving acts of Christ provoke in us the real memory (anamnesis) of His entire life, beginning with the incarnation. And this also means that at every moment of the life of Christ, beginning with the incarnation, virtually all subsequent saving acts are given, and these acts consequently remain alive and effective in Him, in order to radiate them into us ¹.

This “anamnetic interpretation” is essential for the Christian’s identity, because it reconfigures not only the meaning of the past, but also of the present and the future, offering an integral vision of life.

The Church Fathers approached anamnesis not only in liturgical terms, but also as a central dimension of Christian life. Saint John Chrysostom explains in his homilies that the act of commemorating Christ in the Liturgy is not a simple ritual, but a living reality, transcending the limits of human perception:

He who prepared that Table then, the same prepares this one now [...] just as those words that said: «Increase and multiply and fill the earth» were spoken only once, but are fulfilled in deed throughout the ages, because those words strengthened our nature for the making of children, so also these words, spoken once, make the sacrifice perfect every day in the churches, from then until today and until His coming².

Through the Eucharistic anamnesis, the believer enters into a spiritual communion with all those from the past and future who have participated or will participate in the liturgical life of the Church: “Therefore He mingled with us and merged His body with us so that we may be one, as one body united with the head [...] those who partake of this Blood stand together with the Angels, with the Archangels and with the Powers above...”³.

Theologian Vladimir Lossky, on the other hand, sees in anamnesis a component of “spiritual memory” that, through the experience of the Holy Spirit, allows the Church to overcome linear historicity⁴. Anamnesis represents an “active remembrance” of God’s

Aurel Jivi, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 2001, pp. 46-47.

¹Rev. Prof. Dr. Dumitru Stăniloae, „Locașul dumnezeiesc propriu-zis, cerul pe pământ sau centrul liturgic al creației” (“The proper place of God, heaven on earth or the liturgical center of creation”), p. 85.

²Saint John Chrysostom, „Omilia I la trădarea lui Iuda, 6” (“Homily I on the Betrayal of Judah, 6), in: Saint John Chrysostom, *Sermons on Imperial Feasts and Speeches in Praise of the Saints*, second edition, revised and added, in col. PSB, new series, no. 14, translation from ancient Greek by Fr. prof. Dumitru Fecioru, Introduction by Hierom. Policarp Pîrvuloiu, Basilica Publishing House, Bucharest, 2015, pp. 81-82.

³Saint John Chrysostom, „Omilia la Evanghelia după Ioan XLVI, 3-4” (“Homilies on the Gospel of John XLVI, 3-4”) in: Saint John Chrysostom, *Homilies on the Gospel of John*, Volume II, in col. PSB, new series, no. 18, Translation from ancient Greek by Maria-Iuliana Rizeanu and Mihai Grigoraș, Notes by Mihai Grigoraș, Basilica Publishing House, Bucharest, 2011, pp. 50, 52.

⁴He speaks of the Church’s tradition as “the life of the Holy Spirit in the Church” – Vladimir Lossky, *După chipul și asemănarea lui Dumnezeu (In the Image and Likeness of God)*, translated from French by Anca Manolache, Humanitas Publishing House, Bucharest, 1998, p. 145.

saving work, a remembrance that transcends historical time and unfolds in “liturgical time” – that sacred time in which the past, present and future are unified in Christ. This unification of times is symbolized in the Liturgy, where history is not abrogated, but transformed through participation in the Sacrament of the Eucharist. “The word anamnesis (ἀνάμνησις) does not mean only remembrance. It rather indicates an initiation into the mysteries, the discovery of a reality always present in the Church¹.”

Anamnesis is a hermeneutic process of religious experience, providing an interpretive key that combines the historical event and the current act of faith of each participant in liturgical life. Unlike other forms of “collective memory” studied in anthropology and psychology, anamnesis involves not only an imprint of the past on the present consciousness, but a transfiguration of memory through a direct communion with divine reality. The believer is called, through anamnesis, to see history in a symbolic and sacramental manner, in which each historical moment becomes the bearer of a spiritual message and an opportunity for an encounter with Christ.

In Orthodox theology, memory – anamnesis – is not just a cognitive function of re-evoking the past, but a mystical actualization of the founding moments of salvation. This process is grounded in Christ, who becomes the central point of the liturgical anamnesis, uniting the past, present and future in the specific way of His sacramental presence. Memory is, therefore, a “living presence” that allows the believer not only to relate to a sacred history, but to effectively participate in it, living it in the present through the Holy Spirit. Thus, anamnesis fulfils a unique function in Orthodox practice and theology, redefining time and space through a transfigured presence of Christ, who becomes the hermeneutic and existential center of each liturgical-sacramental act.

Unlike approaches that limit memory to an act of psychological recall, Orthodox theology understands anamnesis as a sacramental presence, a living communion in Christ, in which the past becomes actuality. As theologian Alexander Schmemmann shows, the Eucharist is the privileged “place” of this anamnesis, where the “paschal mystery” becomes a continuously updated reality, unique in history but eternally present for the Christian community: “It (the Eucharist, *n.d.*) is indeed, a *preface* to the world that is to be [...] this future was given to us in the past so that it could constitute *the present* itself, the life itself, the very present day of the Church². “

In Eucharistic Liturgy, the faithful are called to “do this in remembrance of me” (Luke 22:19), an exhortation that, in an anamnestic sense, refers to a way of actualizing the moment of the Last Supper, of the passions and of the Resurrection of Christ. The Eucharist is an anamnesis in which Christ is present in a real way and not just symbolically, and the faithful become partakers of His death and Resurrection. According to the interpretation of Nicolae Cabasila, “Christ, the One who invited us to this feast, is a fellow fighter with us [...] through Communion He lives in us and helps us win the fight”³, marking an ontological presence that transcends simple remembrance.

¹Vladimir Lossky, *Teologia Mistică a Bisericii de Răsărit (Mystical Theology of the Eastern Church)*, Preface by priest prof. dr. Dumitru Stăniloae, Introductory study and translation from French by rev. Vasile Răducă, Humanitas Publishing House, Bucharest, 2010, p. 191.

²Rev. Professor Alexander Schmemmann, *Pentru viața lumii. Sacramentele și Ortodoxia (For the Life of the World. Sacraments and Orthodoxy)*, p. 45

³St. Nicholas Cabasila, „Despre viața în Hristos, IV” (“On Life in Christ, IV”), in: Saint Nicholas Cabasila, *Despre viața în Hristos (On Life in Christ)*, Introductory study and translation from Greek by Rev. Prof. Dr. Teodor Bodogae, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 2001, p. 129

Through the act of anamnesis, Christ constitutes himself as the center of the entire history of salvation, uniting the personal and community dimensions of memory. In this sense, the eucharistic and liturgical anamnesis extends beyond ritual, becoming an identity matrix for the Christian community, which constantly reconnects to the source of its life in Christ. Dumitru Stăniloae states that:

The incarnate God-Word himself remained the doer of the sanctifying works of the Church through priests, as mere visible organs. He gives himself in the Eucharist and does not only give the flesh of the lamb, as his type. The priest, in saying the words of the Gospel, repeats the words spoken by God-Word himself, having Him present in him who spoke them¹.

Christ thus becomes the “active memory” of the Church, and the anamnesis is not a simple symbolic recollection, but an actualization of His presence in the Church.

Christian anamnesis has a deeply eschatological character, since in the liturgical act of actualizing the presence of Christ the Parousia – His coming in glory at the end of time – is anticipated. In this sense, the memory of Christ becomes a prefiguration of the Kingdom of God, a way in which the Church already experiences “now” what will be “then” in fullness. This vision is based on the understanding that each Eucharistic Liturgy is an anticipation of the Marriage of the Lamb described in the Apocalypse, a participation in the future reality of full communion with God (Revelation 19:7-9).

Orthodox theology highlights that the Eucharistic anamnesis is a “bridge” between the present and the future world, because the body and blood of the Lord are a pledge of eternal life, anamnesis becoming an act through which the past of salvation meets the future of the Kingdom of God, and the Church, in its liturgical celebration, assumes the role of “herald of the future” in a present that transcends chronological time.

In this light, Christ is not only the focal point of the anamnesis, but is the One who makes possible this transcendence of time, in which the past of salvation manifests itself as present reality and eschatological significance. In the words of Orthodox theologian Alexander Schmemmann, the Eucharist is “a journey of the Church into the dimension of the Kingdom”², where each anamnesis of Christ’s passion and Resurrection not only brings the past into the present, but makes the present a sacred anticipation of the ultimate reality of eternal life.

The actualization of Christ’s presence in the anamnesis is possible through the work of the Holy Spirit, Who “shares” the history of salvation of each believer. In the epiclesis prayer, the priest invokes the Holy Spirit to descend upon the Eucharistic gifts, to sanctify them and transform them into the Body and Blood of Christ. Thus, anamnesis is not just a simple commemoration, but a real actualization through the grace of the Holy Spirit, who transforms material elements into vehicles of the divine presence.

Saint Irenaeus of Lyons emphasizes this role of the Holy Spirit in anamnesis, stating that “where the Church is, there is also the Spirit of God; and where the Spirit of

¹Dumitru Stăniloae, „Nota 1138” (“Note 1138”), in: Saint Cyril of Alexandria, *Writings*, Part Four, *Comentariu la Evanghelia Sfântului Ioan (Commentary on the Gospel of Saint John)*, Translation, introduction and notes by rev. Professor Dumitru Stăniloae, in PSB collection no. 41, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest 2000, p. 417

²Rev. Professor Alexander Schmemmann, *Pentru viața lumii. Sacramentele și Ortodoxia (For the Life of the World. Sacraments and Orthodoxy)*, p. 28

God is, there is also the Church and all grace¹.” This shows that the remembrance of Christ is not an isolated act, but a Trinitarian one, in which Christ is present through the power of the Holy Spirit, bringing believers into communion with the Father. In this way, anamnesis becomes an experience of the Kingdom, a manifestation of the eternal reality of the Holy Trinity, in which the community of faith experiences not only communion with Christ, but also union with the entire Trinity.

In light of this sacramental actualization of the salvific events, the anamnesis becomes a unique hermeneutic process, a way in which the Church “interprets” the events of Christ’s life as present and transformative realities. In particular, believers are called not only to contemplate Christ’s sacrifice, but to live it and assume it in their own existence. Therefore, the eucharistic anamnesis is not a simple symbolic interpretation, but an existential and participatory interpretation, where the believer takes part in the path of salvation, being “brought” into the reality of the Cross and the Resurrection.

In this perspective, anamnesis is not just a historical recollection, but a “sacramental hermeneutic act” through which the meaning of all history is understood through the prism of Christ. The believer is called to live his life as a “personal anamnesis,” a reminder of salvation in every act of his existence, which resonates with the exhortation of the Holy Apostle Paul to become “partaker of His passions” in order to share in His Resurrection (Philippians 3:10-11).

Memory in literary criticism

Within contemporary literary theory and cultural studies, the concept of memory has become a subject of reflection analysed from multiple perspectives that explore the interaction between the past and the present in cultural, personal, and collective life. Although memory has been discussed since antiquity, modern theories have nuanced and specialized it in terms of “cultural memory,” “collective memory,” and “affective memory.” These theoretical approaches provide a complex framework for understanding how memory, as an individual and social process, influences identity, emotional experience, and collective narratives, while also providing a basis for interpretation.

The concept of “cultural memory” formulated by Jan Assmann redefines memory beyond the personal sphere, into a collective framework that involves an “institutionalized memory” of groups and societies. Jan Assmann, influenced by Maurice Halbwachs’ theory of collective memory², proposes that cultural identity is formed and maintained through mechanisms of collective memory, which he calls “cultural memory”:

Cultural memory, unlike communicative, is a matter of institutionalized Cultural memory, unlike communicative, is a matter of institutionalized mnemotechnics. Cultural memory, then, focuses on fixed points in the past, but again it is unable to preserve the past as it was. This tends to be condensed into symbolic figures to

¹Irénée de Lyon, “Contre les hérésies, III, 24, 1”, in: Irénée de Lyon, *Contre les hérésies*, Livre III, Édition critique par Adelin Rousseau et Louis Doutreleau, sj, Tome II, Texte et traduction, Sources Chrétiennes N ° 211, Les Éditions du Cerf, Paris 1974, pp. 474-475

²“We can speak of collective memory when we evoke an event that occupied a place in the life of our group and which we viewed and still view, at the moment we remember it, from the point of view of this group” – Maurice Halbwachs, *Collective Memory*, Critical edition conceived by Gérard Namer and prepared in collaboration with Marie Jaisson, Translation by Irinel Antoniu, Institutul European Publishing House, 2007, p. 63

which memory attaches itself – for example, tales of the patriarchs, the Exodus, wandering in the desert, conquest of the Promised Land, exile – and that are celebrated in festivals and are used to explain current situations¹.

This type of memory is linked to specific narratives and symbols that transcend the individual, instead becoming part of a shared identity. Cultural memory manifests itself through texts, rituals, traditions, and artifacts that function as “means of memory preservation” and are transmitted from generation to generation, helping a group establish its continuity and coherence.

Cultural memory, according to Assmann, involves a distancing from the “living present” of the individual, generating an objectified memory, which is essential for any community that wishes to maintain its identity in the long term. Religious literature, such as the Scriptures, operates as a fundamental channel of cultural memory in the context of the Christian religion, functioning as a source of norms, values, and symbolic landmarks that unify community members around a common history, giving meaning to a past that is significant for the present and future of the community.

Assmann highlights that cultural memory has two major functions: the identity function and the function of preserving founding knowledge. The identity function allows individuals to recognize themselves as members of a community, be it national, religious or cultural. The function of preserving founding knowledge involves the establishment of a canonical memory, which derives its authority from its sacralised status. In Christianity, the liturgical tradition and sacred texts reiterate the history of salvation, allowing it to be present in the collective consciousness of the Church and transforming it into an active reality for each generation:

Such examples show that cultural memory is imbued with an element of the sacred. The figures are endowed with religious significance, and commemoration often takes the form of a festival. This, along with various other functions, serves to keep the foundational past alive in the present, and this connection to the past provides a basis for the identity of the remembering group. By recalling its history and reenacting its special events, the group constantly reaffirms its own image; but this is not an everyday identity².

Henri Bergson brings into discussion another essential dimension of memory, focused on inner and affective experience, through the concept of “affective memory” or “involuntary memory”. Unlike cultural memory, which is socially organized and transmitted, affective memory, as Bergson sees it, is of a personal, spontaneous and intensely subjective nature. It is closely linked to individual experience, where past events return to consciousness through sensory or emotional stimuli that evoke memories without conscious intention. For Bergson, this form of memory is a process of actualizing the past in the present, in which memories retain their original emotional charge and become a form of continuity of the self:

Past images, reproduced as such with all their details, down to the affective nuance, are images of reverie or of dream: what we call acting is precisely getting the

¹Jan Assmann, *Cultural memory and early civilization: writing, remembrance, and political imagination*, p. 37

²*ibidem*, p. 38

memory to contract or rather to sharpen itself more and more, until it no longer presents to the experience that it will penetrate only the edge of the blade¹.

The concept of “duration” (*durée*) proposed by Bergson is central to understanding affective memory. “Duration” implies a perception of time as a continuous and indivisible flow, in which the past, present and future organically intertwine. In this view, memories are not strictly ordered chronologically, but coexist in an atemporal form, where past experiences become simultaneous with the present through affective experience. Bergson suggests that this involuntary memory is not stored as objective information, but is “lived” again through a sensation, affect or image that triggers an experience of similar intensity to the initial one:

What we call our present is our behaviour towards the immediate future, our imminent action. [...] Memory actualized in the image differs profoundly from pure memory. The image is a present state; it cannot take part in the past except through the memory from which it arose. Memory, on the contrary, devoid of power as long as it remains useless, is far from any mixture with sensation, out of touch with the present and therefore inextensible².

Affective memory also allows the individual to reconstruct the past not in chronological terms, but in affective and semantic terms, generating a personal form of interpretation of reality. Affective memory offers a unique capacity to connect past experiences with new meanings, placing individual experience in a subjective continuity with renewed significance. In this framework, in literature, affective memory not only evokes the past, but reinterprets it in the present, creating a space of encounter between old and new, between experience and reflection, between individual and collective. In a similar way, in Christian theology, liturgical anamnesis also involves a form of “affective memory”, since the recall of the past of salvation also implies an emotional and affective participation of the believer in the suffering and Resurrection of Christ.

Comparing Assmann’s cultural memory with Bergson’s affective memory, one can observe a tension between the social and individual dimensions of memory. Cultural memory is objectified and intended to preserve group identity through shared rituals and narratives, while affective memory is a subjective and emotional process that redefines the past through the lens of the lived present. Together, these types of memory offer a complete picture of how literature and theology can construct an identity based on a living past, which oscillates between personal and collective remembrance.

In a theological context, cultural memory can be understood as a structure that supports ecclesial identity, while affective memory manifests itself in the personal experience of faith. The two dimensions can be seen as aspects of religious life, in which sacramental remembrance includes both communal commitment and personal and emotional participation.

Thus, the concept of cultural memory applied to liturgical and dogmatic texts shows how the Church preserves its tradition and identity over time. On the other hand, affective memory is found in individual religious experience. Ideally, these two types of memory converge in the Holy Liturgy, where the sacramental anamnesis transforms the past into an “eternal present” and allows for collective and affective participation in the events of salvation.

¹Henri Bergson, *Materie și memorie (Matter and Memory)*, translated by Cora Chiriac, Polirom Publishing House, Iași, 1996, p. 93

² *Ibidem*, pp. 123-124

This interaction between cultural memory and affective memory in theology and literature highlights the complexity of the process of anamnesis, in which history is not only recorded, but is continuously transformed in the existence of each generation. Cultural memory ensures the continuity of faith and ecclesial identity, while affective memory allows believers to personally experience their connection with Christ and to interpret their own lives in the light of salvation. Thus, memory acquires a profound hermeneutical role, being an act of sacramental interpretation that opens the past to new meanings and constantly updates the presence of Christ in individual and community life.

Conclusions

From a theological point of view, through the prism of Eucharistic anamnesis, memory is not just a mental process of recollection, but a real and working presence of Christ in the Church. Sacramental memory is constituted as an act through which the past of salvation is reactualised in the present, linking the historical dimension of divine Revelation with the eschatological reality of the Kingdom of God. Thus, anamnesis becomes a fundamental identity process for the ecclesial community, which maintains its continuity through the Liturgy and through the structures of dogmatic “memory”.

On the other hand, the literary perspective on memory, illustrated by the theories of Jan Assmann and Henri Bergson, shows that remembering is a dynamic process, in constant transformation. Cultural memory acts as a stabilizing framework of collective identity, while affective memory, specific to individual experience, introduces a subjective and fragmentary dimension. These concepts reveal that memory is never neutral, but involves a process of selection, interpretation and reinterpretation of the past.

By juxtaposing these two dimensions, the paper highlights the fact that memory is a fundamental hermeneutic act, which shapes individual and collective identity. In the theological sphere, anamnesis represents an ontological actualization of the sacred past, while, in the literary sphere, memory manifests itself as a process of narrative reconstruction. Together, these two perspectives demonstrate that memory is not a simple mechanism for preserving information, but an active process of interpreting, re-actualizing and experiencing the past in the present.

Thus, whether it is liturgical anamnesis or cultural and affective memory, remembrance plays a central role in defining identity, in community structures, and in how the past is understood and transmitted to future generations.

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DEVELOPPER LES COMPETENCES EN COMMUNICATION ECRITE A L'ERE DE L'INTELLIGENCE ARTIFICIELLE – PRESENT OU MEMOIRE ?

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Abstract: *In the recent years, the education has undergone significant transformations. These are not only attributed to the proliferation of ICT (information and communication technology) and to the artificial intelligence, but also to a new generation of children growing up in a digital period. In this highly computerized context, many of the teachers embrace alternative methods in the classroom, moving away from the traditional approaches, more or less intentionally. Therefore, it is necessary that the act of teaching-learning-evaluation must become more flexible and be in accordance with the reality and the needs of the young generations of learners. In addition, there is a growing awareness of the importance of inclusive education, bilingualism and personalized learning experiences. In this paper, we aimed to explore how the latest tools involving artificial intelligence are used in Romanian language and literature lessons and activities, from the perspective of developing written communication skills.*

Keywords: *educational technologies; Romanian language and literature; written communication*

L'enseignement mondiale, tout comme celui roumain, se confronte à une nouvelle manière d'aborder l'acte d'enseigner. Que ce soit intentionnellement ou non, le processus éducatif est plus que jamais influencé par la société, à travers un essor, sans précédent, du numérique. Ce qui a commencé comme un moyen de faire continuer les activités pendant la pandémie de COVID 19 s'est transformé en un *modus vivendi*, une nécessité de notre vie quotidienne et, implicitement, de l'acte didactique en lui-même.

L'utilisation des matériels numériques et des dispositifs électroniques a connu une évolution rapide depuis leur apparition et elle influence de manière permanente la façon dont les gens interagissent en société. L'introduction du matériel numérique dans le déroulement des leçons s'est développée, en raison du grand nombre d'appareils disponibles : tableaux blancs numériques, tablettes, portables, ordinateurs. Cela a déterminé les institutions d'enseignement à allouer des fonds spéciaux ou à accéder à des projets, précisément pour offrir une alternative aux élèves et être en accord avec les exigences de l'environnement social dans lequel nous vivons. La tendance actuelle est de remplacer progressivement les manuels scolaires par des appareils électroniques qui orientent l'activité vers un modèle d'enseignement « one-to-one ». (Imbriale, Ryan, p. 34)

Ainsi, les parents ou les institutions font des efforts pour fournir à chaque élève un dispositif électronique pour travailler en classe ou en dehors de la classe. De nombreuses écoles essaient de mettre en place un certain type de support technologique pour faciliter l'apprentissage numérique. Un autre modèle suivi par certaines écoles est "Bring your own device (BYOD) ou Bring Your Own Technology (BYOT)" (Karen J McLean, p. 1-2)" par l'intermédiaire duquel les familles sont responsables de fournir un appareil à

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l'élève, en raison de l'apporter à l'école pour qu'il puisse l'utiliser en classe pendant les activités didactiques.

Il est unanimement admis que cette façon de travailler favorise fortement le travail en équipe et cela crée le cadre propice à la facilité d'utiliser les appareils qui sont à la portée de nous tous aujourd'hui. Cette approche peut introduire également une limitation, en ce qui concerne le temps d'utilisation des ressources numériques en classe, même lorsque la formation et la motivation des enseignants sont favorables. D'autres facteurs qui limitent leur mise en œuvre et leur utilisation en classe, sont les programmes surchargés, le manque de préparation des professeurs ou des éducatifs en cette direction technologique, les contraintes imposées par le temps et le programme, le besoin d'un soutien technique qualifié et les budgets limités.

Cette transformation de l'acte didactique n'est pas seulement attribuée à l'émergence de la technologie dans les salles de classe, mais aussi à une nouvelle génération d'enseignants qui adoptent des méthodes d'enseignement alternatives, s'éloignant des approches traditionnelles. De plus, on constate une prise de conscience de plus en plus puissante de l'importance de l'éducation inclusive, du bilinguisme et des expériences d'apprentissage personnalisées. Au-delà de la nécessité de s'adapter à la réalité, il y a aussi la nécessité pour l'enseignant de formuler les objectifs de ses leçons en accord avec les visions des apprenants et de leur dynamisme. Ainsi, on se rend compte que même les enseignants appartenant à la catégorie *old school* sont obligés à céder la place, de plus en plus, aux ressources numériques qui offrent un soutien important à former toutes les compétences à acquérir par les élèves, non seulement celles numériques.

Il existe de nombreuses plateformes ou ressources numériques dont on parle ces derniers temps. De la *gamification* comme méthodologie éducative qui intègre des éléments de jeu dans l'expérience d'apprentissage, aux *classes collaboratives* qui encouragent les élèves à travailler ensemble vers un objectif commun, impliquant les efforts unanimes de la part des enfants et des enseignants. Le concept *STEAM - Science, Technologie, Ingénierie, Arts et Mathématiques*, qui élargit le modèle STEM traditionnel, tout en incorporant l'art dans l'acte éducatif, dans le but de stimuler l'imagination, la créativité et la communication visuelle, est également très apprécié.

