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I. LINGUISTICS AND TEACHING METHODOLOGY

SYSTEMIC FUNCTIONAL LINGUISTICS (SFL) AS A SOCIOLINGUISTIC CONCEPTION: POSSIBILITIES AND LIMITS OF THEORETICAL FRAMEWORK

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***Abstract.** The paper examines the possibilities and limits of Systemic functional linguistics theoretical framework. SFL concept was associated with the ideas of social justice and equality, equal opportunities. The most interesting ideas arose when the SFL representatives thought about the development of English as a native language and were connected with the overcoming of class distinctions. The current version – genre-based approach – has serious limits. Desire of a genre-based approach for the systematization of genres carries a risk of cultural contradictions and conflict of cultures. However, the basic theoretical SFL principles are still in the stage of formation, as SFL researchers seek to avoid some rigidity of the classical institutional (genre) approach, which is in contradiction with the principles of diversity. The founder M. Halliday offered ideas for the organization of a flexible approach on the basis of International English that “has expanded by becoming world Englishes, evolving so as to adapt to the meanings of other cultures” (Halliday, 2003: 416). So an SFL approach still needs some alterations to spread outside the Western world and conform to the new culture for it. Besides, we can think about proposals of Halliday’s supporters to develop the own version of English for non-Western countries, considering its culture and mentality.*

***Keywords:** sociolinguistics, Systemic functional linguistics (SFL), world Englishes, SFL-based CLIL.*

Introduction

Sociolinguistics is a discipline that establishes regular compliances between language and social structures (e.g. Bell, 1980:41-42). The role of Sociolinguistics is not easily defined. One sociolinguist can think that the main task of sociolinguistics is the creation of a theory of language use, but another sociolinguist may see sociolinguistics

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as a whole “linguistics” (Bell, 1980:38), which points mainly to the anti-Chomskian tradition of Sociolinguistics.

Under the influence of a similar division in sociology, sociolinguistics is divided into macro and micro. According to Kerswill (2007:51), sociology had an impact on sociolinguistics as follows. Originally Marx’s conflict model was apprehended in Max Weber’s expanded interpretations. “Weber saw people as having differing ‘life chances’ because of differences in skills, education and qualifications. In a capitalist society, ‘status’ not directly derived from Marxian ‘class’ must be recognized, and this leads to differences in what Weber called ‘styles of life’, marked by such things as ‘housing, dress, manner of speech, and occupation” (Giddens, 2001: 285). According to Kerswill, by the 1960s Weber’s notion of “status” would become central to sociolinguists. An example is Labov’s concern with the social differentiation of phonetic and grammatical features in speech communities (Kerswill, 2007: 52). This studying of status and speech community (micro level) defined sociolinguistics’ start from the micro level, from micro sociology because Max Weber is considered the classical representative of microsociological tradition (Vorontsov and Gromov, 1996).

In the 1950s-1960s functionalism starts prevailing in sociology. Talcott Parsons created this conception as an attempt to unite Weber and Durkheim’s ideas (Vorontsov and Gromov, 1996). As in sociolinguistics, Malinovsky’s work also had an impact on the development of a sociological functionalism (Blauberg and Yudin, 1965). As a result, according to Kerswill, Labov’s adoption of “status” actually came through his reading of functionalist sociologists in the 1950s, particularly Talcott Parsons (Kerswill, 2007:52). Parsons had the strong desire to create the general theory of society according to which all elements are interrelated and together they form a unified entity (Parsons, 1952). This theory received the name “structural functionalism”. The creation of the general theory of society in sociology belongs to the sphere of macro-sociology; so, the dynamics of the development of Labov’s views can be interpreted as a transition from the “micro” to the “macro” level. Thus, the division into “micro” and “macro” level was gradually established in sociolinguistics.

It is clear that the division into macro and micro is not a native tradition for sociolinguistics. Therefore, some authors ignore it because it is not linguistic in principle (e.g. Geeraerts et al., 2010) or seek to avoid it as inappropriate to the more

flexible and changeable present-day reality (e.g. Blommaert, 2010). We will not discuss now the legitimacy of such a division. We only briefly review what can be understood as the macro - and the micro-levels in sociolinguistics.