Cependant, ce qui a retenu notre attention, c'est la multitude de chatbots qui ont rapidement émergé ces derniers temps, prêts à fournir une aide illimitée aux enfants et pas seulement, dans la *formation* des compétences en communication écrite. Comment une entité créée et considérée comme un instrument pourrait-elle prendre en compte les exigences admises comme obligatoires dans la création d'un texte écrit, au but de former aux élèves les habiletés indispensables d'écrire correctement un texte. De même, on se pose la question comment ces outils peuvent-ils s'assurer que des contraintes, telles que « respecter la structure selon le style fonctionnel dans lequel il (le texte) est écrit, respecter le contenu et la structure, le vocabulaire, respecter les règles et les normes grammaticales, respecter les normes d'orthographe et de ponctuation, le style, les aspects graphiques » sont-elles utilisées correctement: (Neacșu, Ioan, Nuță, Silvia, Sârbu, Melania Antoaneta, p. 124) On ne peut s'empêcher de se demander s'il s'agit ou non d'une réelle aide, vu que « l'efficacité du texte écrit dépend de sa clarté, de sa concision et de la capacité d'implication de l'émetteur, au moment de l'émission du texte écrit, qui propose à la fois des objectifs cognitifs (*identifier, comparer, découvrir, connaître, comprendre le message transmis*), des objectifs affectifs (*émotionner, s'enthousiasmer, aimer, sentir...* etc.) et affectif-cognitif (*se souvenir, c'est-à-dire retenir l'idée de base, ce qui reste après avoir oublié le message en détail*)". (Norel, Mariana, p. 109) Un instrument peut-il couvrir toutes ces facettes humaines et, à fond, les former, les optimiser aux élèves ?

Mais naturellement, l'une des premières questions que nous nous sommes tous posée a été : qu'est-ce que ou qui est ce chatbot ? Comment est créée cette entité qui semble remplacer l'enseignant ? Il est unanimement reconnu qu'un « chatbot est une application logicielle qui peut maintenir une conversation avec les utilisateurs, via un texte ou la voix, en utilisant des algorithmes d'intelligence artificielle (IA) ». (<https://digitalpedia.ro/definitie/chatbot/>) Il s'agit d'une sorte de robots virtuels utilisés pour fournir des réponses rapides et précises aux questions. Ils sont également utilisés pour rédiger des réponses aux courriers électroniques, pour créer de divers textes écrits, en fonction des coordonnées indiquées par les utilisateurs, démontrant bien sûr une rapidité extraordinaire et une disponibilité permanente.

Le premier chatbot connu a été nommé Eliza, étant développé en 1966, dont le but était d'agir comme un psychothérapeute, tout en renvoyant les énoncés des utilisateurs sous forme de question. « ELIZA est un programme qui permet une conversation en langage naturel avec un ordinateur » (Weizenbaum, Joseph, p. 36). Pour sa conception on a utilisé un simple pattern matching et un mécanisme de réponse basé sur des structures déjà préétablis. Sa capacité conversationnelle n'était pas géniale, mais elle était suffisante pour dérouter les gens à une époque où ils n'étaient pas habitués à interagir avec des ordinateurs et leur donner l'impulsion pour commencer à développer d'autres chatbots.

Il existe de nombreux chatbots de ce type dont on parle, mais le type le plus populaire qui utilise l'intelligence artificielle et qui a pris de l'ampleur récemment est ChatGPT. Il s'agit d'un programme qui utilise la technologie GPT (Generative Pretraining Transformer) pour générer des réponses au sein d'une conversation ou un contenu écrit en fonction des exigences indiquées (sujets, mots-clés, des critères claires et récapitulatives). Automatiquement, nous avons tourné nos pensées vers les enseignants qui se confrontent constamment à cette difficulté. Car, qu'on le veuille ou non, les capacités de communication écrite des enfants, leur esprit critique et leur besoin de chercher des informations se heurtent à ce mur de la facilité à générer un texte en quelques minutes. Et lorsque nous parlons de compétences en communication écrite, nous faisons référence à des règles simples pour une écriture correcte et cohérente, sans faire référence nécessairement à des textes littéraires ou même argumentatifs.

Nous avons donc demandé à un groupe de sujets composé de 50 enseignants (que nous avons rencontrés lors d'un programme de reconversion professionnelle) qui enseignent à de différents niveaux (école maternelle, primaire, collège et lycée) de répondre à plusieurs items organisés sous la forme d'un questionnaire, dans le but de comprendre, d'une part, quelle place occupe un chatbot dans la vie d'un enseignant. Et, d'autre part, nous voulions comprendre quelle est la vision des enseignants concernant l'aide qu'un chatbot peut donner aux élèves dans la formation et le développement des compétences en communication écrite, quels en sont les avantages ou les dangers qui s'y cachent pour nos enfants. Les enseignants interrogés ont entre 2 ans et 23 ans d'expérience dans le domaine de l'enseignement, depuis le niveau débutant jusqu'au dernier niveau de formation professionnelle. Ils travaillent aussi bien en milieu urbain (70%) qu'en milieu rural (30% des répondants).

La plupart des enseignants (60-65%) ont utilisé ChatGPT à de buts diverses : pour générer des fiches de travail pour les leçons de consolidation ou d'évaluation (leçons de langue roumaine, de mathématiques, d'arts), pour concevoir des projets didactiques, pour recevoir des idées afin d'organiser leurs activités pratiques et intégrées, pour générer des tests de type grille, basés sur un contenu indiqué, tout en respectant certains degrés de difficulté. Quelques-uns des répondants (5%) ont admis avoir utilisé l'application pour résoudre les devoirs de leurs propres enfants (des problèmes de mathématiques ou des

compositions). Le choix de l'utiliser a eu de diverses raisons qui se sont confirmées au fil du temps, telles que : la rapidité et la variété des informations, la réduction considérable du temps consacré à la recherche d'informations scientifiques, la diversification des idées, l'organisation des activités, la rapidité, l'adaptabilité rapide à tout problème et à tout contexte, la variabilité des ressources pédagogiques, la multitude de réponses à une même problématique.

Concernant les limites constatées dans la réalisation des textes écrits, les enseignants ont noté: l'incapacité du chatbot à détailler avec précision et exactitude certaines informations, la transmission d'informations erronées, parfois, qui ne sont pas scientifiquement exactes, la superficialité des informations fournies, informations qui ne peuvent pas être corrigées que par des connaisseurs du contenu scientifique, de fréquentes erreurs d'expression, de langages et, de temps en temps, des formulations similaires.

De 35 à 40% d'enseignants ne sont pas habitués à utiliser cet outil, soit parce qu'ils enseignent au niveau préscolaire et que l'information implique un certain filtrage, soit parce qu'ils ne sont pas d'accord, en principe, avec son utilisation. S'ils devaient le faire, ils y auraient néanmoins recours dans les situations suivantes : pour des fiches de travail diversifiées, afin de réduire leur temps de travail, pour trouver d'autres solutions à certains problèmes mathématiques, pour des contenus et des sujets qu'ils ne connaissent pas, pour générer des exercices (des calculs mathématiques multiples), pour des informations rapides et, peut-être, plus récentes que dans la littérature de spécialité ou, finalement, par curiosité.

Bien que les enseignants trouvent ce mécanisme propice à leur travail, pour les idées proposées, pour la variété des contenus mis à leur disposition, ils considèrent qu'il est utile aux enfants également, sauf s'il est utilisé dans la proximité d'un adulte et d'une manière pondérée. De plus, les enseignants ont fait même la recommandation que les professeurs génèrent de textes écrits par ChatGPT qui devraient ensuite être vérifiés ensemble avec les élèves, précisément pour leur démontrer que, parfois, les étapes pour rédiger correctement un texte écrit ne sont pas suivies. Ainsi, encouragent-ils une activité de brainstorming pour persuader les élèves de l'utilité partielle de ce chatbot, qui est, après tout, un outil et doit être utilisé comme tel.

La plupart d'entre eux ont cependant attiré l'attention sur l'inefficacité et la nocivité de ces moyens à la portée des jeunes, car ils ne les aident pas à développer leurs capacités cognitives et à penser de manière analytique, par eux-mêmes, et ne les encouragent pas à rechercher des informations et à les sélectionner de manière critique. Cet outil amène les enfants à tout considérer comme acquis s'ils ne connaissent pas les risques et n'en sont pas conscients. Du point de vue des textes écrits, les enseignants ont déclaré qu'ils reconnaissent les textes produits sur ces plateformes par le manque d'émotion humaine et par les structures extrêmement fixes qui suivent certains modèles, parfois par les erreurs d'expression cachées, mais aussi par le manque des éléments structuraux qu'ils étudient et qu'ils mettent en pratique avec les élèves en classe.

Les enseignants recommandent également de faire preuve de retenue lors de l'utilisation de ce robot et de ne pas prendre pour bonne toute réponse reçue. Les textes qu'il réalise doivent être vérifiés, lus et adaptés, si nécessaire. Les enfants doivent être éduqués à utiliser ChatGPT comme n'importe quel autre outil utile, qui peut nous faire gagner du temps et nous donner des idées, mais pas en lui permettant de gérer toutes nos activités. Fondamentalement, il est incapable de donner à un texte écrit la touche humaine, l'émotion, la personnalisation, la subjectivité parfois nécessaire, la clarté, souvent il n'est même pas capable de fournir la bonne correction grammaticale. Et toutes ces situations doivent être étudiées et discutées avec les élèves, pour leur démontrer la réalité, afin qu'ils

comprennent à la fois l'utilité de ce mécanisme, mais aussi ses limites et ses éléments négatifs. Les apprenants doivent conscientiser comment la formation de leurs compétences en communication écrite pourrait en souffrir.

Par conséquent, l'utilisation de ChatGPT ne peut pas être considérée comme une réalité négative, d'autant plus que l'avenir semble être celui des robots qui nous remplaceront, peut-être, dans certaines activités, en classe. « Nous vivrons bientôt dans un monde où les interlocuteurs seront des humains ou des chatbots, et dans de nombreux cas, nous ne saurons pas ou nous ne soucierons pas de savoir qui sera notre interlocuteur ». (Adamopoulou, Eleni, Moussiadès, Lefteris, p. 3)

Il ne faudrait pas oublier que le robot est tout simplement un outil qui doit exécuter ce qu'on lui dit de faire et non pas de prendre la place de notre cerveau. D'une certaine manière, il dépend de nous ce qui arrivera dans l'avenir. Nous pouvons commencer dès maintenant à devenir irremplaçables pour nos élèves. Le ChatGPT peut rivaliser avec nous en termes de volume d'informations, mais il ne saura jamais comment gérer les émotions. Cela dépend de chaque enseignant, en particulier, de la manière dont il construit sa relation de communication avec les élèves et de la manière dont il leur fait comprendre les bénéfices personnels qu'ils peuvent en tirer de l'acquisition correcte des compétences en communication écrite, dans ce cas particulier dont on parle. Si le professeur sait expliquer et exemplifier correctement, nos élèves comprendront qu'ils peuvent copier des informations et que personne ne les voit, apparemment, mais dans la vie réelle, cela ne les rendra pas compétents, ne les aidera pas à mieux s'adapter et ne les sauvera pas en cas de panne de courant.

Ainsi, ChatGPT peut être utile, mais uniquement si l'on parle d'un terrain qui est déjà formé du point de vue scientifique. Les élèves vont savoir comment l'utiliser après avoir acquis les outils cognitifs et scientifiques nécessaires à cet effet.

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LA NOUVELLE TECHNOLOGIE DANS L'ENSEIGNEMENT ET L'APPRENTISSAGE DE L'ALLEMAND DAF

Silvia BONCESCU*

Abstract: *This study exploits the integration of AI into the language teaching/learning process in order to personalize the learning of a foreign language like German. Students have turned to AI tools in order to correct grammar, sentences, to translate or to learn a foreign language. Thus, we focus on applications like Duolingo and on potential uses, risks and opportunities associated with ChatGPT.*

Key-words: *AI; personalized learning; foreign language*

Introduction

L'émergence des nouvelles technologies a bouleversé les paradigmes d'enseignement et d'apprentissage au niveau académique affectant profondément la manière dont les langues, y compris le DaF (l'Allemand comme langue étrangère), sont enseignées. Il est, par conséquent, important d'explorer comment les innovations technologiques influencent les pratiques pédagogiques et les processus d'apprentissage. Cette étude vise à analyser le potentiel et les défis que posent ces nouvelles ressources numériques dans l'enseignement/l'apprentissage des langues étrangères, notamment de l'allemand.

1.Évolution de l'IA dans l'enseignement

L'IA est utilisée à présent pour apprendre une langue étrangère ou pour personnaliser les tâches dans l'enseignement des langues.

1.1. De l'approche traditionnelle à l'ère numérique

Traditionnellement, l'apprentissage des langues reposait sur des méthodes centrées sur le professeur et le manuel. Toutefois, avec le développement de l'internet et des nouvelles technologies, l'éducation se transforme en un processus centré sur l'apprenant qui peut se servir des ressources en ligne.

1.2. L'émergence des outils numériques

L'avènement des plateformes en ligne et des ressources multimédias diversifie non seulement les supports d'enseignement, mais permet également un accès aux contenus authentiques rendant l'apprentissage des langues plus interactif. Cette transformation est rendue possible grâce aux outils éducatifs variés tels que les applications d'apprentissage linguistique et les plateformes de classe virtuelle.

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2. L'impact des technologies numériques dans l'enseignement des langues

Les avantages de l'IA prouvent l'impact de la technologie sur la profession d'enseignant, car elle améliore l'expérience des utilisateurs de l'enseignement.

2.1. Applications linguistiques

Les plateformes d'échange linguistique et les applications mobiles rendent l'apprentissage plus facile et peuvent adapter le contenu en fonction des besoins des apprenants. Les applications mobiles comme Duolingo et Babbel, par exemple, jouent un rôle essentiel et ont de bons résultats chez les apprenants DaF en offrant des leçons interactives et des exercices pratiques, des exercices à trous, à choix multiples etc. Ces outils fonctionnent comme un jeu dans lequel on gagne, par exemple, des pierres précieuses ou l'on gagne des récompenses et se distinguent par leur capacité à encourager l'apprentissage autonome. Leur interface ludique et accessible capte l'attention et stimule la motivation des apprenants.

Ces applications présentent de nombreux avantages, elles peuvent s'adapter aux besoins des apprenants, car elles fonctionnent à l'aide d'algorithmes d'apprentissage automatique qui analysent les progrès des apprenants et leur offrent un feedback et des suggestions personnalisées. Elles ont aussi des inconvénients, par exemple Duolingo s'adresse notamment aux apprenants débutants ou intermédiaires, tandis que Babbel n'est pas gratuit.

2.2. Applications et chatbots

Le chatbot est un programme informatique qui simule une conversation écrite ou parlée et qui dialogue avec son utilisateur en mettant en œuvre des connaissances linguistiques et psychologiques sur les bases de la programmation. Par conséquent, il a deux composants essentiels : le NLU (Natural Language Understanding), qui extrait le but de la conversation, et le NLG (Natural Language Generator) qui a le rôle de produire les réponses.

ChatGPT est le chatbot dont on va exploiter plus loin les avantages et les défauts dans l'enseignement et l'apprentissage DaF.

3. Approches didactiques

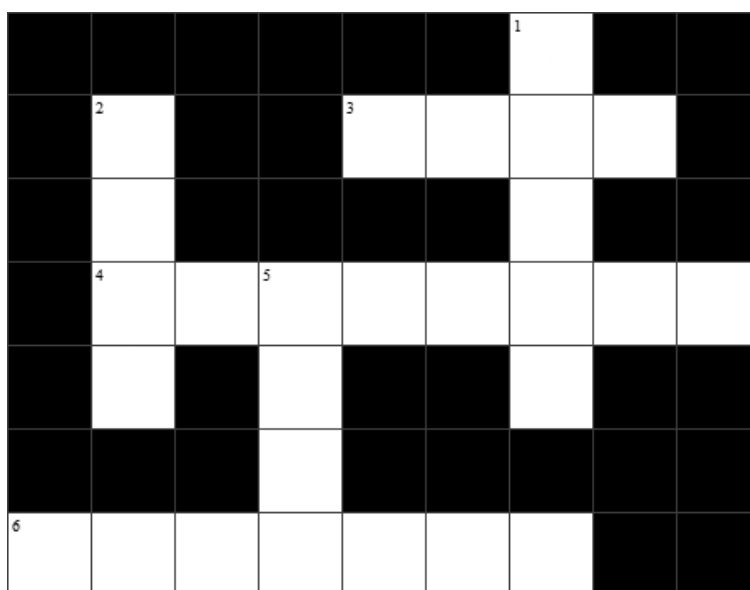
Pour fonctionner, tout outil doit avoir à la base des théories pédagogiques solides. Les moteurs de recherche sont des outils d'apprentissage et d'enseignement qui peuvent aider les enseignants ainsi que les apprenants parce qu'ils permettent de vérifier l'information, de faire des recherches approfondies, d'explorer pour divers projets. Cependant, ce type d'apprentissage par exploration de l'apprenant doit être guidé et soutenu par l'enseignant qui a le rôle de lui apprendre la compétence de chercher des sources fiables, rassembler les informations trouvées et les analyser de manière efficace. Dans ce sens, nous avons pu constater dans le travail avec les étudiants que la recherche en binôme ou en groupe rend les tâches plus faciles et améliorent les stratégies de recherche.

3.1. Outils pédagogiques

Le ChatGPT est devenu un outil pédagogique très utilisé pour personnaliser l'apprentissage. C'est un outil qui utilise l'apprentissage automatique avec lequel on peut avoir des conversations dans la langue étudiée et on peut créer ainsi des documents d'apprentissage en fonction des besoins ou des niveaux de langue des apprenants. Par exemple, si l'on veut travailler la fable *Le corbeau et le renard*, on peut, en tant qu'enseignant, nous servir du ChatGPT et lui demander différents types d'exercices qui

permettent de travailler le lexique, par exemple, la réalisation de mots-croisés. Le ChatGPT propose des séquences d'exercices variés pertinents pour l'apprenant en fonction du niveau de langue, par exemple pour le niveau A1, une tâche telle que :
Aufgabe 1. Fülle das folgende Kreuzworträtsel aus, indem du die Hinweise liest und das passende Wort auf Deutsch einsetzt :

1. Ein Tier, das sehr schlau ist.
2. Ein gelbes Essen, das der Rabe im Schnabel hat.
3. Wo der Rabe sitzt.
4. Was der Rabe tut, als der Fuchs ihn lobt.
5. Ein Tier mit schwarzem Gefieder, das fliegen kann.
6. Was der Rabe macht – mit den Flügeln.



Un autre exemple pour le niveau de compétence A2 est: Aufgabe 2. Was denkt der Rabe?

- a) Schreibe einen inneren Monolog des Raben nach dem Verlust des Käses.
- b) Was geht ihm durch den Kopf?
- c) Welche Gefühle hat er?

Un exercice de lexique approprié au niveau B1 est la recherche de synonymes: Aufgabe 3: Finde Synonyme für die folgenden Wörter aus der Fabel: stolz, hungrig, Geschenk, schmeicheln.

Cet outil peut être utilisé pour stimuler les discussions en cours de langue et pour une meilleure variation des tâches. Par exemple, l'impératif et les verbes modaux peuvent être utilisés et mis en pratique grâce aux consignes suivantes: Aufgabe 4. Gib dem Raben Ratschläge !

- a) Schreibe einen kurzen Brief an den Raben.

b) Gib ihm Tipps, wie er in Zukunft vorsichtiger sein kann. Nutze den informellen Stil. (Anfang : Lieber Rabe, du musst vorsichtiger sein...)

Aufgabe 5. Hat der Fuchs vielleicht recht ?

- a. Finde Argumente dafür, dass der Fuchs klug gehandelt hat.
- b. Finde Argumente dagegen – warum sein Verhalten nicht korrekt war.
- c. Schreibe ein kurzes Essay.

3.2. Grammaire et éléments culturels

En ce qui concerne la génération de textes, on remarque que l'IA va générer un nouveau texte, par exemple, à partir d'une situation donnée: *Ich bin seit drei Monaten in Deutschland, aber ich kann mich nicht daran gewöhnen.* Le texte est correct du point de vue grammatical, bien écrit, structuré et argumenté : *Ich bin vor drei Monaten nach Deutschland gekommen und es war eine große Veränderung für mich. Zuerst war ich begeistert von der neuen Umgebung, der Kultur und den Menschen. Die Stadt, in der ich lebe, ist wunderschön und hat viele interessante Orte zu bieten. Doch nach einigen Wochen habe ich gemerkt, dass ich mich nicht wirklich an das Leben gewöhnen kann. Ein Grund dafür ist die Sprache. Obwohl ich ein bisschen Deutsch gelernt habe, fühle ich mich oft unsicher, wenn ich mit den Menschen spreche. Manchmal verstehe ich nicht alles, was gesagt wird, und das führt dazu, dass ich mich isoliert fühle. Ich wünsche mir, mehr mit anderen kommunizieren zu können, aber die Sprachbarriere macht es mir schwer. Ein weiterer Punkt ist das Essen. In meinem Heimatland esse ich ganz anders und ich finde es schwierig, mich an die deutschen Gerichte zu gewöhnen.*

Si pour la grammaire, le ChatGPT fonctionne en donnant de bons résultats, pour ce qui est des explications des règles et de la syntaxe, il n'en est pas le cas. Si on lui demande, par exemple, si la structure suivante est correcte *Du sagst, dass du nicht verstehst die Leute*, il ne saura pas expliquer la règle de fonctionnement des verbes dans les propositions subordonnées, il donnera seulement la variante correcte *Du sagst, dass du die Leute nicht verstehst* et expliquera seulement l'emploi de la négation *nicht*: *die Leute* (les gens) doit se trouver avant *nicht* pour indiquer que *tu ne comprends pas les gens*, au lieu de rappeler qu'en allemand le verbe à valeur de prédicat occupe la dernière place dans la proposition subordonnée, raison pour laquelle le verbe *verstehst* est à la fin de l'énoncé.

Nous pouvons remarquer aussi que le ChatGPT peut se tromper lorsqu'il s'agit d'éléments culturels. Par exemple, si on lui demande de compléter avec le verbe qui convient, il reconnaît les verbes manquants dans les proverbes suivants et les emploie correctement :

Kleider Leute.

Wenn zwei..... , der Dritte.

Eine Schwalbe noch keinen Sommer.

Oh, Augenblick! doch! Du bist so schön.

Le résultat sera le suivant:

*Kleider **machen** Leute.*

*Wenn zwei **sich streiten**, **freut sich** der Dritte.*

*Eine Schwalbe **macht** noch keinen Sommer.*

*Oh, Augenblick! **Bleib** doch! Du bist so schön.*

En revanche, si on lui demande de reconnaître la dernière citation *Oh Augenblick! Bleib doch! Du bist so schön!* (*Arrête-toi, instant, tu es si beau!*), on observe qu'il reconnaît le nom de l'auteur Johann Wolfgang von Goethe, mais il ne reconnaît pas son oeuvre *Faust*, il confond l'oeuvre avec une ballade de Goethe, *Erlkönig*. Et le chatbot ne va d'ailleurs pas identifier la citation exacte de Goethe : *Oh Augenblick! Verweile doch! Du bist so schön*.

Parfois, il faut l'employer avec précaution quand on l'utilise comme une source d'informations, car celles-ci peuvent être erronées. Les étudiants peuvent faire des erreurs s'ils ne révisent pas le travail du ChatGPT. Par exemple, s'ils demandent au ChatGPT de comparer la fable *Le corbeau et le renard* de La Fontaine, celle de Lessing et celle de Asachi, le chatbot donnera un résultat tel que:

Ion Asachi nutze die Fabel als Bildungsinstrument, indem er ihre Botschaften so anpasste, dass sie die grundlegenden Werte der rumänischen Nation widerspiegeln.

On peut remarquer que le ChatGPT fait une erreur dans le nom du fabuliste roumain Gheorghe Asachi, il le trouve dans les bases de données en tant que Ion Asachi. Il faudra attirer l'attention des étudiants sur cet aspect qui concerne les noms et les sources utilisés par ChatGPT. Il peut être intéressant pour les étudiants de repérer les erreurs et de comprendre que l'IA n'a pas toujours raison. ChatGPT présente souvent des faits comme étant des vérités. Lorsqu'on lui demande des références, il peut présenter des références inexistantes (Cooper, 2023). Le risque est alors d'apprendre des choses fausses. Il est, par conséquent, essentiel de vérifier, analyser et réfléchir de manière critique (Higuera, 2023).

4. Personnalisation de l'apprentissage

L'enseignement est un acte de personnalisation dans la mesure où l'enseignant adapte le contenu aux savoirs des apprenants en fonction de leurs besoins et de leurs capacités. Cet apprentissage personnalisé peut être fait par le truchement de la nouvelle technologie, car on peut avoir recours aux applications mobiles, aux plateformes en ligne ou bien aux chatbots. C'est, par conséquent, une bonne raison de les intégrer en cours sous forme de différentes tâches.

L'utilité des outils de l'IA dans l'enseignement/ apprentissage des langues est prouvée, car elle personnalise l'acte didactique et optimise l'enseignement des langues dans le contexte pédagogique. Cette personnalisation prend en compte les besoins spécifiques de chaque étudiant.

L'intégration des ressources multimédias telles que des vidéos, des podcasts ou des jeux éducatifs a également le rôle d'enrichir l'expérience d'apprentissage. La réussite de l'intégration des technologies dépend en grande partie de la formation des enseignants pour qu'ils soient à l'aise avec les outils numériques et qu'ils soient capables de les intégrer de manière cohérente et pédagogique dans leurs cours. La diversité des supports favorise en plus une immersion plus efficace dans le contexte culturel germanophone.

Conclusion

L'utilisation de l'IA dans l'enseignement des langues soulève également des défis, mais elle ouvre aussi des perspectives d'avenir et des opportunités pour les

apprenants et pour les enseignants. En effet, on remarque que l'IA peut changer la dynamique dans la classe de langue si l'on en fait un bon usage. Les solutions de l'IA sont efficaces en cours. Il y a des outils que les professeurs et les étudiants peuvent utiliser et dont les professeurs doivent connaître les avantages ainsi que les problèmes potentiels. Une application d'apprentissage des langues préférée par les apprenants d'allemand est Duolingo dont les algorithmes d'apprentissage automatique fournissent de très bons résultats car elle permet de planifier les tâches et les ressources. Nous nous sommes également penchée sur l'utilisation du ChatGPT et le potentiel du ChatGPT dans un cadre pédagogique a été mis en évidence dans ce travail parce qu'il aide à créer de nouveaux exercices et à les adapter aux besoins des étudiants. Il peut aussi générer des tableaux, donner des solutions, générer des explications concernant les solutions, mais ces explications ne sont pas toujours claires, alors le rôle de l'enseignant est d'intervenir. Il est donc impératif pour un enseignant de savoir utiliser les outils de la nouvelle technologie et de connaître ses possibilités et ses limites.

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STRUCTURING AND SPONTANEITY IN THE DEVELOPMENT OF LINGUISTIC SKILLS AT EARLY AGES

Florentina BUCUROIU*

Abstract: *This paper analyzes how young children recall and process words, grammatical structures, and meanings in various language contexts. The study explores the cognitive and linguistic mechanisms through which children develop vocabulary and language understanding, depending on the environment in which they are situated. The research focuses on five main contexts: at home, on the street, at kindergarten, at the playground, and during vacations. Each of these contexts provides different linguistic stimuli, thus influencing how children learn and recall words and grammatical structures. The results indicate that the family environment is essential for forming basic vocabulary and fundamental grammatical structures, while social interactions on the street, at the playground, or during vacations stimulate linguistic diversity and adaptation to new situations. At kindergarten, the language learning process is guided and structured, contributing to the consolidation of previous knowledge. The study's main conclusion is that diversified exposure to language in multiple contexts fosters better retention and understanding, emphasizing the importance of social interactions, and varied experiences in the development of linguistic skills at early ages.*

Keywords: *linguistic skills; early age; language learning*

1. Introduction

Language acquisition in early childhood is a dynamic process that is influenced by both structured learning and spontaneous interactions. While formal education and parental guidance provide a foundation for linguistic competence, everyday experiences in social and informal contexts contribute significantly to a child's ability to adapt and use language flexibly. The interplay between structured linguistic input—such as the systematic teaching of grammar and vocabulary—and spontaneous, unstructured language exposure—such as conversations at the playground or during vacations—shapes how children recall, process, and utilize language in different environments.

This paper examines the cognitive and linguistic mechanisms that underlie early language development by exploring how children acquire vocabulary, process grammatical structures, and understand meanings across five key contexts: the home, the street, kindergarten, the playground, and vacation settings. Each of these environments offers distinct linguistic stimuli, influencing the ways in which children expand their lexicon, refine their syntax, and develop pragmatic skills.

The findings suggest that the home environment plays a crucial role in establishing a fundamental linguistic framework, providing the basic vocabulary and syntactic structures upon which further language development is built. Meanwhile, exposure to diverse social settings—such as interactions on the street, at the playground, or during vacations—encourages adaptability, contextual variation, and linguistic creativity. Kindergarten, as a structured educational space, reinforces and consolidates

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prior learning, offering guided opportunities for refinement and expansion of linguistic knowledge.

By analyzing these different contexts, this study highlights the importance of a varied linguistic environment in fostering better language retention, comprehension, and usage. The study integrates perspectives from cognitive and linguistic theories to offer insights into how structured learning and spontaneous interactions collectively shape language acquisition in early childhood.

2. Review of main theories on early language acquisition

The development of linguistic skills in young children has been the focus of extensive research in cognitive science, linguistics, and developmental psychology. Several theories attempt to explain how children acquire, process, and use language, emphasizing different mechanisms such as innate abilities, social interactions, environmental influences, and cognitive development. Below, we review some of the most influential theories relevant to understanding the balance between structured and spontaneous language acquisition.

According to Noam Chomsky's Nativist Theory, children are born with an innate ability to acquire language. The Language Acquisition Device (LAD) is a hypothetical neurological mechanism that enables children to learn language naturally, regardless of environmental input. This theory suggests that grammar is not entirely learned through exposure but is instead guided by an inborn set of linguistic rules, referred to as *Universal Grammar (UG)*.

From the perspective of structured and spontaneous learning, Chomsky's theory supports the idea that children possess an inherent ability to organize linguistic input into meaningful structures. However, while the LAD provides the framework, environmental interactions remain crucial in shaping the specific language children acquire. In this study, we consider how structured linguistic input at home and kindergarten may align with Chomsky's framework while acknowledging that spontaneous interactions in varied social contexts contribute to language adaptation and flexibility.

The Social Interactionist Theory, championed by Vygotsky and later expanded by Bruner, emphasizes the role of social interactions and cultural context in language development. Vygotsky introduced the concept of the *Zone of Proximal Development (ZPD)*, which suggests that children learn best when they engage in tasks slightly beyond their current capabilities with the assistance of more knowledgeable individuals (e.g., parents, teachers, peers).

Bruner further developed this idea by proposing scaffolding, a process in which caregivers provide temporary support to children's linguistic learning by modeling language, correcting errors, and gradually reducing assistance as the child becomes more competent.

The *Behaviorist Theory*, proposed by B.F. Skinner, suggests that language is acquired through imitation, reinforcement, and conditioning. According to this view, children learn words and structures by copying the speech of adults and receiving positive reinforcement for correct usage.

While behaviorism emphasizes the role of structured learning and repetition, it does not fully explain how children generate novel sentences or acquire complex grammar beyond direct imitation. Nevertheless, the theory provides insight into how reinforcement mechanisms at home and in kindergarten (e.g., praise for correct language use, correction of errors) contribute to linguistic structuring, while spontaneous

environments offer opportunities for children to test and refine their speech through trial and error.

Piaget's *Cognitive Development Theory* links language acquisition to overall cognitive development, arguing that children's ability to use language is dependent on their stage of cognitive growth. Piaget identified four stages of development, with the preoperational stage (ages 2–7) being the most relevant to early language learning. During this stage, children begin to use symbolic thinking, engage in pretend play, and develop a growing vocabulary.

Piaget's theory suggests that structured learning at home and kindergarten helps reinforce cognitive connections, while spontaneous social interactions provide opportunities for children to apply their developing linguistic skills in diverse contexts. Our study explores how these cognitive processes influence language retention and recall across different environments.

A more recent perspective, the *Usage-Based Theory* proposed by Michael Tomasello, argues that language acquisition emerges from children's experience with communication rather than from an innate grammar system. According to this theory, children develop linguistic skills by recognizing patterns in speech and constructing meaning through repeated social interactions.

Tomasello's perspective is particularly relevant to our study, as it emphasizes how children acquire language dynamically through interaction with their environment. Structured learning at home and kindergarten provides repeated exposure to core linguistic patterns, while spontaneous language use in social settings (e.g., playground, vacations) encourages flexibility and adaptation.

In this paper, we explored how these theoretical frameworks apply to real-world linguistic development in young children, focusing on how different environmental contexts contribute to vocabulary acquisition, grammatical structuring, and language comprehension. By integrating these theories with empirical observations, we aimed to provide a comprehensive understanding of the balance between structure and spontaneity in early language learning.

3. Mechanisms that facilitate language acquisition at early ages

Children develop vocabulary and language understanding at early ages through a combination of cognitive and linguistic mechanisms. These mechanisms are deeply interconnected and play a critical role in their linguistic evolution. Among the cognitive mechanisms, imitation plays an important role. Children mimic the sounds, words, and phrases they hear in their environment. This includes replicating intonations, sentence structures, and vocabulary used by caregivers and peers. Association mechanisms explain how words are learned by associating them with objects, actions, or events. For example, seeing a dog while hearing the word "dog" helps children link the sound to the object. Categorization is another cognitive behaviour that allow children group similar objects or ideas under a single term (e.g., all four-legged animals are perceived as "dogs" initially). Over time, they refine their categories as they learn more nuanced distinctions. Both short-term and long-term memory play critical roles. Repetition reinforces memory, enabling children to recall and use words or phrases in appropriate contexts. Problem-solving and pattern recognition are the background for identifying recurring patterns in speech, such as grammatical structures, children begin to predict and generate language rules.

When it comes to linguistic mechanisms, babbling (early vocalizations) and phonemic awareness allow children to experiment with sounds and practice forming the phonemes of their language. Joint attention - shared focus with a caregiver on an object or activity helps children learn the words associated with the experience. Fast mapping - as the ability to quickly link a new word with its meaning after only a few exposures - is a crucial skill for rapid vocabulary expansion. Overgeneralization and refinement is another linguistic mechanism that allow children to often overgeneralize rules (e.g., saying "goed" instead of "went"). Over time, they refine their understanding through feedback and increased exposure. Pragmatic understanding is a more complex attribute of linguistic interpretation concerning the way language is used in social contexts (e.g., tone, politeness, turn-taking); it helps children grasp meaning beyond literal interpretations.

Beside the above-mentioned language learning interrelated functions, environmental influences such as rich language input, reading and storytelling, social interaction, and feedback and correction also influence the linguistic skills to a great extent. Frequent, engaging conversations with caregivers expose children to a wider vocabulary and complex sentence structures, exposure to books and stories fosters vocabulary development, comprehension, and narrative skills, interacting with peers and adults allows children to practice and refine their language skills in varied contexts, caregivers' responses to a child's language use (e.g., repeating or correcting phrases) provide guidance on proper usage and grammar. These mechanisms illustrate how children combine innate abilities with environmental stimuli to develop language proficiency. Each child's development is unique, influenced by biological factors and the richness of linguistic interaction in their surroundings.

Early childhood is, for every child, the foundation of shaping an initial perception of the world. At this stage, the child first explores the space of their home, an environment that is, most of the time, safe and quickly becomes familiar. This small world becomes a laboratory of discovery, where every corner of the house and every object reveals a mystery. This is a period when the child learns through imitation, play, and interaction with family members. In this context, parents and caregivers play a crucial role, offering relationships and affection, emotional and cognitive support, and the first lessons about the functioning of human relationships.

The role of parents, educators, and the community is to guide the child to discover their own identity and learn how to contribute to the world around them. A healthy childhood and a balanced process of discovery prepare the child to become an adult capable of facing challenges and actively engaging in fostering better relationships in society.

The home environment is usually the first and most influential context in which children begin to acquire language. Surrounded by family members, children are exposed to emotional communication, everyday vocabulary, and fundamental grammatical structures: "Communication gets started every time the parent and the child interact and develop connection. The child now becomes an active part of a social system and the most critical social structure in a child's life is the family." (Mohan, M., Baja, G., Deshpande, A., Anakkathil, Anil M., Bhat, J.S., 2021: 972)

Conversations at home often involve repetition, questions, and descriptions that help the child acquire basic linguistic skills. These interactions introduce practical language and reinforce understanding through routine interactions, the development of complex sentence structures requiring "interpersonal communication via natural language in early life." (Mayberry, Rachel I., 2024: 10)

The street also offers a dynamic context for linguistic exposure, as children encounter a variety of images, sounds, and interactions. This environment introduces them to situational vocabulary, such as the names of vehicles, traffic signals, and public behavior. Hearing people speak in different tones and manners, whether polite greetings or hurried instructions, helps children recognize the adaptability of language, incorporating new words and concepts.

Kindergarten is often the first structured setting where children engage with peers and educators in play-based learning. This context emphasizes group activities, storytelling, and songs, all of which encourage vocabulary expansion and grammatical structuring. Interaction with peers introduces children to informal language variations and encourages social communication.

The playground is a unique context where language is used informally and often creatively. While playing games or engaging in role-play, children practice negotiation and imaginative dialogue. For instance, expressions like "It's your turn!" or "Let's play astronauts!" not only enrich their vocabulary but also enhance conversational flow and cooperative communication. This playful environment fosters an experimental approach to language, allowing children to use words and structures in varied contexts.

Vacations offer children opportunities to experience new environments and cultures, often involving exposure to unfamiliar linguistic stimuli. Visiting places like the beach, a zoo, or a historical site introduces specialized vocabulary and concepts.

In all five contexts (home, street, kindergarten, playground, and vacations), children are naturally exposed to their native language, whether through spontaneous conversations or planned activities. This exposure allows them to learn both common vocabulary and grammatical structures. Each context involves a form of social interaction, whether with family, peers, educators, or people from diverse backgrounds. These interactions stimulate language learning through dialogue and exchanges of information. In all environments, children are exposed to repeated expressions and structures, which help consolidate linguistic notions and grammatical rules. Language is learned in specific contexts, facilitating the assimilation of vocabulary relevant to encountered situations, whether related to games, educational activities, or explorations, as "young children's early language is more concrete and item-based than is generally recognized." (Tomasello, Michael, 2000: 210)

Regarding the degree of structure, at home, learning is predominantly spontaneous, based on everyday conversations and routine activities. At kindergarten, learning is more structured, with planned activities such as storytelling, songs, or interactive exercises. On the street and at the playground, learning is less formal, based on observation and unstructured interactions. During vacations, the language learned is spontaneous but often linked to unique experiences and specific situations, which may include vocabulary less frequently encountered in daily routines.

Spontaneity plays an essential role in the development of linguistic abilities in early childhood. At this stage, children are naturally curious and uninhibited in their attempts to communicate, creating a fertile environment for acquiring and refining language skills. Children often imitate sounds, words, and sentence structures they hear around them. This imitation is spontaneous and helps them understand linguistic patterns and build vocabulary. Playful interactions, whether with peers or adults, encourage children to express themselves without fear of judgment. These informal settings stimulate creativity and verbal experimentation. When given the freedom to explore their surroundings, children spontaneously describe what they see and experience. Spontaneous expressions of joy, frustration, or curiosity allow children to give meaning

to words and phrases, strengthening their linguistic associations. Positive reinforcement from caregivers during spontaneous speech encourages children to refine their communication skills and build confidence in using language. Recognizing and nurturing this spontaneity can help create a supportive environment for language acquisition. Providing opportunities for open dialogue, storytelling, and imaginative play can further enhance linguistic development during these formative years.

Repetitive activities play a crucial role in the process of learning the native language, as they provide children with opportunities to practice and consolidate vocabulary, grammatical structures, and communication skills. Repetition helps create stable mental patterns, which form the foundation for fluent language use. Repetitive activities in the family environment provide a safe framework for language learning through daily routines and constant interaction with parents.

Repetition on the street is often linked to observations and interactions with the surrounding environment, helping assimilate practical vocabulary and social rules.

Recitation of poems helps develop memory and an understanding of rhythm. Repeated educational games contribute to vocabulary expansion. Repetition through songs, like "An Elephant Swings," aids in learning numbers and grammatical structure, for instance. At the playground, repetitive activities naturally occur through games and interactions, developing informal communication skills and cooperation. Role-playing games develop creative language. Games with rules, help in learning sequential structures while songs and rhymes from games, repeated during play, help synchronize language with action. During vacations, repetition is often associated with new experiences, reinforcing vocabulary specific to new places or activities. Repetitive activities in these contexts contribute complementarily to the child's language development, with each context offering a unique contribution to the learning process.

Family interaction is emotional and protective. These interactions are also personalized, with parents adapting their language to the child's level of development, often using diminutives, a warm tone, and a slow pace. Communication within the family is repetitive and constant: daily routines, such as mealtimes or bedtime preparation, are accompanied by repetitive dialogues that facilitate learning basic vocabulary. This interaction is child-centered, with language intentionally modeled to support the child's development. Interaction with the teacher, on the other hand, is theoretically predominantly didactic and formalized. Language is structured to convey new concepts and develop specific linguistic skills. Teachers interact with a group, adapting communication to ensure it is understood by all. Immediate feedback is a very important aspect - children receive explanations, corrections, and encouragement, which stimulate and develop their listening and speaking skills. This interaction is less personal than with the family but is focused on clear educational objectives. Interaction with peers is spontaneous and free, without imposed structure, but it tends to become competitive and/or collaborative depending on the context. Parents or guides use descriptive language to explain visited places or activities undertaken. Communication with other children or adults is often spontaneous and based on unique contexts, such as games or questions about tourist attractions. This interaction is more unpredictable and diverse than in other contexts, offering new grounds for language exploration.

Communication between children is marked by spontaneity, equality, and expressiveness, being a natural process of language exploration. In contrast, communication with adults is more structured, oriented towards learning, and influenced by relational dynamics. Both types of communication are complementary and play an essential role in the linguistic and social development of the child.

Each context, therefore, brings unique elements to children's communicative interactions: the family focuses on emotional support and the formation of linguistic foundations; the teacher continues with intentional and formalized language development; peers allow for creative and/or imitative exploration of language; the street and surroundings provide contextual and observational learning; and vacations bring cultural diversity and spontaneous exploration. Children do not memorize words and grammatical rules mechanically but learn by identifying and using patterns. The process is active, based on exposure, experience, and constant adjustment. This allows them to develop linguistic skills in an adaptable and creative way.

Conclusions

Repetitive exposure emerges as a crucial factor in language mastery. Children internalize linguistic patterns through routine interactions, structured educational activities, and play-based learning. Repetition of words, phrases, and sentence structures—whether at home, in the classroom, or during play—reinforces memory retention and pattern recognition, providing a scaffold for linguistic refinement. Family routines, such as mealtime conversations and bedtime stories, provide a stable framework for language learning. Repetitive educational activities, such as storytelling, songs, and recitation, further consolidate linguistic understanding. The paper also illustrates the essential role of social interaction in language acquisition. Interactions with family members, teachers, peers, and other individuals provide real-world opportunities for practicing negotiation, turn-taking, and conversational dynamics, all of which are vital for pragmatic understanding. Family interactions offer emotional support and serve as a safe linguistic environment, while teacher-guided interactions ensure systematic language instruction. Peer interactions promote imitation, negotiation, and linguistic creativity, and interactions in public spaces introduce children to linguistic diversity and cultural norms. These findings align with Vygotsky's sociocultural theory, which emphasizes that language is acquired through active engagement with caregivers, peers, and broader social structures.

The involvement of parents and educators is critical in shaping a child's ability to acquire and refine language skills. The paper underscores the importance of providing rich and varied linguistic stimuli, encouraging spontaneous verbal expression, and maintaining a positive and supportive communication environment that nurtures curiosity and confidence. Caregivers and educators should gently integrate corrective feedback, ensuring that linguistic correction does not inhibit a child's willingness to communicate. Limiting passive screen exposure in favor of interactive verbal engagement is also essential for maximizing language development opportunities. An important conclusion that emerges is the balance between structured instruction and spontaneous linguistic exploration. (Georgescu, Bogdan-Gabriel, 2021) While formal education provides necessary grammatical and vocabulary foundations, unstructured learning experiences in play, travel, and daily interactions encourage creativity, flexibility, and contextual adaptation. This supports an integrative approach to language learning, where instructional guidance and experiential engagement work together to foster linguistic proficiency.

The paper's findings suggest that language learning is a dynamic, interaction-driven, and experience-based process, rather than a strictly pre-programmed or passive developmental milestone. Children develop language through pattern recognition, memory reinforcement, contextual learning, and social engagement, supported by

caregivers, educators, and peers who provide rich, varied, and engaging language experiences. These insights offer practical implications for optimizing language acquisition, including encouraging parent-child conversations, integrating play-based learning, providing multisensory language exposure, and fostering a balanced approach that combines structured language education with spontaneous language use. The research underscores the necessity of a holistic approach to language acquisition, where structured learning is complemented by natural, everyday communication in varied contexts. Understanding the diversity of contexts in which language is acquired can inform educational strategies and parental guidance, ultimately fostering stronger linguistic competence and communication skills in young children. This integrative view highlights that children learn language through identifying and using patterns actively, based on exposure, experience, and constant adjustment, leading to adaptable and creative linguistic skills.

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LA CARTE CONCEPTUELLE COMME METHODE D'EVALUATION DES CONNAISSANCES EN LANGUE ETRANGERE

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Abstract: *Second language assessment refers to the procedures and techniques for measuring knowledge. Thus, the main objective of the present paper was to define the concept of competence, second language knowledge, and to design assessment procedures that match such definitions. Language testing or assessment is a dynamic field that has a recent tendency to use multiple assessment procedures, and not just tests.*

Keywords: *assessment; foreign language; concept map; skills*

1. La notion de compétence

Aujourd'hui, différents auteurs s'accordent sur une définition de la compétence avec quelques nuances de formulation. Nous retenons la définition de Tardif dans cet article¹: « la compétence est un savoir-faire complexe fondé sur la mobilisation et la combinaison efficaces d'une variété de ressources internes et externes au sein d'une famille de situations, qui se développe tout au long de la vie ». Pour clarifier cette définition, Scallon² précise ce qu'une compétence n'est pas, à savoir que: a) elle ne peut être réduite à un ensemble de résultats observables; b) elle ne peut être confondue avec la performance, qui renvoie davantage à la manifestation d'une compétence.; c) elle doit faire référence à une situation particulière; (d) elle ne peut être réduite à un corpus de connaissances ou de savoir-faire; e) elle ne peut être confondue avec la notion de compétence ; elle doit être différencié de l'énoncé objectif, bien qu'il s'agisse de deux possibilités d'expression d'attentes.

Dans le domaine de l'éducation, en particulier, les compétences sont considérées comme des objectifs essentiels du processus d'apprentissage. En ce sens, il ne s'agit pas seulement de l'accumulation d'informations, mais aussi de la capacité d'appliquer ces connaissances de manière efficace et créative. Dans le domaine de l'éducation, le concept de compétence a évolué de la simple transmission d'informations au développement de la capacité des élèves à appliquer ce qu'ils ont appris dans des contextes réels. Les approches modernes de l'éducation, telles que le programme d'études basé sur les compétences, mettent l'accent sur la formation d'individus capables de penser de manière critique, de prendre des décisions éclairées et de développer un ensemble de compétences transférables qui leur permettent de faire face aux changements rapides de la société et de l'économie. La compétence est donc la capacité à agir efficacement en mobilisant des ressources internes et externes dans des situations nouvelles et complexes.

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¹ Tardif J. L'évaluation des compétences. Montréal : Chenelière éducation, 2006.

² Scallon G. L'évaluation des apprentissages dans une approche par compétences. 2e éd. Bruxelles: Editions De Boeck Université, 2007.

Comment évaluons-nous les compétences?

L'évaluation des compétences est un processus complexe et multidimensionnel, dans la mesure où la compétence comprend non seulement des connaissances mais également des aptitudes, des attitudes et des comportements appliqués dans des contextes spécifiques. L'évaluation doit être contextualisée et considérer comment l'individu peut mobiliser ces ressources pour résoudre des problèmes ou accomplir des tâches. Vous trouverez ci-dessous les principales méthodes et critères d'évaluation des compétences.

L'évaluation des contenus d'apprentissage peut se faire en cours d'apprentissage (évaluation formative) ou à la fin (évaluation sommative). Lors de l'évaluation des compétences, il faut prêter attention à la capacité de l'élève à mobiliser ou combiner des ressources dans des contextes précis, mais aussi à celles qu'il aurait dû mobiliser. De plus, l'évaluateur doit estimer le degré de transférabilité des ressources de l'étudiant à différentes situations.

Ainsi, l'évaluation des compétences nécessite une approche diversifiée et contextualisée, prenant en compte toutes ses dimensions : connaissances, aptitudes, attitudes et comportements. La combinaison de méthodes pratiques, théoriques et collaboratives, ainsi que les retours d'informations provenant de diverses sources, fournissent une image claire et équilibrée des compétences d'une personne. Une évaluation efficace mesure non seulement les compétences actuelles, mais soutient également le développement continu et l'adaptation de l'individu aux défis futurs.

2. Qu'est-ce qu'une carte conceptuelle ?

Une carte conceptuelle est une représentation graphique d'un domaine de connaissances tel que perçu par un ou plusieurs individus. Cette représentation évolutive établit des liens entre concepts, des interconnexions sémantiques, selon des règles plus ou moins formelles.

L'élaboration d'une carte conceptuelle permet d'expliquer la pensée d'un individu en organisant les concepts, obligeant l'individu à penser dans des directions différentes. Les cartes conceptuelles sont utilisées pour promouvoir l'apprentissage, mais aussi comme outil d'évaluation.