Macro-sociolinguistics studies large-scale processes and the relations that take place in language and can be caused by the social factors in a varying degree. These processes and relations can characterize society in general or rather big groups of people: social groups, ethnic groups etc. For example, the study of the social differentiation of language would correspond to the macro level, which can say how a national language is distributed in different social groups of native speakers and migrants (Bell, 1980). Macro-sociolinguistics can be involved in considering many sociopolitical factors of language such as standardization and ideology, media discourse, position of multilingual societies, educational policy and practice, language policy and planning (Llamas et al., 1996:40). Micro-sociolinguistics focuses on a language in a specific intragroup/intracommunity use. A micro-sociolinguistic analysis may describe the ways in which patterns of discourse vary, influenced by such things as the situation, communicative function, region, ethnicity, gender and social class (Llamas et al., 1996:41).

In our article we will consider one of macro-sociolinguistics' concepts – Systemic functional linguistics (SFL) – and examine its social and ideological roots and limits. SFL concept was associated with the ideas of social justice and equality, equal opportunities. However, the changing role of English and its world-wide spread led to a constant increase of diversity problems, which is critical for a classic institutional approach. Many supporters of CLIL and bilingual education reflected on this problem and recognized the diversity need, for instance Cummins (1986, 2000). However, we do not see in Cummins' work the recognition of the institutional and genre diversity, rather he suggests that it is possible to promote and develop a genre in different languages, and past experience will help in the development of all the differences and diversity in the future. SFL ideologies (e.g. Veel, 1997:163-165) see the problem. They are trying to rebuild SFL pedagogy and put it on the modern philosophy of science bases. For example, R. Veel attracts Latour's philosophy (see also: Latour and Woolgar, 1986). So, we can see some attempts to reconstruct SFL concept so as to recognize a greater diversity (Veel, 1997; Halliday: 2003). However, while the philosophically oriented SFL

ideologists (e.g. Halliday: 2003) sought a new foundation that could save the idea of social justice and equality, they are also faced with the pressure of practitioners.

Within practical use, the concept was influenced by the many stakeholders who expect a relatively simple solution to promote English in the economic and political order. In this neo-liberal variant, SFL risks to be a tool used to achieve competitive advantage in global markets.

Our research questions are the following:

What is the link between SFL and other ideological directions (Marxism, Vygotsky's theory) and their mutual coordination?

Are there any ideological, theoretical or philosophical limits that do not allow to implement the SFL-based conceptions in non-Western countries?

Data and Methodology

Data comes from the papers of the analyzed scientific direction. We use a dialectic method of analysis of the theoretical framework (Hegel) which allows to reveal the possibilities and limits of the theoretical concept. Also we involve the institutional approach in Berger and Lukman's statement. This approach puts emphasis on some negative manifestations of fixing/establishing of institutional structures.

Results

1. SFL as a sociolinguistics conception. SFL's place among sociological theories

Labov thought about the close coordination between sociology and sociolinguistics (Labov, 1972). He was convinced that sociolinguistics can borrow survey methods and a wide range of concepts of social sciences but also the other way round (Labov, 1972: 122). However, his ideas were not realized adequately as both sciences developed independently. Only a few factors, for example the growth of interest in discourse analysis, forced sociology to draw on linguistics in the development of new methodologies.

In general, then, the theoretical frameworks of the two disciplines are not coordinated and actually non-readable from both sides. In this regard, there is a question whether there is any opportunity to establish the interrelation between

Parsons' (1952) "structural functionalism" and the Systemic functional linguistics of Halliday.

Halliday's Systemic functional linguistics is essentially a sociolinguistic conception: the term **social** is meant to suggest two things simultaneously. One is "social" used in the sense of the social system, which I take to be synonymous with the culture. So when I say "social-semiotic", in the first instance, I am simply referring to the definition of a social system, or a culture, as a system of meanings. But I also intend a more specific interpretation of the word "social", to indicate that we are concerned particularly with the relationships between language and social structure, considering the social structure as one aspect of the social system (Halliday and Hasan, 1985: 4).

Sociolinguistics has also been defined as "the relationships between language and social structure" (Bell, 1980: 41-42). The same idea can also be found in the following quotation: "Functional linguistics is concerned with explaining language in relation to how it is used" – an explanation which ultimately depends on the development of a model of language in tandem with a model of social context so that one informs the other in relation to this enterprise. It is probably most appropriate to use the term *functional sociolinguistics* for research in which a functional model of language is strongly implicated in the design of a model of the social (Martin and Williams, 2004: 120).