La création de cartes conceptuelles par les apprenants est une activité qui favorise la construction active et réflexive de leurs connaissances. Il permet un traitement plus approfondi des informations résultant des efforts visant à identifier les concepts clés et leurs relations, à créer un schéma mental et à réorganiser les informations. Dans le cadre de l'évaluation d'une compétence, l'étudiant doit dresser une cartographie qui représente les ressources qu'il a réellement mobilisées et combinées dans un contexte ou celles qu'il aurait pu mobiliser et combiner.

Il est reconnu que la carte conceptuelle d'un étudiant est unique car elle représente sa façon de sélectionner les ressources, de les localiser hiérarchiquement et de déterminer les liens structurels. Il est également admis que chaque carte partage une base de connaissances ou une ressource commune avec ce que l'enseignant ou le formateur estime devoir constituer cette base.

2.1. Caractéristiques des cartes conceptuelles

Les élèves créent une carte conceptuelle pour présenter une synthèse structurée de concepts tournant autour d'un sujet. La carte permet d'illustrer graphiquement sous forme de réseau les relations entre ces concepts et leur organisation hiérarchique.

Les principaux éléments d'une carte conceptuelle et ses critères de qualité sont :

La question centrale : la carte conceptuelle est élaborée à partir d'une question centrale qui permet de préciser son contexte de réalisation.

Concepts : étiquettes sous forme de mots ou de symboles. La carte conceptuelle est présentée sous forme d'arborescence qui reflète l'organisation hiérarchique des concepts.

Liens et mots de liaison : les liens qui relient les concepts prennent la forme d'un groupe verbal. Ainsi, les propositions résultantes peuvent être lues sous forme de phrases courtes.

Liens directs : un verbe sur un chemin généralement à sens unique entre deux concepts liés.

Liens transversaux : un tracé de lignes entre deux concepts distants accompagné ou non d'un mot de liaison qui caractérise la relation.

Exemples et ressources : La carte conceptuelle peut contenir des liens, des images, des fichiers ou toute autre ressource pour compléter son contenu.

2.2. La carte conceptuelle comme méthode d'évaluation

Cette méthode d'évaluation peut être utilisée dans plusieurs contextes pédagogiques. Il ne faut pas oublier que la question centrale à partir de laquelle la carte conceptuelle est développée doit être étroitement liée à l'objectif d'apprentissage : Générer des hypothèses pour un problème complexe ; Élaborer un diagnostic ou un plan d'intervention ; Modélisation d'un protocole ; Expliquer les relations entre des phénomènes scientifiques ou historiques ; Présenter une approche ou un processus pour résoudre un problème complexe ; Analyser les problématiques liées à une étude de cas ; Résumer ou synthétiser un module, un livre, un texte, un chapitre de livre, etc.

La carte conceptuelle est une méthode d'évaluation efficace dans l'apprentissage des langues car elle aide les étudiants à organiser leurs connaissances linguistiques et à établir des relations entre différents concepts liés au vocabulaire, à la grammaire, aux fonctions linguistiques et à la culture. Cela permet une compréhension plus approfondie de la langue et peut mettre en évidence la manière dont les élèves intègrent différents aspects de la langue.

Pour choisir cette méthode d'évaluation lors d'une évaluation sommative, assurez-vous que les contenus d'apprentissage que vous observerez avec la carte conceptuelle correspondent au verbe d'action de l'objectif d'apprentissage visé par cette évaluation. Selon la formulation des consignes, cette méthode permet d'évaluer des apprentissages complexes, notamment de pouvoir en faire une analyse, une évaluation ou une synthèse à partir des connaissances.

La carte conceptuelle permet une évaluation individuelle ou en équipe, l'évaluation se concentrant sur la qualité de la production.

Pour évaluer efficacement et réduire la subjectivité, il est fortement recommandé de concevoir une grille d'évaluation qui correspond aux objectifs d'apprentissage à évaluer. Entre autres choses, les critères à évaluer peuvent être : les éléments de la carte sont pertinents ; les idées présentées sont correctes ; la structure de la carte est cohérente ; la carte présente les éléments essentiels de la question posée ; les liens établis entre les concepts sont explicites.

2.3. Les avantages de l'utilisation de la carte conceptuelle dans l'évaluation linguistique

Les cartes conceptuelles permettent aux élèves d'organiser le nouveau vocabulaire en catégories pertinentes et d'établir des liens entre des mots, des synonymes, des antonymes ou des expressions idiomatiques. Cela permet d'améliorer la mémorisation et la compréhension du contexte dans lequel certains mots peuvent être utilisés. Par exemple, les élèves peuvent créer une carte conceptuelle pour un sujet tel que « Famille », dans laquelle les mots sont regroupés en catégories telles que « membres de

la famille » (mère, père, enfant), « relations » (mariage, divorce, parents) et "activités de famille" (dîner, vacances, temps libre).

Les cartes conceptuelles peuvent également être utilisées pour évaluer la compréhension grammaticale en organisant les règles et les exceptions de manière visuelle. Par exemple, les élèves peuvent créer une carte montrant comment les différents temps des verbes se forment ou comment fonctionne l'accord sujet-prédicat. Un autre exemple serait une carte conceptuelle sur les temps verbaux qui pourrait inclure des branches expliquant les formes du présent, du passé et du futur, avec des exemples de phrases illustrant l'utilisation de chacun.

Dans le processus d'apprentissage d'une langue étrangère, il ne suffit pas de connaître les mots et les règles de grammaire ; il est également important de comprendre les fonctions du langage (comment exprimer une opinion, demander de l'aide, faire une suggestion, etc.). Les cartes conceptuelles peuvent aider les élèves à organiser ces fonctions et à établir des liens entre les expressions linguistiques et leurs utilisations dans des contextes spécifiques. Par exemple, une carte conceptuelle expliquant comment exprimer des suggestions peut contenir diverses expressions ainsi que le contexte dans lequel chacune est utilisée de manière appropriée.

La langue n'est pas seulement une question de vocabulaire et de grammaire ; les compétences linguistiques comprennent l'écoute, l'expression orale, la lecture et l'écriture. Les cartes conceptuelles peuvent être utilisées pour évaluer la manière dont un élève intègre ces compétences, fournissant ainsi un aperçu des progrès dans chaque domaine. Les élèves pourraient créer une carte conceptuelle sur un sujet particulier (par exemple « vacances »), en la reliant au vocabulaire pertinent, aux structures grammaticales (temps des verbes pour décrire des expériences passées), aux compétences rédactionnelles (écrire une lettre ou un e-mail) et à l'expression orale (rôles conversationnels dans planifier des vacances).

Les cartes conceptuelles peuvent également être utilisées pour évaluer la compréhension de textes écrits ou de supports audio, aidant ainsi les étudiants à structurer les informations clés et à établir des liens entre les idées principales et les détails. Après avoir écouté un dialogue dans une langue étrangère, les élèves peuvent créer une carte conceptuelle dans laquelle ils décrivent les principales parties de la discussion (qui parle, de quoi, quelles actions ou décisions ont été prises), contribuant ainsi à renforcer la compréhension orale.

2.4. La mise en œuvre de cartes conceptuelles dans l'évaluation d'une langue étrangère

La mise en œuvre de cartes conceptuelles dans l'évaluation des langues peut être un processus efficace et innovant, car elle permet d'évaluer la compréhension des élèves du vocabulaire, de la grammaire, des fonctions linguistiques et des relations entre les concepts appris. Cette méthode peut être utilisée à différentes étapes du processus d'apprentissage, soit dans des évaluations formatives, soit dans des évaluations sommatives.

Exercices de vocabulaire et expressions Les élèves peuvent créer des cartes conceptuelles pour organiser le vocabulaire par thèmes ou sujets spécifiques. Cela leur permet de voir comment les mots et les expressions sont liés et leur donne un moyen visuel d'apprendre des synonymes, des antonymes et des expressions courantes.

Explication et application des règles de grammaire Au lieu d'être évalués uniquement au moyen de tests de grammaire traditionnels, les étudiants peuvent être invités à créer des cartes conceptuelles qui expliquent diverses structures grammaticales

et comment elles s'appliquent dans diverses phrases et contextes. Cela montre directement la compréhension et l'applicabilité des règles.

Évaluation à travers des cartes conceptuelles après des activités de lecture ou d'écoute Après que les élèves ont lu un texte ou ont écouté un audio, ils peuvent créer des cartes conceptuelles qui illustrent la structure de l'information, les idées principales, les détails importants et les relations entre les personnages ou les événements. Cela aide les évaluateurs à voir comment les élèves comprennent et organisent les informations dans un texte.

Améliorer les compétences écrites et orales Les cartes conceptuelles peuvent être utilisées avant les activités d'écriture ou d'expression orale pour planifier les idées principales et structurer le message. Les étudiants peuvent être évalués sur leur capacité à organiser un discours ou une composition, à partir d'une carte conceptuelle qu'ils utilisent comme modèle.

2.5. Les avantages des cartes conceptuelles dans l'évaluation linguistique

L'utilisation de cartes conceptuelles dans l'évaluation linguistique apporte un certain nombre d'avantages qui soutiennent à la fois le processus d'apprentissage et d'évaluation. Ils contribuent à organiser les connaissances, à stimuler la pensée critique et à renforcer les liens entre les différents aspects linguistiques. Voici les principaux avantages :

(i) Organisation visuelle des informations

Les cartes conceptuelles permettent aux étudiants de visualiser les relations entre différents concepts dans une langue étrangère, tels que le vocabulaire, les structures grammaticales et les fonctions linguistiques. Cette organisation visuelle facilite la compréhension et la mémorisation des informations, les aidant ainsi à mieux intégrer les nouvelles connaissances. Par exemple, les élèves peuvent voir comment les mots ou les expressions d'une même famille de mots sont liés les uns aux autres.

(ii) Stimuler la pensée critique

Les cartes conceptuelles demandent aux élèves d'analyser les concepts et d'établir des relations entre eux, les encourageant à réfléchir de manière critique et à voir de nouvelles connexions. Ce processus aide à une compréhension plus profonde de la langue étrangère. Dans une carte conceptuelle, les élèves doivent réfléchir à la manière dont les différents temps verbaux (présent, passé et futur) sont connectés et fournir des exemples d'utilisation pour chacun.

(iii) Améliorer la rétention et le transfert des connaissances

Organiser les informations dans une carte conceptuelle permet aux élèves de mieux retenir les structures de vocabulaire et de grammaire, car elles sont présentées dans un contexte significatif. Les relations visuelles entre les concepts contribuent à une meilleure compréhension de la manière dont ces concepts peuvent être transférés à des situations de communication réelles. Par exemple, lorsque les élèves feront des liens entre différentes expressions de politesse, ils sauront quand et comment les utiliser correctement dans les conversations.

(iv) Adaptabilité à différents niveaux de compétences

Les cartes conceptuelles sont flexibles et peuvent être utilisées à tous les niveaux d'apprentissage des langues, du débutant à l'avancé. Ils peuvent être simples, organisant le vocabulaire de base, ou complexes, explorant des relations grammaticales détaillées et des expressions idiomatiques. Au niveau débutant, une carte peut organiser des concepts simples (par exemple, des mots sur les « pièces de la maison »). À un niveau avancé, la carte peut explorer les manières d'exprimer des hypothèses.

(v) Encourager l'apprentissage actif et participatif

La création de cartes conceptuelles engage activement les étudiants dans le processus d'apprentissage, car ils doivent ajouter des idées, établir des liens et créer des structures logiques. Cela les rend plus responsables et impliqués dans leur propre processus d'apprentissage. Les élèves travaillent ensemble pour créer une carte conceptuelle de « l'environnement », en collaborant pour ajouter de nouveaux mots, expressions et exemples de grammaire correcte.

(vi) Promouvoir la créativité et la pensée divergente

Les cartes conceptuelles fournissent non seulement une structure logique, mais donnent également aux étudiants la liberté d'ajouter leurs propres idées et associations créatives. Cela encourage une pensée divergente et l'exploration de liens plus complexes entre les concepts. Dans une activité orale, les élèves peuvent créer une carte conceptuelle pour organiser les idées sur la « technologie », en explorant à la fois les aspects positifs et négatifs du sujet, en utilisant des mots et des expressions complexes.

(vii) Faciliter l'auto-évaluation et la réflexion

En créant des cartes conceptuelles, les étudiants peuvent voir clairement ce qu'ils savent et quels domaines doivent être améliorés. Ils constituent un outil utile d'auto-évaluation, donnant aux étudiants la possibilité de revoir leurs progrès et de réfléchir à leur compréhension. Les élèves peuvent consulter une carte conceptuelle qu'ils ont créée sur la conjugaison des verbes et noter où ils ont commis des erreurs ou où une meilleure compréhension est nécessaire.

(viii) Faciliter l'évaluation par les enseignants

Les enseignants peuvent évaluer rapidement les connaissances des élèves sur la structure de la langue et le vocabulaire grâce à une carte conceptuelle en observant comment les élèves organisent et relient les idées. Cela donne une image claire de leur compréhension et des compétences linguistiques acquises. Un enseignant peut savoir d'un seul coup d'œil si un élève a correctement compris la relation entre les différents temps verbaux ou comment fonctionne l'accord sujet-prédicat.

(ix) Intégration de compétences multiples

Les cartes conceptuelles permettent aux étudiants d'intégrer plusieurs compétences linguistiques (vocabulaire, grammaire, expression orale, écoute, écriture) dans un seul outil d'apprentissage et d'évaluation. Les étudiants sont capables de combiner toutes ces compétences pour construire une image cohérente de la langue. Une carte conceptuelle sur le « voyage » pourrait inclure des mots liés aux destinations, des phrases avec des verbes au passé pour décrire des expériences passées et des expressions utiles pour les conversations en voyage.

(x) Un retour d'information clair et efficace

Les cartes conceptuelles fournissent un moyen clair de fournir des commentaires aux étudiants. Les enseignants peuvent rapidement identifier les forces et les faiblesses des élèves, en leur proposant des suggestions spécifiques d'amélioration. Si un élève a créé une carte conceptuelle sur la « santé » et a manqué certains concepts essentiels, l'enseignant peut identifier ces lacunes, en expliquant pourquoi certains liens sont manquants ou incorrects.

Conclusions

La carte conceptuelle en tant que méthode d'évaluation dans l'apprentissage des langues offre une approche visuelle, créative et interactive pour évaluer non seulement la connaissance du vocabulaire et de la grammaire, mais également les compétences

essentielles pour organiser l'information et appliquer la langue dans divers contextes. Cela permet aux enseignants d'évaluer les progrès linguistiques des élèves de manière globale et flexible, favorisant une compréhension plus profonde et connectée de la langue étudiée.

L'utilisation de cartes conceptuelles dans l'évaluation des langues présente de multiples avantages, notamment l'organisation visuelle des connaissances, la stimulation de la pensée critique, l'amélioration de la rétention et du transfert des connaissances, l'adaptabilité à différents niveaux de compétence, l'encouragement de l'apprentissage actif et participatif, la promotion de la créativité et l'offre d'un retour clair. Cette méthode est très efficace pour renforcer l'apprentissage et fournit aux étudiants et aux enseignants un outil précieux pour évaluer et réfléchir sur les progrès linguistiques.

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THE IMPACT OF SOCIAL MEDIA USE ON COMMUNICATION SKILLS IN PRIMARY SCHOOL PUPILS

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Abstract: *This research paper examines the effects of social media usage on the communication skills of primary school students. In today's digital age, children are increasingly exposed to social media platforms from an early age, influencing various aspects of their cognitive and social development. The study explores the relationship between the frequency and nature of social media use and the development of both verbal and non-verbal communication skills in primary school students. Data was collected through surveys and interviews conducted with school children, parents, and teachers, focusing on changes in language proficiency, interpersonal communication, and social interactions. The results reveal both positive and negative impacts: while some students demonstrated enhanced digital literacy and confidence in online communication, others showed a decline in face-to-face communication skills and a tendency toward social isolation. The findings highlight the importance of balanced social media use and its regulation in fostering healthy communication development in children. This research provides insights for educators, parents, and policymakers in developing strategies to optimize social media's role in children's communicative growth.*

Key words: *communication skills; social media; digital literacy*

1. Introduction

The widespread use of social media has become an integral part of daily life for many, including primary school pupils. This rapid development has raised questions about its potential impact on children's communication skills. The present study explores some key ways in which social media use influences these skills, both positively and negatively. The paper also offers suggestions on how social media can be transformed into a mechanism that not only avoids significant negative effects, but it actively facilitates the acquisition of oral and written communication skills in primary school pupils. When used in a guided and moderated manner, social media can become a powerful tool for nurturing diverse and dynamic communication skills in primary school pupils. It complements traditional learning methods and prepares pupils for the interconnected, digital world they are growing up in. However, a broader and more comprehensive perspective is essential, particularly as children worldwide navigate a complex interplay of societal and communal challenges alongside an era of accelerated technological advancement (Zosh, JM,Hassinger-Das, B., 2023).

Digital literacy refers to the ability to use digital technology, communication tools, and networks effectively to access, evaluate, create, and communicate information. As children are exposed to digital tools at an early age, their communication skills develop in ways that are distinct from traditional literacy models. Early exposure to digital texts, multimedia, and interactive platforms enhances children's ability to process diverse information formats. It encourages multimodal communication (text, images, videos,

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emojis), but may reduce reliance on traditional face-to-face verbal communication if overused. Learning methods must adapt to the information age and to take advantage of the available digital tools to create didactic materials and ease children understanding of the new vocabulary. (Dumitru C., Bucuroiu F., 2020: 34) Early digital exposure improves technological fluency, but excessive reliance on text-based digital communication may limit children's ability to interpret body language and tone in face-to-face interactions. (Hague & Payton, 2010) Adaptability to multimodal communication (text, visuals, videos) is also increased, but deep verbal articulation skills may get reduced. (Aviram, A., & Eshet-Alkalai, 2006) Digital exposure facilitates digital communication and critical thinking but it may lead to passive consumption of digital content rather than interactive discussions. (Coiro *et alii* 2008) Finally, it encourages efficiency and flexibility in communication, but over-reliance on digital platforms might reduce emotional depth and non-verbal understanding. (Puentedura, 2010)

People, especially children, learn behaviours by observing and imitating others rather than solely through direct experience. (Social Learning Theory). This modelling can come from parents, teachers, peers, or even digital media and social platforms (e.g., YouTube influencers, TikTok creators). They observe how influencers, peers, or even fictional characters communicate online, and may imitate slang, emojis, memes, or even digital etiquette seen in posts and videos. Reinforcement received through Likes and comments strengthens specific communication behaviours, as digital platforms provide instant feedback of this type. Consequently, if pupils receive positive reinforcement (e.g., a heart symbol on a comment), they are likely to repeat that form of communication. (Bandura, 1977)

The development of communication skills in primary school pupils is a multifaceted process involving both verbal and non-verbal aspects of interaction. There are several main directions for nurturing these skills, such as **building verbal communication skills**. This involves strengthening spoken and written language abilities. Key activities include encouraging participation in discussions and storytelling, introducing vocabulary-building exercises and word games, promoting clarity in speech through reading aloud and public speaking activities, and guiding pupils in composing sentences, essays, and creative writing pieces. The desired outcomes include improved ability to articulate thoughts, ask questions, and express ideas clearly and confidently.

Enhancing non-verbal communication skills focuses on developing awareness and use of body language, gestures, and facial expressions. Role-playing scenarios help pupils practice appropriate non-verbal cues. Activities such as mime, drama, or dance highlight the importance of body language, while teaching pupils to interpret visual cues in others, such as recognizing emotions, fosters better understanding and emotional expression.

Fostering listening skills envisage encouraging active and attentive listening that improves comprehension and response. Story time sessions that require listening for details, playing listening games, and encouraging paraphrasing or summarizing ensure understanding and focus. Enhanced ability to process information, follow instructions, and engage meaningfully in conversations are key outcomes.

Promoting social communication and interpersonal skills resides in teaching effective ways to interact with peers and adults, and it involves organizing group projects to encourage teamwork and cooperation, teaching polite conversation habits such as turn-taking and active engagement, and addressing conflict resolution strategies for managing disagreements respectfully. These strategies aim to improve pupils' ability to form positive relationships and navigate social environments.

Introducing multilingual communication is exposing pupils to multiple languages that enhances their communication repertoire. Activities include offering basic foreign language lessons, cultural exchange programs, encouraging pupils to learn greetings and phrases in other languages, and celebrating multilingualism through events and activities.

Leveraging creative and dramatic arts comes with artistic and theatrical methods. They enrich communication skills by participating in school plays, creative activities like poetry recitals, art exhibitions, or debates, and role-playing in order to simulate real-life communication scenarios, boost confidence, creativity, and the ability to communicate in diverse formats.

Encouraging emotional expression and empathy facilitates pupils to express emotions and understand others' feelings builds emotional intelligence. Storybooks or videos discussing characters' emotions, encouraging pupils to share their feelings through journaling or art, and teaching empathy through group discussions and peer support activities foster stronger connections and emotional depth.

Providing **constructive feedback and reflection** during presentations and group work, encouraging self-assessment of communication strengths and areas for improvement, and celebrating milestones in communication skills help pupils develop a growth mindset and the ability to refine their abilities continuously.

Developing communication skills in primary school involves a balanced approach, integrating verbal, non-verbal, digital, social, and creative dimensions. Through structured activities and thoughtful guidance, educators and parents can prepare pupils for success in academic, personal, and future professional environments. This way one can reveal "the dual nature of social media's impact on language—both as a tool for innovation and as a source of linguistic fragmentation." ([Satriah Satriah](#), [Nur Khadijah Razak](#), [Andi Dian Sartika](#), 2024:264)

Social media platforms vary in popularity by region and demographic, but globally, the most commonly used platforms in 2025 include: *Facebook*, *Instagram*, *TikTok*, *Snapchat*, *YouTube*, *WhatsApp/Other messaging apps*, *Twitter (or X)*.

2. Social media platforms used by elementary school pupils

While most platforms have age restrictions (usually 13+), younger children often access them with or without parental supervision. The most commonly used platforms by elementary school pupils are: *YouTube* - used for watching educational videos, cartoons, and entertainment, learning new skills (e.g., arts, crafts, games), exploring interests in a safe or restricted way (*YouTube Kids* is common). *TikTok* is used for entertainment through short, engaging videos, participating in or following trends and challenges, watching videos about hobbies or personal interests (e.g., sports, art). *WhatsApp/Messaging* is mainly implied in group communication with classmates or friends, sharing content related to homework, easy social interaction, and keeping in touch. *Roblox* and *Minecraft* (social features) were primarily gaming platforms, but they also offer social elements such as chat and collaboration. *Snapchat* is occasionally used by older elementary school pupils to share fun pictures or filtered selfies, to keep up with friends' daily activities.

Starting from a review of the previous studies in this field, and using semi-structured interviews with parents and teachers, we have been conducted to gain insights into observed behavioural changes in children's communication. Classroom or playground observations have been incorporated as well to assess children's real-world interactions compared to their online communication tendencies.

3. Negative impacts of social media on communication skills in primary school pupils

Primary school pupils primarily use social media and related platforms for entertainment, learning and communication. However, parental supervision and guidance are crucial due to potential risks such as inappropriate content, online predators and cyberbullying. Many parents use child-friendly versions of apps (e.g. *YouTube Kids*) or implement strict privacy settings to ensure safe use. The highest risky social network accessed by children is *TikTok*, due to exposure to inappropriate content. TikTok's algorithm prioritizes attention-grabbing content, which can lead to children being exposed to videos with violent, sexual or other topics inappropriate for their age.

The platform is also known for its viral challenges, some of which are dangerous or pose a high risk to children's physical and mental health.

At the same time, children may share personal information without understanding the implications, being vulnerable to harassment or contact with malicious people. Cyberbullying and negative comments can affect children's self-esteem.

The very addictive algorithm can lead to excessive use, limiting the time allocated to important activities, such as learning or offline socializing.

The most useful and friendly social network for children is *YouTube Kids* as it filters content for educational, fun and safe videos, adapts posts to the age of children. Parents can set time limits, restrict the types of content viewed and monitor children's activity. YouTube Kids limits social interaction, reducing the risks of cyberbullying or contact with strangers.

Excessive time spent on social media often replaces in-person conversations, leading to underdeveloped interpersonal skills such as reading body language, facial expressions, and vocal tones. A student might struggle to maintain eye contact or engage in meaningful discussions during physical interactions due to their preference for screen-based communication.

Frequent use of abbreviations, slang, and emojis in digital communication can negatively affect formal writing and speaking skills. Over time, this may result in difficulties adhering to standard grammar and language rules in academic or professional settings. Instead of writing complete sentences, pupils might default to phrases like "u" for "you" or "lol" in formal contexts.

Social media often encourages quick, surface-level exchanges rather than deep, meaningful conversations. This habit can hinder the development of critical thinking and the ability to express complex ideas effectively. Instead of elaborating on their opinions or providing detailed feedback, pupils might respond with a simple "like" or an emoji.

Without non-verbal cues such as tone, gestures, or expressions, digital communication can lead to misunderstandings. This can make it harder for pupils to interpret emotions accurately or convey their own intentions. A message intended as a joke might be perceived as rude or offensive without context or clarifying tone.

The need to present a "perfect" online persona can lead to stress and hinder genuine self-expression. This pressure might prevent pupils from communicating honestly or confidently in both online and offline settings. A child might avoid sharing their thoughts for fear of being judged or receiving negative comments.

Constant exposure to quick, bite-sized content can make it difficult for pupils to engage in focused, sustained conversations. This can reduce their patience and listening skills in real-world interactions. A student accustomed to scrolling through short videos might find it challenging to engage in lengthy discussions or follow detailed explanations.

The casual and often unfiltered nature of social media interactions might desensitize pupils to the etiquette required in formal or professional communication. Pupils may inadvertently adopt an overly casual tone in emails to teachers or during school presentations.

Social media can expose children to inappropriate language, cyberbullying, or toxic communication styles. These negative influences can shape their communication patterns, leading to conflicts or misunderstandings. A child might mimic aggressive or sarcastic communication styles they encounter online, which could affect their relationships.

It is obvious that while social media offers numerous benefits, but its negative impacts on communication skills, if left unchecked, can also have long-lasting effects: "We advocate at best for no social media use in childhood (and if engaging with it then only when supervised by a parent or adult caregiver) - at least in our current digitally captivated culture and age of surveillance capitalism"(Zuboff, 2015: 88)It is crucial for parents and educators to monitor usage, set healthy boundaries, and provide opportunities for children to develop strong interpersonal and linguistic skills in diverse environments.

4. Benefits of social media on communication skills in primary school pupils

Social media equips pupils with essential skills for navigating and communicating effectively in a digital environment. This includes typing proficiency, understanding multimedia communication, and mastering online tools. These skills are crucial for academic and professional success in an increasingly digital world. A pupil who uses social media learns how to adapt their communication style for online platforms, such as email, messaging apps, and collaborative tools.

Through social media, pupils are exposed to various forms of communication, including text, images, videos, and live interactions. This broadens their understanding of how to convey ideas effectively using different formats. This exposure helps pupils develop adaptability in their communication approaches. A child may learn how to use visuals, such as infographics or slides, to enhance their verbal or written messages.

Frequent posting, commenting, and messaging can improve writing skills, particularly in structuring thoughts concisely and clearly. These micro-writing practices help pupils become more confident in expressing their ideas. Writing a caption for a social media post teaches brevity and creativity, while responding to comments encourages conversational skills.

Social media enables children to stay connected with peers outside of school, fostering friendships and collaboration. These interactions can help children feel more socially integrated, and improve their interpersonal communication. Participating in group chats or online study groups can encourage teamwork and cooperative problem-solving as well.

Social media provides platforms for children to express their thoughts, ideas, and emotions creatively through posts, videos, or art. This freedom of expression can boost their confidence and encourage authentic communication. Creating a video to explain a science project can help a pupil develop storytelling and presentation skills.

Children can interact with peers from different cultures and backgrounds, gaining insights into diverse perspectives and communication styles. This global exposure fosters empathy, open-mindedness, and adaptability. Engaging in a virtual pen pal program allows a child to learn about different cultures while improving their language skills: "by harnessing the power of social capital and network theory, social media platforms can serve

as catalysts for positive change, bridging cultural divides, amplifying diverse voices, and promoting mutual respect and empathy across borders." (Fazil, A. W., Hakimi, M., Akrami, K., Akrami, M., & Akrami, F., 2024: 19) Social media can serve as a comfortable space for shy or introverted children to express themselves without the pressures of face-to-face interactions. This can help them build confidence in communication over time. A pupil who hesitates to speak in class might find it easier to contribute ideas through a classroom social media group.

Many social media platforms allow pupils to work together on projects, share resources, and brainstorm ideas. These collaborative activities teach pupils the importance of clear communication and teamwork. A group of pupils can use a shared online board to plan a presentation, dividing tasks and sharing progress updates.

Social media facilitates instant feedback, helping children improve their communication in real-time. Immediate responses encourage active engagement and help pupils refine their messaging. A child posting an essay or story online might receive constructive comments that guide improvements.

Using emojis, gifs, and other digital tools on social media helps pupils convey and interpret emotions effectively in text-based communication. This enhances their ability to read between the lines and respond appropriately in digital interactions. Choosing the right emoji to express sympathy or enthusiasm in a conversation teaches nuance in emotional communication.

Social media can serve as a valuable tool in developing communication skills when used wisely. It offers diverse opportunities for learning, creativity, and connection, preparing primary school pupils for a digitally interconnected future. Parents and educators can maximize these benefits by guiding children toward positive and constructive uses of social media, provided that they themselves know their operating principles and enhance the constructive aspects involved.

5. Balancing benefits and drawbacks

To ensure that social media use supports the development of communication skills, parents and educators can encourage a mix of digital and face-to-face interactions, guide pupils on appropriate online communication behaviours, and promote activities that enhance language skills, such as reading and writing. By implementing these strategies, social media can be valued as a tool to complement traditional methods of communication skill development rather than replace them.

Social media introduces pupils to a variety of ways people communicate, including text-based chats, video calls, memes, GIFs, and storytelling through posts. This exposure helps children understand cultural nuances, conversational norms, and new vocabulary, enriching their communication repertoire.

The ability to navigate online platforms effectively is an essential skill in the modern world: "by leveraging children's acquisition of digital literacy skills in the home and taking into account the sociocultural context, we can enhance young children's preparation for the future and provide opportunities for skill development across various learning domains." (Soyoo, A., Reynolds, B. L., Neumann, M., Scull, J., Tour, E., & McLay, K., 2024:72) Socialmedia helps pupils learn how to structure messages, use emojis to convey emotions, and adapt their communication style depending on the audience and context.

Social platforms often encourage children to express themselves creatively through writing, drawing, or video creation. Activities such as crafting captions, creating

TikTok videos, or designing posts can boost their confidence in sharing their thoughts with others.

For children who may feel shy or reserved in face-to-face interactions, social media offers a space where they can express themselves more freely. This helps in building relationships, enhancing their confidence, and fostering a sense of belonging.

Many platforms provide tools for collaborative projects, such as group chats, shared documents, or joint content creation. These experiences teach teamwork and the importance of effective communication in achieving common goals.

By connecting with peers from different cultural backgrounds or regions, children gain insights into how others live, think, and communicate. This global awareness can enhance empathy, adaptability, and interpersonal understanding.

Regular posting, commenting, or messaging on social media platforms provides a practical setting for children to hone their writing skills. They learn to express ideas succinctly, edit their text for clarity, and tailor their language to suit their audience.

Social media can serve as a platform for emotional expression, allowing pupils to share their feelings through words, images, or other creative mediums. This can improve their ability to articulate emotions in other aspects of life.

Conclusions

Social media, used constructively, can be a valuable tool for developing oral and written communication skills in primary school pupils. Platforms such as private discussion groups or educational apps can provide a safe space where pupils can learn to express their thoughts, answer questions clearly and collaborate with peers. By encouraging participation in online activities, as well as writing relevant comments or creating educational posts, children can develop clear and structured expression skills. For example, a class project based on creating a collective blog can give pupils the opportunity to write and edit texts, learn about the appropriate tone for the audience and understand the importance of constructive feedback.

On the other hand, it is essential that educators and parents mitigate the risks associated with uncontrolled use of social media. To this end, strict rules and clear guidelines about what constitutes safe and responsible online behaviour can be implemented: "Although social media use demonstrated to be of utility, an excessive or non-correct use may be a risk factor for mental health, including depression, anxiety, and addiction." (Bozzola, E., Spina, G., Agostiniani, R., Barni, S., Russo, R., Scarpato, E., Di Mauro, A., Di Stefano, A. V., Caruso, C., Corsello, G., & Staiano, A., 2022: 29) For example, by organizing interactive lessons on how to recognize and avoid cyberbullying or misinformation, children can learn to use digital technology critically and ethically. At the same time, parents can work with teachers to monitor online activities and to ensure a healthy balance between time spent online and other educational or recreational activities. In addition, these joint efforts can foster the development of skills essential for success in an ever-changing digital world. For example, using technology to communicate can provide children with opportunities to develop vocabulary, sentence structure, and critical thinking, all of which are essential in real-life interactions. Collaborating on online projects can develop teamwork, problem-solving skills, and the ability to effectively navigate multiple perspectives as well.

Thus, by carefully balancing the benefits of social media with protective measures, educators and parents can help shape competent communicators who are able to face the challenges and opportunities of the digital age in a responsible and critical way. Teachers

and parents need to set a positive example regarding the use of social media, demonstrating productive ways of interacting online. Discussions about young people's online experiences need to be based on trust and understanding, without the tendency to impose excessive restrictions that can be counterproductive. A combination of media education, regulating time spent online and promoting respect in the digital space can ensure the beneficial use of social networks.

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LES INTERFÉRENCES DANS L'APPRENTISSAGE DU FLE ; LES DÉFIS MIS À JOUR

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Abstract: *When we approach the problem of learning a foreign language, there are several aspects that need to be taken into account. As the title of this article shows, the first of these issues is related to interference errors and these interferences will be analyzed at all levels, the lexical level, often the most obvious one, as well as the morpho-syntactic and the pragmatic ones. The second aspect that will be taken into consideration is the type of learning, and we will analyze formal learning vs. informal learning. The third main point will be the motivation in learning a foreign language, a discussion which cannot neglect the socio-cultural factor. We will discuss all these aspects from the perspective of learning French, but the approach will be different, because we will analyze things starting from the position of French as a third language, alongside the mother tongue (in our case – Romanian) and English.*

Keywords: *lexical interferences; morpho-syntactic interferences; teaching; linguistics; socio-cultural factor; formal learning; informal learning*

Introduction

Le problème des interférences dans l'apprentissage des langues étrangères n'est pas nouveau. Pendant des décennies, des linguistes, des spécialistes en didactique se sont proposé d'offrir des modèles et des méthodes afin d'éviter ce type de fautes. Après une époque centrée sur le « noyau dur » de la grammaire dans l'enseignement des langues étrangères, nous avons assisté à une demi-rupture de la didactique avec la linguistique, après avoir constaté qu'un apprenant n'est pas un linguiste, il ne « compare » pas les langues comme le ferait un linguiste de profession. De nos jours, on assiste à un nouveau défi : tandis que dans les années '70-'90 du XX^e siècle on parlait de l'interférence de *deux* langues en présence, nous avons, aujourd'hui, une remise en cause du problème, car il s'agit désormais d'une interférence de *trois* langues : le roumain (langue maternelle), le FLE et ...l'anglais, que la plupart des jeunes et des ados maîtrisent assez bien. C'est, pour les enseignants du FLE, un nouveau défi qui s'avère assez difficile à surmonter. Nous proposons dans le présent article un aperçu sur ces interférences, au niveau lexical, morphosyntaxique, sémantique et pragmatique aussi.

Des « positifs » et des « négatifs »

Premièrement, on va dire que, pour le français, ce statut qu'il a désormais chez la plupart des apprenants roumains a des côtés positifs et des côtés négatifs.

Parmi les côtés positifs (dont on va détailler quelques-uns plus tard), il faut tout premièrement mentionner le principe selon lequel « une langue étrangère se construit sur le squelette d'une autre ». Le français comme L3, venu sur le « squelette » de l'anglais appris comme L2, aurait, de ce point de vue, plus de chances à être appris de manière

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rapide et efficace. Parce que les apprenants ont déjà eu contact avec une langue étrangère, ils se sont fait une idée des pièges tendus par les interférences et les faux-amis dans l'apprentissage. Il ne s'agit pas ici d'avoir la prétention que tous les apprenants soient des linguistes, sachant déceler les pièges d'une langue étrangère, faisant appel à la contrastivité. Mais les structures mentales d'une langue étrangère sont déjà mises en place. Et c'est du « positif ».

Un autre « positif » seraient les nombreuses ressemblances entre le français et l'anglais, dont l'apprenant du français L3 peut profiter.

Parmi les « négatifs », le premier serait le facteur psychologique. La plupart des apprenants du FLE comme troisième langue manifeste une certaine auto-suffisance, considérant que la connaissance de l'anglais leur offre tous les outils nécessaires pour communiquer avec les amis ou avec les collaborateurs partout dans le monde, considérant le français « inutile ». Rien de plus faux.

Un deuxième « négatif » sont les interférences, dont le nombre redouble dans le cas d'une L3, des interférences lexicales, morphosyntaxiques ou pragmatiques.

Toujours comme « négatif », on pourrait mentionner ici le fait que, pour la plupart des enfants et des jeunes / adultes roumains, la connaissance de l'anglais n'est pas due à un apprentissage systématique, formel, organisé. C'est plutôt un apprentissage d'après « la méthodologie structuro globale audio-visuelle (SGAV), qui donne la priorité à l'oral, qui fait de la grammaire le lieu d'un apprentissage intuitif des structures phrastiques » (Hidden, 2017, p. 2). Cet apprentissage informel (films, musique, réseaux sociaux) est infiniment plus à l'aise que l'apprentissage formel, organisé, du français à l'école. Et c'est un désavantage pour les professeurs de français, qui doivent eux aussi faire appel à la musique, à des films, pour attirer leurs élèves.

En ce qui suit, nous allons exemplifier quelques situations où les faux-amis interviennent dans l'apprentissage du français, tout en gardant comme fil rouge la coordonnée principale de notre présent article, celle du FLE comme L3, après le roumain, langue maternelle, et l'anglais, L2.

Les faux-amis dans l'apprentissage du français L3

Dans notre démarche, nous allons nous appuyer sur la classification proposée par Liana Pop (Pop, 2008), (on y parle des faux-amis dans le domaine français-roumain), et on va élargir l'analyse pour le contexte de notre approche, roumain – anglais – français. On discutera des faux-amis phonétiques, des faux-amis lexicaux, des faux-amis morphosyntaxiques, des faux-amis sémantiques et des faux-amis pragmatiques.

Comme *faux-amis phonétiques*, nous parlons des « méprises possibles à partir de sonorités semblables » (Pop, o. cit., p.13). Nous pouvons ici donner quelques exemples : loyer (français) traduit comme « avocat » (confusion avec l'anglais lawyer) ; « travail » (français) traduit comme « voyage » (confusion avec l'anglais « travel ») ou bien comme « tramvai » (roumain). Un autre exemple dans ce point serait la « triade » « college (anglais), « collègue » (français), « colegiu » (roumain), dans chaque langue le terme désignant une étape différente dans l'enseignement (*université* en anglais, *cycle intermédiaire*, entre le primaire et le lycée, en français, et *lycée* en roumain). Et les exemples pourraient continuer.

Comme *faux-amis lexicaux et sémantiques*, on va mentionner ici quelques situations où la position du français comme L3 tient plutôt du « positif », comme on l'a mentionné ci-dessus. Il y a des situations où l'apprenant roumain évite les faux-amis en français grâce aux structures déjà acquises en anglais, même s'il n'est pas linguiste. C'est,

par exemple, le cas du verbe « a cânta » du roumain, qui est utilisé pour les deux sens, « chanter de sa voix » et « jouer d'un instrument ». Les apprenants ne font plus l'erreur « chanter au piano », parce qu'ils connaissent déjà l'utilisation des « to play / to sing » en anglais. Le roumain « a împrumuta » s'utilise tant pour le sens de « donner » que pour « recevoir » quelque chose. La confusion en français entre *prêter* et *emprunter* est moins susceptible de surgir, sous l'influence de l'anglais L2 (to lend / to borrow). Aussi, un autre faux-ami autrefois assez fréquent chez les apprenants du roumain c'était « *faire un bain/ une douche » au lieu de « prendre un bain / une douche », faute due au calque de la construction du roumain (*a face o baie / un duș*). C'est aussi une erreur qui surgit rarement désormais, car les apprenants sont déjà familiarisés avec « to take a bath / a shower » de l'anglais. La même situation pour « a face o fotografie / *faire une photo / prendre une photo/ to take a picture.

L'explication pour le fait que ces fautes sont devenues plus rares c'est que « pendant ces premières étapes de l'acquisition, les enfants développent autant le lexique que les constructions. Au cours de l'acquisition, ils doivent découvrir, pour chaque mot, l'ensemble des constructions possibles. Et ce n'est que plus tard qu'ils commencent à distinguer, pour les constructions, lesquelles constituent un cadre commun pour tels verbes, tels noms, etc. » (Clark, p. 55). Cette explication, que nous adoptons aussi, est valable dans « l'hypothèse que l'acquisition de la syntaxe va de pair avec l'acquisition du lexique. Mais aussi que l'acquisition de la syntaxe se réalise dans l'acquisition des constructions, apprises une à une. C'est en découvrant les compatibilités entre les mots et les constructions que les enfants apprennent la syntaxe. » (idem, p. 58).

Les *faux-amis morphosyntaxiques* pourraient faire l'objet d'un article entier. On va nous concentrer ici seulement sur quelques aspects, afin d'illustrer notre théorie que l'enseignement du français comme L3 pourrait bénéficier de la connaissance de l'anglais comme L2 et que, au lieu de considérer le français et l'anglais comme deux langues « en compétition » chez les apprenants roumains, on pourrait bien exploiter les bénéfices.

Le premier aspect que nous allons discuter ici est le comportement des verbes de sensation physique du roumain, qui s'engagent en différents schémas syntaxiques. Reprenons ici la description faite par Pană-Dindelegan et Maiden (2021, p. 113), qui mentionnent que ces verbes « permettent la construction avec Expérimentateur / Possesseur, réalisé par un clitique personnel en accusatif ou bien la configuration avec Expérimentateur / Possesseur réalisé par un clitique personnel en datif. Dans ces configurations, on exprime une relation de possession inaliénable du type partie – tout, entre le Locatif sujet ou adjectif et le clitique expérimentateur de la position de l'objet direct. » (*Mă doare spatele. / My back hurts. / J'ai mal au dos.*). L'apprenant du français L3 va bénéficier de la connaissance préalable de l'anglais pour ne pas utiliser le clitique pronominal et le reproduire en français.

Pour la possession aliénable, le roumain utilise aussi un clitique pronominal, en datif (*Imi iubesc copilul. Imi fac meseria.*). Ce clitique ne s'emploie ni en anglais, ni en français, donc les apprenants du français L3 seront moins susceptibles à commettre cette faute et ils utiliseront le prédéterminant possessif (*I love my child. / J'aime mon enfant ; I do my job. / Je fais mon métier*).

Un deuxième aspect pour soutenir notre théorie est la situation de la subordonnée conditionnelle en roumain. Dans GALR (2005, Vol II, Enunțul, p. 554) on mentionne : « o caracteristică a perioadei ipotetice este utilizarea acelorași forme verbale în ambele propoziții » (= une caractéristique de la période hypothétique est l'utilisation des mêmes formes verbales dans les deux propositions ; notre traduction). Cet aspect du roumain est, depuis toujours, source de malaise pour les Roumains apprenant le *Si conditionnel*. On

s'attend désormais que ces difficultés soient un peu simplifiées, étant donné que l'expression de la condition en anglais est aussi soumise à certaines contraintes (Eastwood, 2002, pp. 333-338). La même situation pour les changements dans le discours indirect (les changements au niveau du mode et du temps verbal ; le roumain n'y a pas de restriction, ce qui peut mener à des fautes en anglais / français). (Eastwood, o. cit., p. 350). Les seules modifications en roumain sont « au niveau des éléments déictiques de nature adverbiale, pronominale et adjectivale, qui se remplacent, généralement, par des éléments anaphoriques » (GALR, o. cit. p. 825). Toujours dans ce moment de notre analyse, rappelons la reprise des ordres (Grevisse, 2007, p. 519 et suiv., Eastwood, o. cit. p. 354, GALR, p. 823). En roumain, on utilise le conjonctif (Vino ! – Mi-a zis să vin.), tandis que l'anglais et le français font appel à l'infinitif (He told me to come. – Il m'a dit de venir.)

Finalement, le dernier aspect de faux-amis morphosyntaxiques que nous allons mentionner ici est la situation du sujet en roumain. Il y a des cas où celui-ci peut s'absenter, soit comme *sujet inclus*, soit comme *sujet sous-entendu*. « Le sujet inclus, construction fréquente et caractéristique au roumain, représente le type de sujet omis aux personnes 1,2, 4 et 5, dont l'information de personne est récupérée *contextuellement*, à partir de la forme flexionnelle du verbe, celui-ci reprenant, par accord, l'information de nombre et de personne du sujet. Une fois obtenue l'information de personne, la récupération de la source référentielle s'obtient de façon déictique, du contexte situationnel » (GALR, o. cit., p. 334, notre traduction). Pour le *sujet sous-entendu*, celui-ci est « le sujet non-exprimé, correspondant à un prédicat des personnes 3 et 6, un sujet dont la récupération sémantique est *intégrale* et s'obtient exclusivement anaphoriquement, en envoyant à une source exprimée antérieurement. Par rapport au sujet inclus, dont l'identification référentielle est déictique, dans le cas du sujet sous-entendu, l'identification est anaphorique. » (idem, p. 336).

Cette situation du sujet non exprimé peut être source de fautes pour l'apprenant du français, langue où le sujet est toujours exprimé, sauf à l'impératif. Mais la connaissance de l'anglais comme L2 saurait aider à éviter ce type de fautes.

Quant aux faux-amis pragmatiques, mentionnons ici les situations sociales, telles l'utilisation du prénom pour s'adresser à une personne ou bien l'emploi des pronoms de politesse.

Conclusions

Comme nous l'avons dit au début de notre article, on est partis du principe selon lequel « une langue se construit sur le squelette d'une autre ». Dans ce contexte, la position du français comme L3 (après le roumain, langue maternelle, et l'anglais, L2), bien qu'ayant assez de côtés *négatifs*, (dont on a discuté certains, sans avoir l'intention de les épuiser, mais seulement se nous en servir comme arguments), pourrait cependant avoir des côtés bénéfiques. Par les exemples présentés, les faux-amis phonétiques, lexicaux, sémantiques, morphosyntaxiques, pragmatiques, nous ne nous sommes pas proposés de faire une étude contrastive français / anglais, mais d'offrir quelques arguments en faveur de la coexistence des deux langues, de la manière dont l'enseignant du français, même s'il n'est pas un très bon spécialiste en anglais, peut s'appuyer de cette langue comme d'une assise sur laquelle il pourra construire.

Les plus difficiles à surmonter restent les obstacles *psychologiques*. Le premier serait l'idée que l'anglais suffit pour un bon parcours professionnel et pour une bonne communication sociale. Mais le plurilinguisme constituera toujours un avantage. L'autre

argument, lié à l'apparente *difficulté* du français par rapport à l'anglais, provient du fait que la plupart des Roumains apprennent l'anglais de façon informelle parce que cette langue se trouve partout. Si cela suffisait, pourquoi apprend-on la langue maternelle de façon formelle, à l'école aussi ? Parce que l'apprentissage informel ne suffit pas pour une bonne et solide connaissance d'une langue, soit-elle maternelle ou étrangère.

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THE ROLE OF DRAMATIZATION AND ROLE PLAY IN THE LANGUAGE DEVELOPMENT OF PRESCHOOL CHILDREN

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Abstract: *Learning exercises manifested in playful-formative contexts are game experiences that in education become learning tools, effective didactic methods in the pedagogical process. Dramatization and role play in language development are didactic games, with the primary objective of supporting language development in preschoolers through the use and practice of new vocabulary and new linguistic structures, especially since it is known that during the preschool period, the child develops physically, emotionally and cognitively, he improves his capacity for symbolic expression, and his personality becomes known in his relationships with others.*

Keywords: *dramatization; role; preschool*

The first years of a child's life are extremely important for the development of intelligence, personality, social behaviours and communication skills. Research has already shown that preschool education, especially the quality of education that is provided during this period, has an effect on children's long-term development. The goal of preschool education and development is to maximize the potential of each child acquired at birth. In this sense, kindergarten will ensure the best organized learning environment through play, offering children an educational environment in which they can develop physically, mentally, emotionally and socially.

Preschool education is essential for the education system, because at this stage the differences, individual development and capacities of each child are taken into account in order to give them the best chances of physical, emotional, linguistic, social and mental growth. Therefore, it is essential that children live, grow and learn in a healthy environment in the first years of life. Since preschool education plays an important role in shaping children's attitudes and communication skills, we will try to show the importance of dramatization and role-playing in preschool education.

Before they start school, play is a part of children's lives and gives them an understanding of their place in the world. Children learn to listen better and understand facial expressions and body language from an early age by participating in role-playing and dramatization. Therefore, communication development takes place effectively during dramatic play or role-playing. These learning experiences give us a chance to make the acquisitions we need to apply them in everyday life. Children learn to express themselves, understand different perspectives, and acquire important social skills such as problem-solving, cooperation, and information sharing. They also help develop vocabulary and communication skills as they interact with their peers in different pretended scenarios.