Parsons' "structural functionalism" is the general concept of society which describes all spheres of its activity, beginning from the structure of social action to the societal level uniting institutional structure (Parsons, 1952). Both Parsons' and Halliday's theories use the terms: system, structure, functions, social action and role.

However, despite the fact that they have the common roots in Bronislaw Malinovsky's doctrine (e.g. Halliday and Hasan, 1985: 5) and follow the key concept of "functions", their origin, generally speaking, is different. SFL has accurately expressed roots in Marxism, which is impossible to say about Parsons' theory, which apprehended Marxism critically (e.g. Parsons, 1952). SFL had to accept a critical role that connected with ideas of social justice: while in the 1950s Bernstein was troubled by issues of disadvantage when observing how working-class children performed badly in London schools, Halliday, teaching at Cambridge, was an active participant in the Linguistics Group of the British Communist Party, and like his colleagues he had a passion to use

his linguistics to make a difference in exploring the nature of social experience and in addressing questions of equity and social justice (Christie and Martin, 2009: 4).

Of course, this is a soft version of Marxism and it may be based on “Economic & Philosophical Manuscripts of 1844” by Marx (1959), which have been popular in Europe since World War II. In particular, in my view, it means that systemic functional linguistics (SFL) (and the CLIL pedagogy based on it) from the beginning set goals for internationalization and open access to knowledge (scientific included) for all. In contrast, Parsons, to a great extent, was inclined to establish a social structure as a stable reality, but with no intention to change it (Parsons, 1952). We can assume that in an initial stage of SFL formation it was an original sociological conception, which in itself can be a subject of research. The sociological aspect of SFL, first of all, is concentrated on studying language, but not only, as it assumes work with institutes of education, families and migrants, with the purpose of influencing policy, owing to its Marxist origin. Mainstream sociology does not know yet such a conception that would successfully combine Marxism with functionalism and thus lead to practical development in education, leading to real visible results.

2. The Limits of SFL as kind of institutional approach

In the Australian period, pro-Marxist ideas of SFL have mostly been removed or changed. Some consequences of these changes can be seen in the debate between Michael Halliday and Anna Wierzbicka. Unfortunately, the description of the discussion remained only in the interpretation of Wierzbicka. Anna Wierzbicka submitted an article in Sydney Linguistic Circle. The article was about the linguistic differences between English and Polish. She came to the center in full confidence that the article was accepted positively. However, she was stopped by Halliday’s questions: “My claims were challenged by Michael Halliday — not on empirical grounds but from a methodological standpoint. Is it justified, he asked, to link individual linguistic phenomena with non-linguistic aspects of culture directly? He acknowledged that in some cases direct links do seem to exist, but he was inclined to confine such cases to the lexicon. As far as grammar is concerned, he was more cautious. He agreed that, for example, the rich systems of honorifics in languages such as Japanese do appear to reflect aspects of culture, but he was reluctant to accept a similar claim concerning rich

systems of affectionate diminutives in Slavic languages, and on the whole he was skeptical of any search for direct correlations between language and social reality, à la Whorf” (Wierzbicka, 1992: 373).

In answer, Wierzbicka continues to postulate the axiom that she outlined at the beginning of the article:

“Language is a mirror of culture, as well as being a part of culture” (Ibid.).