Through props and various objects, through multiple roles and central themes, through simulation games, preschoolers learn new words, to identify materials or objects that they use during their performance, they become familiar with the language specific to the field in which the game is played, and venture into a variety of situations and

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scenarios that require verbal and nonverbal communication to solve them through the use of props and various objects. In fact, speech or play are symbolic ways of expression. Activities such as building experiences through imaginary worlds improve students' visual perception and improve their communication skills. They learn more as they participate in interactive conversations and games.

In order to live in society, children establish the foundations of communication during the first years of formal education in an institutionalized environment. Preschoolers will achieve the best results in the shortest possible time, depending on the people who will guide them to success and the methods and means used.

The educator must understand dramatic techniques and conventions and use them effectively. Dramatic play will influence appropriate language and behaviour. Dramatization activates learning through stories that are interactive, personal, social and emotional, in meaningful and relevant contexts. It also uses the body, emotions and senses in a meaningful and deliberate way, which makes learning enjoyable and memorable.

Dramatic works can help form and develop the communication skills of preschoolers. First of all, theatre is an excellent way to acquire new vocabulary. Preschoolers will remember their words faster and easier when they repeat the lines. They will also understand words in context and will often understand unknown words based on the rest of the lines. Finally, the texts of dramatic works will help them understand grammatical rules in a natural and correct manner. They will gain a better understanding of grammatical function and will be more motivated to improve their communication skills by listening to how words are used in context. Communication in preschool education will be positive because it will be carried out in a fun, creative and formative way, effective in improving communication skills. This can be proven by using dramatic texts appropriate to the preschooler's age.

From the previous argument, we can see that preschoolers and young students are naturally attracted to unusual situations and characters and appreciate contrasts and lateral thinking, and "one of the essential values of children's literature is the combination of ethical and aesthetic values. Through the dual conflict of good and evil, children are offered positive or negative life models." (Mazilescu, 2020: 5).

Regarding the education of oral communication, the objectives are focused on the development of oral expression, the understanding and correct use of the meanings of oral verbal structures and aim to develop behaviours such as demonstrating understanding of the text, using different ways of rendering/(re)memorizing it (retelling, dramatization, drawing, etc.), and on the other hand, the development of creativity and expressiveness of oral language, so that the preschooler receives a text that is read or narrated to him, intuitively understanding its expressive and aesthetic characteristics.

The young child will thus be able to dramatize a story or a poem using dialogued speech, voice nuance, intonation and respecting the necessary stage movement or "be able to create (with help) verbal structures, rhymes, riddles, stories, small dramatizations, intuitively using expressive elements" (Breaz, 2013: 22).

Literary-artistic education is essential for the development of communication skills at preschool age. This focuses on the formative elements of literary texts and helps children become familiar with the rich and expressive structure of the Romanian language, by acquiring new words and expressions, rhyming and rhythmic constructions and correct grammatical structures. Recognizing literature is an extremely complex mental, intellectual, cultural and spiritual process that involves other psychic processes, such as perception, imagination and artistic thinking. This process is strongly linked to language and communication.

Consequently, children's literature plays a crucial role in enhancing the communication skills of preschoolers. The use of dramatized stories allows them to access a wide range of words, understand their meanings, and interact with the characters. Therefore, they will improve their communication skills by understanding words in different contexts. Children improve their language skills by being exposed to literary elements such as rhyme, rhythm, and dialogue. They learn how to articulate words and construct more effective sentences. Since they have the ability to understand and analyse information better, active listening helps them become better listeners and communicators.

This type of literature becomes an essential resource in the process of developing young children's literacy. Experiential activities in the Language and Communication area are good for preschoolers. Children are exposed to a lot of new words and are helped to understand how words are used in different contexts. Books develop their empathy and independent personality, which allows preschoolers to develop discernment and critical spirit. "Through children's literature, interest in reading, the pleasure of reading and aesthetic taste are cultivated; autonomous, reflective and critical thinking is stimulated" (*ibidem*: 17).

When it comes to children's theatre, the issue is delicate, because the psychology of children must also be taken into account; through children's literature, they try to understand the world and everything that is mysterious and captivating. At this age, imagination surpasses reason. For each explanation, it will activate the child's imagination. In order to expand the sphere of knowledge, in which reality is accurate, the fable, legend, fairy tale or story must have a dynamic and constructive meaning. Children's literature is a theory of knowledge, a human psychology, because the characters have both virtues and flaws. Children's theatre must use children's imagination to correctly develop their broad and real, precise and deeply human knowledge.

Alexandrina Halic, (former actress of the Ion Creangă Theatre in Bucharest), in a presentation about children's reactions during performances, talks about the young audience who realizes that it is a game and that the actors have the courage to enter the acting game through the questions asked by the children and the spontaneous stage answers. The advantage is that the education in formation and the preschool age allow the expression of the need for spontaneous reaction. However, the child is at the age when he can accurately distinguish the correctness of an action, rather than the subtleties of the interpretation. Children are attracted to the well-conducted and resolved action. They do not like words, but action, colour and movement. They are happy when they look at the visual images of a story that they already know. "I clearly divide the characters into good and bad. They do not like parody, lack of colour, static dialogue, poetic performance" (Halic, 1984: 119). Therefore, the performance must be clear, unsophisticated, expressive and colourful. From this confession we make the analogy with the important role of the educator in the creation of skits and dramatizations, which must take into account, in addition to the directorial principles, psychological ones.

Cultivating theatre in childhood is the foundation of a broad intellectual availability in adulthood, and the promotion of human values requires the involvement of theatre in pedagogy. Children must be actively and emotionally involved in the learning process in order to accumulate a large amount of knowledge and to mechanize and use it. Children's theatre can fulfil part of this task, because it has the ability to positively stimulate characters and impose models. The author offers an example for the role of theatre in child education and psychotherapy: at four years old, the child's attention can be progressively focused. Children's theatre complements school education, developing

the spirit and active personality. It depends on the literary quality of the work and on the fact that everything must be done impeccably.

The role of dramatization and role play in children's language development using didactic methods

The child plays a lot, and his play shows him what he considers important in his life. When asked why he plays, he says that it is fun, that he likes to be with friends and that he can play with anything. Therefore, it is frequently observed that he chooses his activities and expresses his joy, especially when playing outside. Play can be calm or noisy, disorganized or organized, fun or serious, tiring or effortless. It can take place indoors or outdoors and changes as the child grows.

The preschooler needs time and space to improve his play. He likes to play both outdoors and indoors, and he usually likes to play with other children or even adults. In addition, he needs "props", that is, any real object that he can control to ensure the "smooth development of the game". They like to decide with whom and when to play. These visible details provide information and recommendations to educators on how to improve and extend children's development and learning through play.

The learning exercises that are presented in playful-formative contexts are game experiences that transform into a learning means and an efficient pedagogical approach in the educational process. Dramatization and role-playing in language development are didactic games with the main objective of supporting the development of language in preschoolers by using and practicing new vocabulary and linguistic structures. This is particularly important, given that during the preschool period, the child develops physically, emotionally and cognitively. Thus, the child "improves his capacity for symbolic expression, and his personality becomes known in his relationships with others" (Rotaru, 2016: 26).

The various games specific to preschool age can be grouped into several fundamental categories, such as playing with subjects and roles chosen from everyday life, which are related to creative games, but which at the beginning of the preschool period are imitation games and games with subjects and roles from fairy tales and stories - dramatization games, also creative games, but in dramatization. The subject is proposed by the adult, the costume is offered, and the child gets to process the role within some fairly tight limits. "In free creative play with subjects from fairy tales and stories, the symbolism is free; a scarf can be a cloak, a flying carpet, a mountain (if it covers an object with a certain relief). Children can reconstruct the subject, emphasizing what impressed them the most or what they particularly like" (Niculescu, Lupu *et alii*, 2014: 40).

Children use creative games to communicate information and knowledge. They may communicate through verbal or nonverbal means, simple or complex. We must encourage children to improve their vocabulary through dramatic, imaginary and role-playing games. Language and games become increasingly complex as imagination grows. The preschooler now moves from concrete to abstract thinking, improving oral communication skills. He becomes able to create scenarios and stories. He plays fantasy games with fictional things, such as fairies and superheroes, although they happen in the real world. The child seeks roles, occupations and experiences in his pretend play. This type of play predominantly uses early literature, which has dramatized texts and dialogues adapted to age.

While playing, children use small-scale models of various real objects, such as animals, people, cars, etc. as props. Socio-dramatic play creates specific relationships

between children and other children or adults. It provides opportunities for children to improve their communication skills, to negotiate and to make friends. This play helps them to better understand language. Somehow, we now intuit that the ability to write stories also has its roots in socio-dramatic play.

During this learning-training period, educators will continue to provide the young child with a secure emotional-educational base, encourage them to actively explore and provide opportunities for them to participate in a variety of games, especially simulation. In this regard, they will be attentive to the presence of all the resources necessary for the game, such as materials and equipment, space, time and props for play, so that the different scenarios reflect their interests and experiences and demonstrate to others how to join in the role-play. To this end, they will use educational methods that ensure dramatization or role-playing, using a scenario, discussed and described before, during or after the game, supporting the child in the effective management of the language acquired and in constant development.

With the help of the story *The Bear Tricked by the Fox* by Ion Creangă, we can create a didactic game through which children will more easily enrich and consolidate the knowledge acquired from the teacher's story and will benefit from a fun, engaging and recreational learning environment, suitable for learning moments such as knowledge, consolidation and recapitulation.

Thus, skit, role play and mimicry can be considered influencing factors. Mimicry is a performance in which the body serves as the main means of expression, usually nonverbal, even when speech is present. Teaching children to fully express themselves through movement can help them communicate with confidence as they grow, both in school and in society. Mimicry is an excellent way to use gestures to express an idea, a word or a name. Children must express them through their own ideas when educators ask them to do this task.

The story *The Goat and her Three Kids* is suitable for preschoolers as a result of the learning concerns and interests established in early education, the need to cultivate a series of values, attitudes, skills and behaviours. Ion Creangă is the author who, if you know how to interpret his work, can conquer any child. "The Goat and her Three Kids is for children an embodiment of the effects of disobeying parents, but adults can see in it a realistic scenario, an embodiment of human characters" (Nechita, 2022: 16).

Through brainstorming, the educator encourages and improves communication, building a foundation for collaborative and independent thinking. As children share and discuss their ideas, they learn the art of communication, expressing themselves clearly and listening to others. The teacher's responsibility involves guiding the conversation and assisting in the presentation of ideas, so that each student has the opportunity to express their thoughts.

For example, we used the story "Bag with two pennies" by Ion Creangă. Children will be encouraged to reproduce each moment in which the rooster was involved in the action, after participating in the preliminary activities and acquiring knowledge about the moments of the story, through communication and problem-solving activities related to the scenario, through creative expression and the development of thinking and cooperation skills, through sharing ideas for solving the scenario, roles and the use of puppets.

The teacher provides the group with a stimulus, brings a surprise element, a puppet theatre, tells them how long the activity will last and gives them the chance to each choose an element specific to the scene: the rooster doll, the well, the oven, the cattle and chickens, the bag with two coins, the carriage with the boyar, to reproduce the

moment they have chosen. While two children use the puppets, two other children say the lines of the boyar and the storyteller. After the children have completed the brainstorming session, in small groups, through which they have shared their ideas, they will fix them in the brainstorming template, to facilitate learning and will continue the scene according to the new stage directions, chosen with the help of the tokens.

The children play with the tokens and puppets, thus developing their verbal language. The story they choose offers them a way to receive messages that they can analyse and discuss. The overall effect is positive and provides fundamental elements for language development in children, even if there are unrealistic situations, specific to stories. Puppet theatre can be an excellent tool to help children use words and expressions in real-life situations and practice new sounds and words. However, puppet theatre also helps them understand instructions, follow conversation and use correct speech.

Using a puppet theatre, children can get the help they need to improve their speech skills in a fun and engaging way. Brainstorming supports them in creating characters, identifying voices, rhythm, volume and tone. Through brainstorming, children can identify the beginning, middle and end of their scenario, they will learn new words by engaging in active discussions, offering their input and thoughts about the characters and events. This way, they will actually brainstorm story ideas for their puppet show, and discussing the ideas will encourage them to socialize easily and overcome their fear of speaking up. In short, it will increase their confidence and self-awareness.

Communication skills lay the foundation for the continued development of language and social skills as children grow and interact with the world around them. Teaching methods that help children feel comfortable in conversations, especially those who need to build confidence in their communication skills, through positive relationships, can provide them with a nurturing and word-rich environment that involves engaging in conversations, reading, and role-playing, and being receptive to communication contexts.

Dramatization-based activities, such as mime, support verbal and non-verbal communication, that is, linguistic expression or facial expression. Critically, in the teaching and learning process where dramatization is little used, we understand that the communicative performance of the young child decreases. We can say that the preschooler acquires oral skills especially when role-playing is used in teaching speech skills. Dramatization makes learning very effective, and children like to participate in every moment in which they can communicate their ideas, thus they engage in a high cognitive process of thinking, creativity and action, when role-playing is used in learning the mechanisms of conversation and communication in kindergarten.

We noticed that role-playing and dramatizations involve imitation, mimicry, improvisation and interpretation of what is familiar and unfamiliar, that they allow the practice of communication skills and create confidence. Preschoolers (often in the role of adults) interacted verbally and non-verbally, they inter-thought and rehearsed, recording positive results on tests. They engaged in plays that reflected their universe, in puppet theatre, they took on the roles of characters from real life or from skits and stories. In role-playing or dramatic play, children often behave like adults, they were in control and felt empowered by this.

Dramatization in education refers to a shift from an excessive focus on informational content to a more balanced focus on the processing of ideas. This learning strategy does not focus on acquiring theatrical skills; rather, it focuses on creating imagined experiences. It identifies, resolves, and shifts perspectives. It interacts with the

learning process as a communicative activity that is based on role-playing, which focuses more on discussion and allows children to see certain situations with different eyes.

Dramatization is not concerned with interpretation, but with providing students with a real experience. It manifests itself along an educational continuum that embraces many forms, from simple role-playing, which is very familiar to the child, to fully structured sharing (didactic game, reading from pictures, interactive methods); but the emphasis remains on identifying learning opportunities and how to organize them.

Repeated use of innovative and effective teaching methods means more opportunities for frequent language patterns, especially when learning new vocabulary words. In addition, we can also use the same words in fun ways, for example, through songs and dances. Repeating the methods would ensure children's full knowledge and understanding, in varied and multiple contexts, in which they would learn to formulate statements using new words. Children need time and practice to acquire new skills, such as nonverbal language, rhyme, storytelling. In order to master a skill, children need to experience the concept several times.

We conclude, therefore, that learning through dramatization, based mainly on interactive methods, is not easy, because it requires more elaborate planning, but also the use of a vast and diversified teaching material, as well as more time to organize and understand the activity, the instructional design.

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POSTSTRUCTURAL AND DECONSTRUCTION THINKING IN POSTMODERN CURRICULUM. IMPLICATIONS FOR TEACHING AND LEARNING

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Abstract: *In this paper, we conducted an interpretative analysis of the impact of new approaches to curriculum theory and practice, as well as their effects on curriculum development in the current context of postmodernity as a historical epoch. These approaches are the result of new modes of thinking in which pragmatism, postmodernism, poststructuralism, and deconstructionism play important roles in redefining theory and practice. It became abundantly clear that a historical epoch that challenges all aspects and dimensions of life, with new explicative models that are sometimes completely different from those of the previous century, generates the reconceptualization of traditional concepts and even the development of new ones, with a clear impact on all dimensions of school, culture, and, of course, curriculum theory and practice. The big narratives are being critiqued, deconstructed, and revised for theoretical and practical purposes. As a form of generative interpretation of history, from difference to difference, constructing modes in which the knowledge can be contested or partial, delaying the meaning of things, there are numerous concepts that these new philosophies bring into the mainstream of academic debate, which can set a new scene for interpretation and action in the curriculum field and educational practice.*

Keywords: *curriculum; deconstruction; poststructuralism*

Introduction

The period of the twenty-first century, named the *postmodern era*, is complex, challenging, complicated, and represents, as P. Slattery states, a historical epoch, a world view, an attitude, an eclectic aesthetic sensibility, or, as some of its critics presents it sometimes, relativism, nihilistic, meaningless linguistic jargon and the destruction of Western values (Slattery, 2006, p. 2).

In this new and complex historical epoch, new thinking modes such as poststructuralism and deconstruction, components of the postmodernist philosophical movement, came to dominate. Concepts like death of subject, repudiation of depth modes of reality, end of big metanarratives, illusion of language transparency, end of history, impossibility of end meaning, power movement, end of belief in progress, failure of reason to understand the world, or celebration of difference are all promoted new ideas and concepts with an impact on curriculum theory and practice. These concepts we can find exposed in W. Pinar work are associated with deconstruction and poststructuralism and they intersect with social and cultural conditions and attitudes considered to be different from modernism from a qualitative perspective (Pinar, 2004: 469).

This epoch determined a theoretical paradigm that brought a new vision and understanding of postmodern curriculum with effects on design, development and management. Postmodernism represents a new *explicative model* and, like some relevant

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scholars like P. Slattery states, it offers one of the most important theoretical paradigms for defining and understanding the field of curriculum in this era.

This attitude is advancing a distinct view of time, of the relationship between the past, present, and future. Time, according to its assumptions, is conceived as a cyclical process in which "the past and future inform and enrich the present, rather than a linear arrow along which events can be isolated, analyzed, and objectified". This approach encourages "eclecticism rather than any comprehensive system of explanation and universal laws" to solve the complex educational problems of the modern era (Slattery, 2006: 22, 25).

Reconceptualization of core curriculum concepts

In such context, postmodernism redirects the main discourse from curricular development and management toward an academic understanding of the inherent components of curriculum. These dimensions include various aspects of management and development that are explored through "political, gendered, phenomenological, and other means" (Slattery, 2006: 8).

In this way, we can explain why, according to W. Pinar (1988: v), the concept of curriculum has been reconceptualized in the last twenty years. Many concepts, such as race, gender, sexuality, critical pragmatism, phenomenology, poststructuralism, aesthetics, deconstructionism, social theory, autobiography, hermeneutics, literary theory, historicity, multiculturalism, theology, or international education, have become central elements of the international scientific community's mainstream discourse (Slattery, 2006:10). These ideas have a direct impact on educational theory and practice, threatening the Tylerian vision of a rational, technological approach to curriculum development and management. These key concepts determine curriculum reorientations and theoretical repositioning; they generate reconceptualization and new perspectives and correlations, on the one hand, at the level of the entire educational reality, but also, as a result, on the concrete, specific level of curriculum design, development, and management.

Policymaking, for example, is viewed as less deterministic, as a complicated appreciation of relationships between school, individual experience, and public life, rather than as a rational process of instrumental intervention and analyzable negotiation that can guide educator's practice, as the authors argue. The effects can be seen at the level of curriculum theory, where curriculum is described as a "postmodern process of richness, recursion, relations, and rigor", rather than as concrete elements of an instructional program. As a result, curriculum design is seen as more "culturally responsive and interdisciplinary, opening up possibilities for learning rather than managing multiple expected outcomes". In educational measurement, a special emphasis is placed on the concept of expressive, imaginative, metaphorical, and connoisseurship, rather than on objective or scientific dimensions, as in traditional modes of cognition. Instructional supervision is increasingly described as a theatrical and image constructive, interpretative inquiry rather than a formal, inspectional, or clinical inquiry, as in traditional curriculum supervision models. Slattery (2006:11).

In this way, it provoked the technicist, rational, and managerially efficient conception of the tylerian model of curriculum design and development. Even if the model is effective at achieving objectives and correlating curricular components, it is inefficient at responding to and adapting to the challenges of today's society, culture, and

economy. And it is precisely because of this lack of correlation and constant adaptation to these challenges that the rational, mechanistic models fail to overcome.

Curricular philosophies in the postmodern era

According to J. Goodman (as cited in Kridel, 2010: 207), especially in the United States, many curriculum studies experts have described pragmatism and postmodernism as frameworks for studying and understanding curriculum. One main perspective of these authors is doubting the big narratives such as Marxism that aims at explaining all the social phenomena. This approach is totally against these big metanarratives and promotes subjectivism and flexibility of the key concepts depending on a series of social and contextual factors. In this respect, postmodernism and pragmatism reflect the social construction of reality, including that of education. Is challenging the taken-for-granted concepts of all that are accepted and promoted as mainstream thought.

An important form of this school of thought is represented by deconstruction as a method of historical analysis. It is a complex response to a plethora of theoretical and philosophical movements of the twentieth century, "especially Husserlian phenomenology, Saussurean and later French structuralism, and Freudian psychoanalysis" (Slattery, 2006: 3). It is the first process of interrogation, questioning, and doubting of all theoretical, social, psychological, or cultural constructs. This way of approaching things is in concordance with the social, economic, and cultural organization model of the present society. The predictability of social life is totally absent in the postmodern society, and this takes the form of theoretical questioning, but not in the Cartesian way, but in a postmodern, deconstructed one.

Deconstruction is a type of historical analysis that begins with understanding the social conditions under which the ideas that became dominant in a particular historical epoch emerged. These social conditions will serve as the axis for the postmodern explanation of how things should be interpreted. The method continues by tracing the historical origins of the idea and illustrating the "contingent historical events" that led to that perspective becoming widely accepted in mainstream thought. The implication, once these events are identified, is that, for example, educators or society at large can change the notion of learning at any time. (Kridel, 2010: 207). We need to pay attention to this context because the actual social conditions seem to indicate many changes in what learning is, its content and the formal or informal context in which it takes place.

On the other hand, as W. Pinar states (2004: 450), in the past twenty years, the concepts of poststructuralism, deconstruction, and postmodernism have generated debates that dominated the cultural and intellectual scene throughout the world. Utilized interchangeably many times, they generated new modes of cognition, methods of analysis and critique, and different versions of contemporary history and culture.

In the same perspective, we find that P. Slattery identifies two theories that can be most difficult to understand, but which are extremely influencing the curriculum studies in the postmodern era: deconstructionism and poststructuralism. Comprehending curriculum theory through a deconstructed and poststructuralist perspective necessitates expanding upon and challenging the conventional ways of thinking. Deconstructionism and poststructuralism are correlated with postmodernism and that is revealing the contradictions and fallacies integrated within the themes of Western thinking and Enlightenment rationality (2006: 194).

The same vision we can find in A. Megill works. He emphasizes that some deconstructive and poststructural thinkers like Derrida or Foucault provoke the main

assumptions of these social theories to support postmodern philosophical views that will present the contradictions of classical rationality and perhaps overcome the detrimental and debilitating effects caused by structuralism and modernity models (Slattery, 2006: 195).

According to V. Descombes (1980), poststructuralism is linked to the theoretical movements that emerged in the 1960s in France and that were primary based on and then opposed to structuralism and later to humanism. It is a reaction to theories aimed at discovering "invariant structures in society, the human psyche, history, consciousness, and culture". According to the author, poststructuralism is both opposed to and an outgrowth of structuralism. It includes a humanism contest, as well as existentialism and phenomenology. As the author emphasizes, structuralism prioritizes rational structures, existing systems, and types of relations over "specific phenomena that emerge from, are constituted by, and derive their identity from". Those structures and types of relations have the purpose of identifying the systems that create meaning. In opposition, poststructuralism tries to disassemble the system to emphasize its variable and subjective nature.

Deconstruction differs from poststructuralism because it radicalizes specific poststructural perspectives and includes specific phenomenological ones, but, in many respects, it incorporates the insights of poststructuralism. As W. Pinar argues, in its equation of reality with language, in its assumptions about the functions of power, and, especially, its idea that structures should not be considered closed systems, deconstruction becomes an instance of poststructuralism" (Pinar, 2004: 465).

Furthermore, poststructuralism and deconstructionism can be understood as reactions to modern philosophies such as liberalism, radicalism or socialism. Different curriculum researchers point out that analytic Enlightenment philosophies led society to the brink of nonsense in the twentieth century, and that the modes of thought that produced these approaches should be altered. In the economic realm, laissez-faire liberalism, according to the author, has resulted in unrestrictive materialistic capitalism, corporate globalization, and ecologically destructive consumerism. (Slattery, 2006: 195).

Also, in W. Pinar's mode of cognition, poststructuralism and deconstruction are terms that refer to diverse and at times conflicting discourses and practices, postmodernism has become the concept that subsumes the other two and is the most frequently employed by theorists. It constitutes a paradigm shift in the academic disciplines (Pinar, 2004: 451).