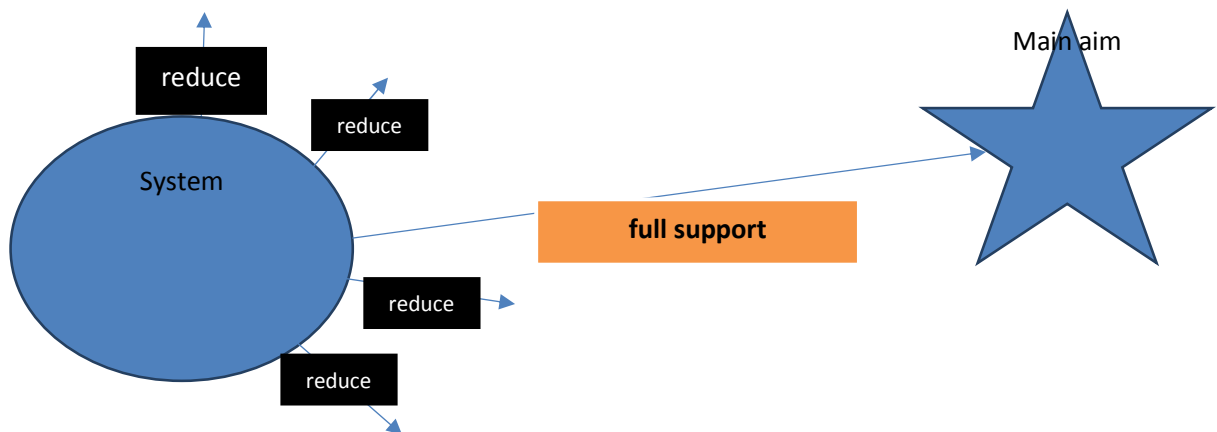
In many scientific disciplines, functionalism does not recognize the differences in cultures. It is a typical feature of Parsons’ “structural functionalism” (Parsons, 1952). Actually, functionalistic doctrines in social sciences are macro-level and “holistic” theories establishing the general rules for interaction which do not have cultural, national and gender distinctions (at least from the sociological point of view). As far as I can see, the genre approach was developed on this basis as a kind of this functional and institutional approach (Christie, 2005). In this sense SFL functions more like the macro-level of sociolinguistics.

The typical features of institutional approaches are as follows:

- a limited set of established institutional structures (e.g., genres), while their national uniqueness is not recognized; this means that genres do not have a national specificity and are common to all cultures;
- socialisation is an extremely positive phenomenon; in the process of socialization a child should learn / learn by heart the established set of genres / institutions;
- there are institutional stakeholders (e.g., teachers) who impose this limited set of institutions (genres) as mandatory; but it would be better if they did it in a “dialogue” mode, reducing resistance and diversifying language skills. However, the set of institutions should remain unchanged.

The institutional approach has advantages and disadvantages. The advantage is the ability to achieve the main aim due to some reduction of secondary aims. However, all secondary goals can be removed and we cannot guarantee that this process is not destroying something important (see Fig. 1).

Figure 1. Advantages and disadvantages of the institutional approach (compiled from Tikhonov, 1999)



As we can see in Figure 1, when we work with institutional approaches, we do not get new resources (for example, development of the academic skills in English at an early age); we just redistribute the resources that we have and put all of them on one aim. However, our secondary aims can help us adapt to new challenges. Thus, while we increase the targeting, we reduce the adaptability of the system (Tikhonov 1999, 2005).

There are two basic SFL limits from the sociological point of view:

- Lack of diversity
- Disharmony of development (See Table 1)

Table 1. Limits of SFL as kind of institutional and functional approach from the sociological point of view

Problems with:	Features:	Examples:
Lack of diversity	work with a variety (cultural, ethnic, gender)	Stable scientific genres, mainly Anglo-Saxon origin
Disharmony of development	excessive concentration on one aim which can cause damage to the most complex realization of human abilities and lead to disharmony	Teaching the academic scientific genres to children at a rather early age

Adapted from: Tikhonov (1999); Pavenkova (2001)

At the same time, the discussion about these limits is not new to SFL. Responses to both objections can be found in Vygotsky's theory. In his conception, Vygotsky provided the idea of development of scientific concepts and claims that:

- scientific concepts are always developed by means of purposeful teaching and this is necessary;

- learning a foreign language (and consequently also the development of the academic genres in that language) promotes the development of the native language (and consequently also the academic genre's development in the native language) (Vygotsky, 1986).

Table 2. Limits of SFL as an institutional and functional approach from the sociological point of view and Vygotskian-related ideas

Problems with:	Features:	Examples:	Vygotsky's answers:
Lack of diversity	work with a variety (cultural, ethnic, gender)	Stable scientific genres, mainly Anglo-Saxon origin	“Success in learning a foreign language is contingent on a certain degree of maturity in the native language. The child can transfer to the new language the system of meanings he already possesses in his own. The reverse is also true – <i>a foreign language facilitates mastering the higher forms of the native language</i> . The child learns to see his language as one particular system among many, to view its phenomena under more general categories, and this leads to awareness of his linguistic operations” (my Italic) (Vygotsky, 1986:195-196)
Disharmony of development	excessive concentration on one aim which can cause damage to the most complex realization of human abilities and led to disharmony	Teaching the academic scientific genres to children at a rather early age	Early development of scientific concepts has a huge value and develops a child's thinking, “the greatest value of scientific concepts for all mental development of a child distinctly established” (Vygotsky, 1934: 197; this sentence is absent in translation: Vygotsky, 1986)