According to A. Megill, modern intellectual thinking was primarily characterized by the Enlightenment view up to this point (Meghil, 1985: 340). He predicts that, despite its impact in conceiving the themes of present discourse and social problems, it will not be the sole mode of thinking and interpreting for much time. This is clearer due to the reducing of Kantian, Cartesian, and Hegelian certainties, as well as the malaise and dysfunction within Enlightenment moral, social, and political theory-based politics and institutions, including education. In his opinion, Nietzsche, Heidegger, Foucault or Derrida were reactive thinkers, that is, they reacted against the Enlightenment project and its drafting and changes in Romanticism and Historicism.

Deconstruction, on the other hand, investigates the contradictions from modern paradigms, particularly language, to address the injustices that arise from the relationship between power and language (Lather, 1991). The author agrees that the actual society is transitioning from the concept of an objective, knowable, factual world to one of a different world in which knowledge is challenged and partial. Then, the author highlights

the problems of developing a liberatory curriculum in society institutions for those that are involved in unequal power relationships, especially women.

Thus, in the postmodern era, the (re)construction of curriculum theory begins with the deconstruction of big narratives that transmit knowledge through unequal power relations in which students must be submissive to their teachers. Then, the focus shifts to the empowerment of both teachers and students that have were marginalized by this type of structure (Slattery, 2006: 26).

The implications of deconstruction, according to Mark C. Taylor (2004), differ from the deceptive clichés that are frequently used to characterize the act of disassembling or dismantling something.

According to this viewpoint, every structure that organizes our experiences is formed and sustained by a series of acts of exclusion. In this author's opinion, it makes no difference if the structure is psychological, literary, economic, social, religious, or political. When one thing is created, something else is inevitably left out of the equation. Thus, these structures frequently become repressive, and, as always, repression produces consequences. Whatever construction appears stable, what is suppressed never goes away; it always comes back to unsettle it. (Taylor, 2004: A-28). Deconstructionism makes us aware of the fact that sometimes, even the logic that is used as a foundation of a theoretical or practical structure will eventually determine the destruction of the structure itself. Thus, the subjective act of human thinking must adapt and contextually reconstruct regularly.

In this regard, as J. Derrida pointed out in his work, we can emphasize the problems of beliefs and ideologies that insist on defining opposite categories such as right or left, good or evil, for us or against us. He contended that these structures that are repressive arose from the Western cognitive and cultural models, and that they threatened to resurface with disastrous effects. That is why we must strive to liberate our thinking from modes that eliminates the differences that color our life in society (Taylor, 2004: A-28).

Furthermore, according to P. Slattery (2006), one of the most important goals of deconstruction is to point out, investigate, and deconstruct "opposing binaries" and opposing polemic extremes, which he refers to as bifurcations and dualisms. He concurs with Derrida and Taylor that dualistic thought can be harmful. In his opinion, dualism represents an unintended consequence of thinking traditions that should be contested. Today, these kinds of efforts to divide the world into those binaries are common. This attitude is reflected in education, where students are divided into separate groups like gifted and remedial, academic and athletics, or compliant and behaviorally disordered students. People are divided and suffer because of categorization based on criteria like race, intelligence, learning styles, social class, gender, or sexual orientation (Slattery, 2006, p. 4). These are just a few of the aspects of current curriculum theory that are being challenged and deconstructed by postmodern philosophies.

Aside from Hartman and De Man, J. Derrida, a key figure in the deconstructionist philosophy, insisted that the deconstruction concept is not synonymous with the concept of destruction. It is more a matter of being aware of the consequences, of the historical modes of the language used, which cannot be considered destruction. This is also a requirement of criticism in the traditional sense. He emphasizes the distinction between being and its rational representation by employing the concept of *différance*, which denotes both difference and deference (Derrida, 1972: 271).

In this context also, Morris Marla (as cited in Kridel, 2010: 280) argues that Derrida defines deconstruction as a way of thinking through ideas, or concepts.

Deconstruction cannot be considered destruction, rather it should be seen as a type of generative interpretation. To deconstruct notions in curriculum studies, Derrida argues, is to consider that each concept is "founders under the sign of an aporia". Every idea can be seen as unstable as it requires its opposite notion. The letter *a* in his concept of *différance* implies that it is not the same as the term difference. *Différance* propose that concepts are subject to "delayed meaning", which represent „a maneuver, a shifting, a slippery movement between signified and signifier". For example, in curriculum studies, the word nation can be a subject to the movement of *différance*. What the concept of nation means in this moment is possible that in the future to mean something else, thus the meaning is "delayed". This way of thinking leads us to the conclusion that deconstruction represents a delayed meaning of things. All the concepts become dependent on the context they emerged or are being used, no matter if it is social, cultural, economic, or historic.

According to Slattery (2006: 194), the historical sedimentation to which Derrida refers and attempts to deconstruct is, on the one hand, the dualism we find in the Cartesian philosophy. It belongs to the seventeenth-century French philosopher René Descartes, who considered that the ego is separated from the external world and its consequent emphasis on control and manipulation, which, in Slattery's opinion, emphasized the technological and bureaucratic society of the previous century. On the other hand, the Derrida deconstruction process is applied to Enlightenment philosophy and rational humanitarianism, that stood at the basis of the French Revolution and the development of nineteenth-century political ideologies such as liberalism, socialism, and radicalism.

Here we can emphasize the difference between the traditional, rational, twentieth-century mode of thinking and the postmodern philosophies of poststructuralist and deconstructionism kind about what history represents. As W. Pinar argues (2004: 467), deconstruction challenges the meaning that operates in either circular or linear fashion, resulting in some final meaning or truth, and provokes the traditional interpretation of history as representing the agreed-upon meaning that the past experiences receive. Such a perspective leads to defining history as an impossible undertaking to capture an original past reality that cannot be captured. History will always be subject to difference in that it will always be different from what it aims to reflect, and its significance must be deferred, in Derrida's system of thinking. Such a challenge produces not a history that is negated, but it will replace the "meaning of history with the history of meaning". In this respect, as Pinar concludes, we must now talk of histories rather than history (2004: 468).

Conclusions

Postmodernity represents a historical epoch with distinct challenges, distinct from previous ones, but not in a quantitative sense, but ones that impose changes in modes of thinking and acting to identify solutions, some of which are diametrically opposed to the modern, rational modes of thinking that dominated previous history. Postmodernism, as a specific philosophy of this epoch, imposes the rethinking of traditional concepts and even the promotion of new ones, with direct implications for the process of curriculum development and management.

Postmodernism incorporates mainstream thought concepts such as avoidance or even death of the subject, anti-metanarrative discourses, and even the end of history, which is traditionally conceived as representing the agreed-upon meaning of past experiences. The implications are no longer exhaustive or objective, but rather multivalent and subjective. This may lead to the impossibility of any ultimate meaning,

the failure of thinking means to comprehend reality, and the end of faith in progress. Postmodernism may represent a new explicative model in this historical and theoretical new context because it provides one of the best theoretical paradigms for understanding the curriculum field and exploring curriculum development and management.

To understand the curriculum theory from the poststructural and deconstructed basis may involve enlarging or even contesting the classical modes of cognition, using various methods of critique and analysis, or inquiring about contemporary history and culture from new angles.

Deconstructionism aims at the same thing as postmodernism and that is the emphasis on the contradictions and fallacies presupposed by the traditional school of thinking that started with Enlightenment embedded rationality. It makes us aware of the importance of developing theoretical constructs that determines the organization of social behavior.

The subjective act of cognition is adapting and reconstructing theoretical and practical approaches by contextualizing them, avoiding the definition of opposite categories or binaries, and understanding that deconstruction means not destruction, but is more a type of generative interpretation capable of providing a more adapted perspective to the challenges and implications of how things are done in the postmodern era.

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L'IMPORTANCE D'UTILISER LE VOCABULAIRE DANS L'ENSEIGNEMENT PRIMAIRE

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Abstract: *The communicative approach to teaching Romanian focuses on the student, placing him in real-life situations, through role-playing, team activities, the implementation of cooperative projects, interactive activities, compared to traditional teaching that was based on memorization, repetition, exercise, i.e. controlled activities. In the classroom, the communicative approach helps the student in developing self-esteem, language functions, pronunciation, but also in the correct use of grammar. The teacher's role is that of moderator and facilitator, he is no longer just a model of correct oral and written expression. It takes a lot of time and a lot of work to prepare such a lesson intended for communicative activities. The teaching process must be carefully planned, and the teacher must master the learning situations very well, because this type of approach can get out of hand at any time and there may be misunderstandings.*

Keywords: *vocabulary, students, primary education*

Particularités de la langue des petits écoliers

Le langage représente l'activité individuelle de communication à travers de la langue. Ainsi, la transmission d'un message de l'émetteur vers le récepteur ne peut être réalisée qu'en utilisant des codes (mots) de différentes langues naturelles ou le langage mimico-gestuel, qui permettent la matérialisation de ces messages. La communication se développe en corrélation avec d'autres fonctions mentales, notamment la pensée, et représente un facteur important du stade de développement de l'enfant. Bien entendu, l'activité mentale est un indicateur important de l'interaction de l'individu avec l'environnement. Tout progrès ou régression dans l'évolution de la communication stimule le développement d'autres fonctions psychiques. L'enfant est très réceptif à tout ce qui se passe autour de lui, donc une bonne communication commence dans la famille, les parents, notamment la mère, jouent un rôle important dans la vie de l'enfant : « Il sent immédiatement si le parent est inquiet, si son silence cache des intentions ironiques ou indécis; observe les sentiments de bienveillance exagérés des parents et les considère comme des faiblesses ; l'enfant ne se confie pas au parent s'il ne se montre pas sincèrement intéressé par ses problèmes, s'il ne l'encourage pas à parler, c'est pourquoi le parent doit être discret et habile dans la discussion, capable de garder le secret de l'enfant si nécessaire." (<https://www.asociatia-profesorilor.ro/particularitatile-limbajului-la-scolarul-mic.html>, - 4.02.2025, 13.15)

Si l'on veut une communication à un niveau optimal, le dialogue familial doit être basé sur un sentiment d'affection et de confiance mutuelle entre les membres de la famille. Le parent doit constamment encourager son enfant, favoriser l'originalité de ses manifestations, tout cela afin d'avoir un dialogue sincère entre enfants et parents. Ceci est très important dans la formation de la personnalité de l'enfant, car il prendra confiance en sa propre force, il sera capable de composer des phrases et des expressions complexes, il exprimera mieux ses pensées et ses sentiments.

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Le langage rend possible le phénomène complexe de la conscience à travers le développement de toutes les autres fonctions telles que : la mémoire, l'imagination, la volonté, etc. Le langage est présent à l'homme à tout moment de sa vie.

Au cours des 6 premières années de sa vie, l'enfant développe une expérience verbale qui influence tout son progrès mental. Parallèlement à ce développement de la communication verbale, le langage remplit de plus en plus la fonction d'organisation de l'activité mentale. Dans la revue "Interférences dans l'éducation", l'article Particularités du langage du jeune écolier. Il est affirmé qu'« en formant un discours contextuel et en augmentant le volume du vocabulaire, la cohérence et la logique des idées s'expriment mieux. La richesse du vocabulaire et de l'expérience verbale facilitent l'utilisation de phrases à la structure plus complexe et aux sens variés. A ce stade, l'enfant a la possibilité de transférer les mots vers les situations dans lesquelles ils n'étaient plus utilisés ou même de créer de nouveaux mots lorsque, dans le contexte donné, il ne trouve pas immédiatement le correspondant verbal qu'il souhaite exprimer" <https://www.asociatia-profesorilor.ro/particularitatile-limbajului-la-scolarul-mic.html>, - 4.02.2025, 13.45).

Dès l'âge de 6 ans, dès l'entrée à l'école, le comportement verbal de l'enfant acquiert une série de nouvelles caractéristiques, grâce au processus d'instruction verbale, à la formation de la culture verbale, on peut donc dire qu'il développe son discours littéraire et la capacité de discuter de manière contradictoire, participant à diverses ironies. Ils peuvent exprimer leurs pensées dans des phrases et des expressions correctement structurées, ils comprennent le langage de ceux qui les entourent, ils perçoivent les différences entre certains phénomènes ou objets et leurs préférences et souhaits sont de plus en plus clairement verbalisés. À cet âge, les enfants ont environ 700 à 800 mots dans leur vocabulaire actif, et le volume de leur vocabulaire est relativement important, autour de 3 500 mots.

Apprendre à lire et à écrire, dès le plus jeune âge scolaire, joue un rôle particulier car il contribue à l'organisation des intérêts intellectuels et à la stimulation des processus mentaux, en même temps qu'apparaît un style personnel d'expression des idées. D'un point de vue grammatical, la langue n'est pas assez automatisée, l'enfant ajoutant des notes personnelles, utilisant un style vif et une prononciation correcte.

Le programme de la discipline Communication en langue roumaine/Langue et littérature roumaine mentionne les compétences générales suivantes concernant le processus de développement du langage chez les jeunes écoliers : Recevoir des messages oraux dans divers contextes de communication ; Expression de messages oraux dans diverses situations de communication ; Recevoir une variété de messages écrits ; Rédaction de messages variés, dans des situations de communication variées

Au sein de l'école, pour une communication efficace et un développement harmonieux de la personnalité de l'élève, l'enseignant doit établir une relation amicale avec ses élèves, mais cela ne doit pas être compris comme un affaiblissement de la discipline ou un non-respect des règles de type scolaire. L'enseignant aide l'élève à développer les compétences d'exposition et de composition, à capitaliser les connaissances dans la pratique de l'expression orale, le cours se déroulant dans une atmosphère détendue, dans laquelle les étudiants formulent des questions et répondent sur la matière étudiée. Bien entendu, l'enseignant doit être ouvert aux questions des élèves car c'est la seule manière pour eux de développer leur intérêt pour l'apprentissage. Au sein du groupe d'élèves, la communication, notamment entre camarades de classe, représente la forme fondamentale d'échange d'informations, de sentiments ou d'attitudes à l'égard des valeurs. Lorsqu'un élève écoute ses pairs, il éprouvera avec eux les mêmes impressions, conduisant à une cohésion de groupe.

Les particularités psycho-individuelles de l'élève se reflètent dans la lecture, l'écriture, la parole, et à mesure que l'étudiant grandit, la communication devient plus rigoureuse, les processus intellectuels sont plus organisés et systématisés. Bien entendu, à travers la communication, nous pouvons observer des éléments liés non seulement à l'intellect, mais aussi à l'affectivité, au tempérament, à la motivation, à la volonté, etc. On peut ici parler du rôle essentiel que joue l'enseignant dans le développement de l'enfant dans l'acquisition des structures de communication et l'utilisation des éléments intellectuels. Il devient non seulement un modèle, mais un facilitateur de l'apprentissage et de la maturation de l'élève.

Le système linguistique et la culture de l'expression des élèves

La langue roumaine peut être considérée comme plus qu'une discipline éducative car les enfants, avant de devenir écoliers, utilisent la langue comme un moyen de communication spécifiquement humain. Ils apprennent la langue, non pas à travers des cours fixés à certains intervalles de temps, mais ils l'acquièrent auprès de leur mère, de leur père et de leur entourage. Dans une première étape de communication par le langage, les enfants utilisent le langage mime-gestuel pour s'entendre avec leurs pairs (agitant leurs mains, pointant du doigt, utilisant leurs yeux), puis ils traitent et commencent à répondre aux signaux verbaux à travers des mots syllabiques : "*ma-ma, ta-ta, pa-pa...*". Tout se passe selon un processus plutôt accéléré, depuis les mots mal prononcés jusqu'à leur prononciation correcte.

La langue roumaine, considérée comme la langue du peuple tout entier, représente un système complexe de variantes qui coexistent et s'entrelacent, chacune ayant sa propre valeur fonctionnelle dans la vie de la communauté, mais avec des différences qualitatives entre elles. La langue peut être structurée comme un ensemble de systèmes de signes : phonèmes, morphèmes, unités lexicales, formes (classes et catégories morphologiques), fonctions, phrases et énoncés : « Dans tout système, les parties sont solidaires : les composants sont définis par les relations qui s'établissent entre eux, à travers les formes et les significations qui les unissent, à travers les différences qui les opposent. Les systèmes linguistiques sont étudiés par la phonétique et la phonologie (le système phonétique et le système phonologique), par la lexicologie et la sémantique (le système lexical-sémantique), par la grammaire (le système de classes et de catégories morphologiques, le système de fonctions syntaxiques et les relations entre eux)." Dans une relation étroite de réciprocité se trouvent les compartiments de la langue tels que : « le vocabulaire et la morphologie avec la phonétique, car les mots et les caractéristiques morphologiques sont formés à partir de sons ; vocabulaire avec structure grammaticale, car la grammaire est abstraite et ne peut être appliquée qu'à travers des mots. Le vocabulaire peut influencer la phonologie. (Ionescu, C., 2010, p. 17). Lorsque de nouveaux phonèmes entrent dans la langue, cela peut affecter le système phonologique.

Un aspect individuel et subjectif est la parole lorsque nous utilisons le langage dans des actes concrets de communication orale ou écrite. La parole exprime le style individuel de l'orateur, fonctionnant avec une série de moyens d'expression en fonction des intentions et des particularités individuelles. Bien qu'il s'agisse d'un fait individuel, le choix des moyens linguistiques est conditionné et organisé selon des règles spécifiques auxquelles est soumis tout locuteur. Nous parlons ici de l'existence de styles fonctionnels : fiction (artistique), officiel (administratif), technico-scientifique, journalistique et familial (discours commun). Le grand poète Eminescu disait il y a des centaines d'années : « la langue, le choix et la cursive de l'expression dans l'exposition parlée ou écrite, est un élément essentiel, voire un critère de culture ». La culture linguistique de l'enseignant

est une condition première pour une activité efficace. Il doit faire une distinction claire entre la notion de mot compris comme une unité entre sa forme de signe linguistique et son contenu, c'est-à-dire le sens porté par l'ensemble des sons et des lettres.

Chaque individu acquiert un code linguistique à l'aide duquel il s'exprime oralement ou par écrit. La culture linguistique s'acquiert non seulement dans les cours spécifiques à une langue, mais dans toutes les matières enseignées. Cela se fait dès avant l'école, mais aussi tout au long de la vie à travers tous les éléments de pratique sociale, lecture, émissions de radio, de télévision, etc. Enrichir sa propre expression ne signifie pas seulement un simple contact avec certains nouveaux mots et expressions, mais une compréhension profonde du sens du nouvel élément. En même temps, la culture de la langue ne se limite pas seulement à une première phase fondamentale, celle d'assurer l'exactitude du point de vue lexical, phonétique et graphique, morphologique et syntaxique, mais, dans une étape supérieure, à l'enrichissement d'un langage choisi, une expression élégante et nuancée est recherchée. Nous parlons ici de diction, du côté sonore du langage qui porte des valeurs esthétiques. Cela peut être cultivé grâce à la lecture expressive.

L'enseignant doit éviter la prononciation régionale et populaire, pour l'acquisition efficace des normes de la langue littéraire et prendre en compte les dimensions et la qualité du système linguistique stocké par les élèves avant d'entrer à l'école. Les élèves apprendront la prononciation correcte des mots contenant des groupes de consonnes : bibliothèque, délinquant, impressionnant, administration, arithmétique, etc. Ensuite, il y a les mots entrés récemment dans la langue, auxquels il faut prêter davantage attention car ils sont encore inadaptés au système linguistique et posent des problèmes tant au niveau de la prononciation que de l'écriture : *selfie, fairplay, business, takeaway, week-end, ketchup*, etc.

Certaines formes utilisées dans la langue populaire qui contiennent des changements phonétiques combinatoires ne devraient pas être autorisées dans la prononciation des élèves : « *suptire* au lieu de *subțire*, (*a*) *adăoga* au lieu de (*a*) *adăuga*, *văpsea* au lieu de *vopsea*, *sectembrie* au lieu de *septembrie*, *bolintin* au lieu de *buletin*, *intinerar* au lieu de *itinerar*, *genuchi* au lieu de *genunchi*, *cellophane* au lieu de *cellophane*." (Logel, D., Logel-Stroescu, E., Popescu, E., 2009, p. 78)

Parallèlement, il faut corriger la prononciation déficiente qui consiste à omettre une voyelle entre deux consonnes, rencontrée dans le langage populaire : *treburle* pour *treburile*, *țărână* pour *țărână*, *chipurle* pour *chipurile*, *lingurle* pour *lingurile*, *auzi* pour *auzit*, *găst* pour *găsit* ou, parfois il manque une syllabe entière : *mă-sa*, *sor-sa*, *tre' să plec*, *poa' să plouă*, *cân' am ajuns* etc.

Dans certaines régions, on rencontre le phénomène appelé palatalisation des consonnes, qui a des effets défavorables sur l'écriture. L'enfant qui ne prononce pas correctement un mot ne l'écrit pas non plus correctement. Par exemple : „le mot *bine* dans des variantes populaires comme : *b'ine*, *bg'ine* ou *g'ine*, ou *lupki* au lieu de *lupi*, *copkil* („cokil”) au lieu de *copil*, *mn'ere* ou *n'ere* au lieu de *miere*, *Gligore* au lieu de *Grigore*, *mălfar* au lieu de *mărfar*, *colidor* au lieu de *coridor*, *abudent* au lieu de *abundent*, *fereastă* au lieu de *fereastră*, *propriu* au lieu de *propriu*, *recut* au lieu de *recrut* etc.” (op. cit., 2009, p. 81)

L'enseignant doit attirer l'attention des élèves sur une mauvaise prononciation dans laquelle l'ordre de certains sons ou syllabes change, comme : *crastavete* au lieu de *castravete*, *potrocală* au lieu de *portocală*, *stilică* au lieu de *sticlă*, *poctoavă* au lieu de *potcoavă*. Les élèves doivent être corrigés à tout moment lorsqu'ils s'écartent des normes du langage littéraire et pratiquer beaucoup l'écriture correcte des mots qui présentent des

difficultés. Aussi, il est absolument nécessaire que l'enseignant ait un modèle de prononciation.

Cultiver la langue est une mission complexe des professeurs et professeurs de langue roumaine, car ils doivent prêter attention à leur propre expression, à l'exactitude linguistique de tous les matériels utilisés et des exercices proposés : « Apprendre aux étudiants à se poser la question « Comment est-ce exact ? cela signifie leur donner une éducation de perspective, en assurant la continuité de l'action de culture de la langue à travers l'auto-éducation. Discuter de véritables échantillons de communication, d'une part les textes du manuel et, d'autre part, les compositions sur divers sujets rédigés par les élèves, leurs réponses orales aux cours et même la conversation privée avec le professeur, est toujours plus efficace que les exercices artificiels avec des phrases isolées, ou avec des schémas donnés selon lesquels la construction d'un énoncé quel que soit son contenu est requise.

En conclusion, on peut dire qu'il faut prêter davantage d'attention à la pratique réelle de l'expression des élèves, connaissant ainsi le niveau de chacun lorsqu'ils entrent à l'école et le niveau qu'ils ont atteint lorsqu'ils quittent les portes de l'école, pour être enseignés pour la société, vous réalisez que vous avez réussi à jeter des bases solides pour la culture de la langue. Le rôle du professeur, dans cette direction, est très important, n'oublions pas les plus grands écrivains comme Sadoveanu ou Caragiale qui sont restés profondément reconnaissants envers leurs professeurs.

Concernant l'étude systématique du langage, l'école contemporaine doit recourir à des techniques d'apprentissage spécifiques en phonétique, vocabulaire, morphologie, syntaxe, orthographe et cours magistral, parmi lesquelles sont sélectionnés les contenus qui trouvent leur justification sous forme d'expressions spontanées et correctes" et nuances, des compartiments, qui trouvent à l'étudiant les moyens et outils de communication indispensables. Partant du fait que chaque individu s'exprime globalement, sans recourir à une différenciation consciente entre phonétique, sémantique, syntaxe, orthographe, rhétorique, et que sa participation à la communication est spontanée, l'enseignant doit tenir compte de ces évidences pour éviter autant que possible le maintien rigide du compartimentage de la langue.

Cultiver la langue et le langage est l'aspect le plus important de l'éducation intellectuelle de l'élève, l'orthographe, la morphologie, la syntaxe, le vocabulaire sont au service de l'expression et de la compréhension et non des fins en soi. Un vocabulaire riche aide l'élève à argumenter ses idées, ses pensées, devient un outil de son originalité et de sa créativité tout au long de sa vie et un support pour appliquer ses connaissances à différentes situations.

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LE RÔLE DU JEU DANS L'APPRENTISSAGE DES LANGUES, AVANTAGES ET DÉFIS DE L'ENSEIGNEMENT DU FRANÇAIS

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Abstract: *In this paper we want to highlight some advantages of using the game in the foreign language class in general and the French language in particular. In this era of digitalization it is essential to find methods and techniques to interact with children, to arouse their interest and to keep a connection with them. Starting from the well-known blockages that students have in French class, the teacher they must adapt strategies and techniques, find varied methods, and use all stimuli to connect with students. To overcome the barriers to learning a foreign language, the student must be part of the learning process, be involved and have a well-established role. The game puts the student in various situations, challenges him and helps him build, step by step, the educational path. But what are the advantages of play as a teaching, learning or assessment method?*

Keywords: *game; foreign language; learning strategies*

1. Introduction

Les blocages des apprenants en classe de langue étrangère sont bien connus, les émotions influencent aussi la communication et les interactions sociales. Les enseignants sont conscients du fait qu'ils monopolisent assez souvent la parole, puisque 2/3 d'entre eux reconnaissent parler en classe de 50 à 70% du temps. On peut remarquer à ce propos que certaines carences personnelles de l'élève le pousse parfois à réclamer à l'enseignant des actions tendant à contrebalancer cette carence. Il semblerait que les élèves introvertis aient besoin et attendant que le professeur trouve la manière de les faire sortir de leur coquille. Le Conseil de l'Europe a pour principe méthodologique fondamental de considérer que les méthodes à mettre en œuvre pour l'apprentissage sont celles que l'on considère comme les plus efficaces pour atteindre les objectifs. Le rire et la plaisanterie peuvent contribuer à créer un climat détendu en classe favorable à l'apprentissage. Pour cela la forme la plus aimée par les enfants est le jeu didactique qui fait impliquer et donne aussi la motivation d'apprendre.

Le jeu permet à l'enfant de se construire.

« L'enfant qui ne joue pas n'est pas un enfant, mais l'homme qui ne joue pas a perdu à jamais l'enfant qui vivait en lui et qui lui manquera beaucoup » dit Pablo Neruda¹ *J'avoue que j'ai vécu*, 1975, p.37

Le jeu fait partie de nos vies. Il nous autorise, pour un temps, à sortir de « l'ici, maintenant », d'expérimenter, d'imaginer, de créer, de tester notre capacité à résoudre des problèmes nouveaux, ... Des jeux existants, transformés, prolongés ou adaptés avec de nouvelles variantes sont un véritable vivier de ressources pour l'enseignement du français langue étrangère, ou langue maternelle. Il touche tous les groupes d'âges, toutes les catégories sociales et tous les tempéraments humains, des plus timides aux plus audacieux.

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¹ Neruda, Pablo, *J'avoue que j'ai vécu*, Gallimard, 1975, p.37

On ne reprendra jamais assez les paroles de René Château¹ "le **jeu** est le travail de l'enfant". Jouer est indispensable à la construction de l'**enfant** et à son intégration dans la société. Le jeu est le prétexte pour l'acquisition des 4 apprentissages fondamentaux : Le savoir - Le **jeu** avec l'adulte est une occasion unique d'apport de connaissance dans tous les domaines ; Le savoir-faire - la pratique, la mise en oeuvre et le geste ; Le savoir être - apprentissage d'un comportement lui permettant de s'intégrer dans le monde ; Le vouloir faire - sans envie il ne peut y avoir d'apprentissage et d'évolution

2. Les avantages du jeu en classe de FLE :

Les avantages : il encourage (verbalement) l'élève à s'exprimer; utilise le feedback positif; fait parler tout le monde sans favoriser un groupe; suscite les interactions entre apprenants; encourage un comportement empathique; priorise les activités à réaliser en tandem ou en groupe; peut différencier les activités centrées sur la forme (correction) et celles centrées sur le sens (fluidité); développe l'autonomie de l'apprenant; fait participer tous les élèves; plaisante sans intention moqueuse et sans agresseur; donne la possibilité de corriger la prononciation et d'exercer les connaissances acquises;

Le **jeu** permet à l'enfant de : travailler et de découvrir par le plaisir ; découvrir et s'ouvrir au monde et aux autres ; apprendre à agir pour transformer le monde et son environnement ; apprendre à gérer et dépasser les tensions liées à la socialisation et à ses frustrations. En jouant l'enfant apprend à mieux comprendre, puis à agir sur les situations qu'il subit. Le jeu permet à l'enfant de se socialiser ; apprendre les rôles et fonctions sociales ; développer une culture familiale et sociale et référence pour régler ses problèmes d'adulte ; se projeter dans l'avenir et dans son devenir de futur adulte ; inventer, créer transformer son environnement ; travailler la concentration ; organiser sa pensée et son intelligence.

Les **jeux pédagogiques** contribuent à l'acquisition de connaissances ou de compétences. Ils sont de plus en plus reconnus par les pédagogues et les enseignants comme utiles, pour les raisons suivantes : (1) Les enfants aiment et ont besoin de jouer. Un contenu perçu comme ennuyeux, peut les passionner une fois formulé sous forme ludique. (2) Les joueurs jouent ensemble : leur attention est soutenue, au contraire d'un cours où les élèves peuvent penser à autre chose. (3) La motivation de gagner renforce l'attention. (4) Les jeux de société socialisent les enfants qui apprennent à respecter une règle commune, ce qui fait partie des objectifs de l'école.

Nous tenons à rappeler que tout jeu est source d'expression et de communication. François Weiss² affirme *qu'il faut créer dans la salle de classe un climat de franchise, de tolérance afin de favoriser les discussions, les échanges dans une communication aussi authentique que possible*. Le besoin de communication vient du fait que les apprenants ont une tâche à accomplir ou un problème à résoudre. Il est donc essentiel de proposer régulièrement aux apprenants des activités d'entraînement et d'expression libre. Les jeux de rôle et les exercices d'interaction en paires auxquels je recours souvent permettent aux élèves de manier les structures grammaticales et le vocabulaire de la leçon en simulant une situation de communication.

Alors que le jeu présente toutes les qualités pédagogiques requises en classe, les enseignants de langues ne l'utilisent que marginalement. Quelles sont les croyances et les réalités entourant l'idée qu'on se fait du jeu ? Pourquoi les enseignants ne se prêtent-ils

¹ Château, René, *Le jeu et l'enfant*, Sante Medecine.net

² Weiss, Fr., *Jeux et activités communicatives dans la classe de langue*, Hachette, 1983, p.5

pas encore entièrement au jeu ? À quoi sert le jeu en classe de langues ? Un peu à tout et à n'importe quoi ? Les supports de jeu pour la classe foisonnent plus que jamais et offrent une large gamme d'activités ludiques. On s'accorde à dire que le jeu permet de créer une bonne ambiance en cours, propice à la créativité, stimulant la participation de tous, produisant une atmosphère agreeable où l'on s'amuse et se detent. La diversité des supports permet de varier son enseignement et de capter l'attention de tous. Chacun s'implique, semble motivé par l'activité et plus libre pour s'exprimer. Le jeu centre l'activité sur l'apprenant qui deviant véritablement acteur.

En revanche, une telle ambiance crée du bruit, element suspect dans une classe où l'on s'attend à voir regner ordre et silence. On craint de ce fait le regard de l'institution : la sanction du proviseur, les remarques des collègues ou la critique des parents d'élèves. On nous enseigne que " Toute connaissance est le fruit d'un labeur". Il subsiste encore dans nos mentalites d'aujourd'hui cette frontière entre jeu et travail, entre plaisir et effort. Le jeu est gratuit, libre, spontané, lié au monde de l'art et à celui de l'enfant, le travail est serieux, utile, contraint, fecund et participe au monde des sciences et de l'adulte. L'enseignant devra trouver un juste milieu, qui puisse permettre la transposition d'apprentissage d'une sphère ludique "non-réelle" à la sphère du monde quotidien, lui reel, d'établir un paradigme de fonctionnement en salle de classe qui lie ces deux mondes.

Conclusions

Le jeu essaie d'être utilisé mais toujours de manière quelque peu marginale. C'est difficile une réponse très détaillée, qui jamais n'épuiserait tous les aspects de la question. On présente ici quelques-unes des "**règles d'or**" de l'utilisation pédagogique du jeu en classe de FLE, d'après Haydée Silva¹:

(1) Le jeu offre un moyen d'élargir sa panoplie pédagogique. Somme toute, il s'agit d'une ressource pédagogique parmi d'autres, qui reste soumise aux mêmes déterminations que les autres. Il convient de ne pas l'idéaliser ni la diaboliser, mais de tâcher de mieux la comprendre pour mieux l'exploiter.

(2) Il importe moins d'appeler "jeu" une quelconque activité que de définir des objectifs clairs et cohérents pour cette activité. Très souvent, on trouve sous l'étiquette "jeu" des activités décevantes, tandis que d'autres activités non officiellement ludiques induisent une attitude qui se rapproche tout à fait de l'attitude de jeu dont on a déjà parlé. Plutôt que d'annoncer au groupe "aujourd'hui, on joue !" pour proposer ensuite une séquence mortellement ennuyeuse ou inadaptée, il vaut mieux préparer avec soin et rigueur sa séquence, en réfléchissant à ce qui permettra d'encourager l'attitude ludique. Si on y parvient, si les apprenants y voient un jeu et y prennent plaisir, tant mieux !

(3) Ce qui compte avant tout, c'est l'attitude ludique, mais le matériel, les règles, le contexte doivent y contribuer. Comment favoriser cette attitude, cette conviction intime du joueur face à ses propres actes, qui lui permet de s'engager corps et âme tout en gardant son détachement ? Un matériel attirant, solide, robuste et bien conçu ; des règles claires, intéressantes et dynamiques ; une atmosphère détendue ne garantissent rien, mais ils contribuent largement à favoriser l'attitude voulue.

(4) Quand on joue en classe, on ne joue pas à jouer, on joue. Parmi les nombreuses catégories dégagées par les spécialistes du jeu, il y a les jeux de faire-semblant. Or, quand on joue à faire-semblant, on joue quand même ! Autrement dit, les jeux proposés doivent rester des jeux et non des ruses pédagogiques. On fair reference ici

¹ Silva, Haydée, *Le jeu en classe de langue*, CLE International, Paris, Juillet 2008, p. 69

aux professeurs tellement soucieux des dérapages qu'ils interrompent une activité de jeu dès qu'ils en perdent le contrôle absolu. Un jeu pédagogique bien préparé ménage une place à l'imprévu. Il ne faut pas angoisser à l'idée de ne pas avoir tout prévu : le cadre ludique est très contraignant et offre un potentiel d'autorégulation étonnant.

(5) Les apprenants doivent être des jouants, non des joués ni, pire encore, des jouets. Certains professeurs sont tellement attirés par les jeux qu'ils les introduisent en classe sans se demander si les apprenants en seront les sujets ou les objets. L'enseignant peut choisir de se tenir à l'écart pendant le jeu ou de jouer aux côtés des apprenants, mais jamais il ne devrait permettre que le jeu mette en danger la stabilité psychique des membres de sa classe. On pense ici à certains dérapages dans l'utilisation des jeux de rôles, glissant dans le domaine de la psychothérapie entre les mains d'un animateur non formé. L'univers ludique inclut aussi des jeux cruels ou humiliants qu'il faut éviter à tout prix. L'enseignant doit donc veiller à ne pas abuser de son pouvoir pour faire des apprenants ses joujoux personnels.

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SOUVENIR (LAMARTINE) À L'ÉPOQUE DES ROMANTIQUES : APPROCHE DIDACTIQUE

Liliana VOICULESCU*

Abstract: *Reading poems may be a passion for some people who do not make great efforts to decode the poet's message through the lines. However, the poetry is also taught in the FLE class or at university, in the French literature course. In order to cultivate the pleasure to read poems, especially for the students who do not really appreciate poetry, teachers should propose different approaches in their class. These approaches should go beyond the thematic or stylistic analysis of the text and encompasses a history of poetry with its constitutive myths, its topic, its forms and a history of poets with literary circles, their careers, institutions, journals, publishing houses and trends in critical reception.*

Keywords: *Romanticism; poem; teaching*

La poésie occupe une place particulière dans la littérature et le public qui préfère ce genre littéraire est moins nombreux. Les passionnés lisent sans effort tout poème, en approfondissant le contenu et la forme par les filtres de leur propre subjectivité. La poésie nous enveloppe d'images, de sons et de sensations, et nous laisse émerveillé et perplexe à la fois (Bergeron et Riente, 2007 : 50). Les beaux poèmes sont des objets complexes ; ils ne se livrent pas du premier coup, et nous rappellent que « l'œil innocent ne voit rien » (Murat, 2005 : 9-10).

Hors de la passion elle-même, la poésie est souvent intégrée en classe de FLE ou en cours de littérature française. Ce type de public est parfois peu intéressé par la poésie en général, d'autant moins par une poésie en langue étrangère qui soulève plusieurs défis au niveau lexical, prosodique, stylistique ou rhétorique. Murat parle de la pratique de l'enseignement de la poésie, notamment choisir, lire (y compris à voix haute), commenter. Le choix comme constitution de l'anthologie personnelle, parcours et réflexion sur le corpus ; la lecture comme cristallisation mentale du poème dans sa « profonde unité », et restitution de l'effet produit par cette unité ; le commentaire comme appropriation de la topique, et transmission de cette topique dans un « langage de commun échange » : voilà qui ne laisse rien à désirer ; d'autant que s'y ajoute ce qui est proprement objet de savoir, c'est-à-dire la situation d'une œuvre dans l'espace social et le temps des lettres (idem :11). La poésie doit être aussi un objet d'enseignement, en tant qu'elle ressortit à l'histoire de la littérature. Il met l'accent sur cet aspect plutôt que sur les données « internes » relevant de la rhétorique ou de la stylistique, car ce sont elles qui servent de base à l'enseignement ; nous en percevons aujourd'hui les limites, la faible portée heuristique, parfois le peu d'intérêt (idem :15).

Parmi les approches du texte littéraire qu'il propose, deux nous paraissent très utiles, surtout en contexte de cours de littérature française. La première prend pour objet la principale victime de la « terreur dans les lettres », à savoir la topique. S'ajoutant à la valorisation systématique du « nouveau », la lecture thématique, orientée vers une perception de l'imaginaire créateur, a occulté le fait que la poésie est presque entièrement

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constituée de lieux communs - vérité qui n'avait pas échappé à Hugo, Baudelaire ou Éluard. La poésie est le lieu où la topique, entendue comme ensemble de croyances et de valeurs, se transmet et se transforme ; c'est son objet propre, et sans doute sa principale fonction sociale. Pour l'étudier, il est plus efficace de partir du matériau lexical (mots, formules) que de « thèmes » dont la conception même procède de notre point de vue et de nos préjugés (ibidem). L'approche lexicale permet ainsi à mener à la découverte des thèmes, ce qui peut mettre en évidence la richesse des styles appartenant à des écrivains encadrés dans le même courant ou mouvement littéraires construits autour des thèmes ou des motifs communs.

En ce qui concerne la deuxième approche, Murat nous rappelle l'importance du contexte social contemporain à l'ère des poètes. Les poètes sont des hommes de lettres en même temps que des « mages ». Leur biographie, parfois aussi leur correspondance (pour Baudelaire, Lamartine ou Mallarmé), fournissent une bonne entrée pour une compréhension du champ littéraire (idem : 16).

L'approche didactique de la poésie dépasse l'analyse thématique ou stylistique du texte et englobe une *histoire de la poésie* avec ses mythes constitutifs, sa topique, ses formes et une *histoire des poètes* avec les milieux littéraires, leurs carrières, les institutions, les revues, les maisons d'édition et les tendances de la réception critique. (idem : 18)

En partant des considérations ci-dessus, nous allons proposer quelques pistes de lectures d'un poème romantique, notamment *Souvenir* écrit par Alphonse de Lamartine. Le poème est inclus dans ses *Méditations poétiques*, la première édition éditée en 1820, un recueil qui ouvrira la voie aux grandes créations romantiques qui révèlent le moi et ses rapports avec le monde extérieur. Considéré le premier poète romantique, Lamartine s'expose avec ses sentiments et ses émotions sincères devant ses lecteurs.

Le souvenir est un concept clé dans la poétique romantique, symbole du passé heureux, thérapie du présent douloureux et espoir de l'avenir divin. Chez Lamartine, le souvenir renvoie presque toujours à l'amour accompli. L'amour n'est jamais présence mais souvenir, ce qui le purifie, le dématérialise, l'idéalise et l'approche, par l'élévation spirituelle, de l'amour pour la divinité. Le thème de l'amour humain rencontre celui de l'amour divin, dans un univers poétique synthétique, dont les principaux repères sont le temps et l'espace. L'élégie est, par définition, le poème qui pose le passé comme temps du bonheur, en opposition avec le présent, temps de la disgrâce. Le retour en arrière se fait par le biais du souvenir (Mustăţea, 2002 : 34 - 35).

Le poème *Souvenir* évoque une femme sans pourtant la nommer. Il s'agit d'Elvire, la femme lamartinienne qui incarne les présences féminines dans la vie du poète. Selon sa correspondance, cette poésie est écrite dans la mémoire de Julie Charles, dix-huit mois après sa mort. Cependant, elle continue d'être présente dans les paysages et dans les sensations, matérielles ou bien immatérielles, du poète.

Souvenir

¹En vain le jour succède au jour,
Ils glissent sans laisser de trace ;
Dans mon âme rien ne t'efface,
Ô dernier songe de l'amour !

³⁷Du soleil la céleste flamme
Avec les jours revient et fuit ;
Mais mon amour n'a pas de nuit,
Et tu luis toujours sur mon âme.

⁵Je vois mes rapides années

⁴¹C'est toi que j'entends, que je vois,

S'accumuler derrière moi,
Comme le chêne autour de soi
Voit tomber ses feuilles fanées.

⁹Mon front est blanchi par le temps ;
Mon sang refroidi coule à peine,
Semblable à cette onde qu'enchaîne
Le souffle glacé des autans.

¹³Mais ta jeune et brillante image,
Que le regret vient embellir,
Dans mon sein ne saurait vieillir
Comme l'âme, elle n'a point d'âge.

¹⁷Non, tu n'as pas quitté mes yeux;
Et quand mon regard solitaire
Cessa de te voir sur la terre,
Soudain je te vis dans les cieux.

²¹Là, tu m'apparais telle encore
Que tu fus à ce dernier jour,
Quand vers ton céleste séjour
Tu t'envolas avec l'aurore.

²⁵Ta pure et touchante beauté
Dans les cieux même t'a suivie ;
Tes yeux, où s'éteignait la vie,
Rayonnent d'immortalité !

²⁹Du zéphyr l'amoureuse haleine
Soulève encor tes longs cheveux ;
Sur ton sein leurs flots onduleux
Retombent en tresses d'ébène,

³³L'ombre de ce voile incertain
Adoucit encor ton image,
Comme l'aube qui se dégage
Des derniers voiles du matin.

Dans le désert, dans le nuage;
L'onde réfléchit ton image;
Le zéphyr m'apporte ta voix.

⁴⁵Tandis que la terre sommeille,
Si j'entends le vent soupirer,
Je crois t'entendre murmurer
Des mots sacrés à mon oreille.

⁴⁹Si j'admire ces feux épars
Qui des nuits parsèment le voile,
Je crois te voir dans chaque étoile
Qui plaît le plus à mes regards.

⁵³Et si le souffle du zéphyr
M'enivre du parfum des fleurs.
Dans ses plus suaves odeurs
C'est ton souffle que je respire.

⁵⁷C'est ta main qui sèche mes pleurs,
Quand je vais, triste et solitaire,
Répandre en secret ma prière
Près des autels consolateurs.

⁶¹Quand je dors, tu veilles dans l'ombre
;
Tes ailes reposent sur moi ;
Tous mes songes viennent de toi,
Doux comme le regard d'une ombre.

⁶⁵Pendant mon sommeil, si ta main
De mes jours déliait la trame,
Céleste moitié de mon âme,
J'irais m'éveiller dans ton sein !

⁶⁹Comme deux rayons de l'aurore,
Comme deux soupirs confondus,
Nos deux âmes ne forment plus
Qu'une âme, et je soupire encore !

L'analyse de la poésie au niveau lexical mène dans un premier temps à la découverte des thèmes abordés dans cette poésie : la fuite du temps, l'amour heureux du passé, la tristesse et la solitude du présent, la pérennité du souvenir, l'unification des deux âmes et l'immortalité dans un avenir où le terrestre se dissout dans le cosmos.

Une deuxième piste au niveau lexical serait les portraits peints par Lamartine. Tout d'abord le portait sensuel de la femme aimée (vers 25, vers 29-32) qui met en valeur sa chevelure avec les « tresses d'ébène » qui évoquent la jeune créole Julie Charles. L'autre portrait est celui du poète, un auto-portrait qui dévoile un homme vieilli avant le temps (vers 9) ayant un souffle de vie presque éteint (vers 10). Lamartine a 29 ans

lorsqu'il écrit ce poème, donc son portrait est loin de la réalité, mais, ce qu'il transmet à travers cette métamorphose, c'est la perception subjective du temps, spécifique à la doctrine romantique, qui mène de la douleur et de la tristesse du présent à un avenir plus ou moins proche quand il sera possible de revivre le bonheur et l'amour. Le sang refroidi qui coule en lui rend la sensation de froid, de détachement de ce qui l'entoure, sensation amplifiée par le cours d'eau et par les autans, un type de vent régional de sud-est turbulent, touchant le Midi toulousain et le Tarn. Il donne une sensation désagréable car la température ressentie est bien plus basse que la température sous abri.

Lamartine évoque en trois occasions (vers 29, vers 44, vers 53) un autre type de vent, notamment le zéphyr, qui est un vent doux et agréable, une brise légère. Dans chacune de ces occurrences, le zéphyr réveille les sens du poète (vue, ouïe, odorat) afin de rendre le souvenir de la femme aimée très physique. L'analyse du lexique, selon les propos de Murat, offre d'ailleurs dans cette poésie une riche découverte en ce qui concerne les sens et les sensations matérielles, notamment :

- le toucher : vers 57
- la vue : vers 5-10, 17-20, 30-32, 41, 43, 51
- l'ouïe : vers 41, 44, 46-48
- l'odorat : vers 53-56

Le lexique rend aussi, d'une façon assez transparente, l'opposition vie terrestre mortelle et vie céleste immortelle. Tout ce qui s'interrompt soudainement, ici sur la Terre - bonheur, joie, amour - peut être repris, après une période de séparation, dans la vie au-delà de notre corps mortel. Ainsi, Lamartine parle du passage de l'aimée de « la terre » aux « cieux » (vers 19-20), du « séjour céleste » (vers 23-24), de ses yeux qui « [r]ayonnent d'immortalité » (vers 28) ou de la « [c]éleste moitié de mon âme » (vers 67). La femme aimée passe par le processus d'une véritable sanctification, elle n'est plus un être humain mort, désintégré, mais se métamorphose dans un ange protecteur qui fait sentir sa présence partout afin de consoler le poète lors de ses états d'ennui, de tristesse, de douleur : vers 20, 26-28, 40, 41-44, 47-48, 60, 62, 67.

Au niveau prosodique l'analyse offre aussi des pistes qui renforcent les conclusions tirées de l'analyse lexicale. En ce qui concerne la forme, la poésie est bien délimitée en quatrains octosyllabiques à rimes embrassées qui suivent la loi de l'alternance des rimes masculines et féminines. Les oppositions qui donnent la rime apportent des interprétations intéressantes :

- strophe 1 : jour-amour ; trace-efface
- strophe 2 : années-fanées ; moi-soi
- strophe 3 : temps-autans ; peine-enchaîne
- strophe 4 : image-âge ; embellir-vieillir
- strophe 5 : yeux-cieus ; solitaire-terre
- strophe 6 : encore-aurore ; jour-séjour
- strophe 7 : beauté-immortalité ; suivie-vie
- strophe 8 : haleine-ébène ; cheveux-onduleux
- strophe 9 : incertain-matin ; image-dégage
- strophe 10 : flamme-âme ; fuit-nuit
- strophe 11 : vois-voix ; nuage-image
- strophe 12 : sommeille-oreille ; soupirer-murmurer
- strophe 13 : épars-regards ; voile-étoile

- strophe 14 : zéphyr-respire ; fleurs-odeurs
- strophe 15 : pleurs-consolateurs ; solitaire-prière
- strophe 16 : ombre-ombre ; moi-toi
- strophe 17 : main-sein ; trame-âme
- strophe 18 : aurore-encore ; confondus-plus

Ces paires de rimes mettent en évidence les thèmes du poème : le couple (moi-toi) qui s'esquisse, l'amour qui devient un séjour dans l'autre monde, la fuite du temps (années-fanées ; trace-efface), l'immortalité, l'opposition terre-cosmos, les émotions fortes. En l'absence du corps terrestre, le poète garde le souvenir immortel de celle qu'il a aimée et espère, après avoir vécu sa propre vie terrestre, la retrouver et la rejoindre dans une fusion complète de leurs âmes.

L'analyse des poèmes en classe de FLE ou en cours de littérature à plusieurs niveaux et l'encadrement de ces poèmes dans la chronologie de l'époque et dans l'histoire de la poésie ont l'avantage de susciter la curiosité et de faire ressortir la sensibilité des apprenants, et, par conséquent, de les faire trouver des interprétations personnelles qui peuvent cultiver le plaisir de lire la poésie.

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