Adapted from: Vygotsky (1934); Vygotsky (1986); Tikhonov (1999); Pavenkova (2001)

However, Vygotsky's arguments based on the empirical Marxist psychology will not be completely accepted by us. Vygotsky established norms, and a deviation as

pathology (Vygotsky, 1934: XV). It, of course, conducts to the restriction of diversity and responds to this diversity as an abnormality. It is a typical situation for Soviet Marxist psychology; we can observe this process in its further development (Yaroshevsky, 1996). In general, national and cultural distinctions could represent such an abnormality that they have to disappear in communism. Not incidentally, the concept of “Soviet people without nationalistic or ethnic ties” (Grenoble, 2003: 210) was developed. Therefore, the sociologists will continue to care about variety of genres in different cultures, because “functionally similar genres in different societies have their histories” (Luckmann, 2009: 278).

It is important that Vygotsky’s concept concerned also children’s age, which also was in some way abnormality and immaturity: childhood is only a preparation for future life, but not life itself (see e.g. Makarenko, 1986). This question is the cornerstone of Vygotsky’s and Leo Tolstoy’s discussion. While Tolstoy was concerned with violation of the natural process of the child’s development and saw a threat in the introduction of new scientific concepts ahead of time without an independent thinking, Vygotsky claims that it cannot do any harm (Vygotsky, 1986:150-152).

This discussion has long traditions in the Russian culture and means some opposition of rationalistic and more art/religious components in the child’s development. What has to be developed first of all: reason/mind or soul? We have to be concerned with the education of souls, and not just with the transfer of knowledge (e. g. Zlatoust, 1995). The modern Russian sociology of education and pedagogics may follow Tolstoy and cannot agree with the concept of childhood as an abnormal and previous period. It establishes the need of the full-fledged childhood with childish sports and fairy tales that develop art outlook and prepare for life better than scientific concepts and genres (e. g. see Balabanova, 2001).

The discussion about the advantages and disadvantages of the SFL conceptual background can continue infinitely as everything eventually depends on how it will be used. However, we have to consider that for Russia it looks as some step backward. On the one hand, it allows us to address our historical experience, but on the other hand, we do not know whether we will be able to take out a worthy lesson from this experience and to compensate the limits of this conception.

3. Perspectives of SFL Development in the 21st century: Halliday and World Englishes

Before the end of the 20th century, SFL began to be considered as some kind of “outdated” old conception. It is connected with the general crisis of functional theories and institutional approaches in all social sciences. It seemed that they cannot give the answer to fast change of the world (Vorontsov et al., 1996). Latour’s (2005) doctrine was involved in the pedagogical concepts that were originally based on SFL (see e.g. Veel, 1997; Dafouz and Smit, 2014).

Actually Latour’s conception is extremely negative. First of all, it is intended for criticism. Its advantage is the reflection about flexibility. However, it is insufficiently positive to be the basis for pedagogical concepts (Latour, 2005). In similar circumstances, sociology has preferred the conception of neoinstitutionalism that came from economy and economic sociology (Nort, 1997). Neoinstitutionalism considers the mechanism of institutional changes, and it is more adapted for the high speed of these changes that we have now.

Above we have shown that SFL is not the ordinary functionalistic social conception because it has the Marxist basis. I think the response to the discussion about teaching children at an early age (disharmony of development’s limit) will not follow from Halliday. He continues to adhere to the concept in the spirit of Bernstein and Vygotsky because he sees the purpose overcoming of a class and social inequality in society.

But access to meanings is always limited, by inequalities in the social structure. Education is designed to increase people’s access, and it does so by steering them through these evolutionary changes in turn: first we teach children written language, then we teach them standard language (or else both at the same time, depending on the circumstances); and then, perhaps, we may teach them world language (Halliday, 2003: 412).

Thus, he does not think about childhood as an independent and valuable period in life. In this sense, he establishes another form of inequality – *an inequality between children and adults*; and from this point of view *only adults are full-fledged and*

developed people (see also: Balabanova, 2001). For justice, it should be noted that Halliday wrote about children's language as resistance to adults (Halliday, 1978). But he does not have a special emphasis on childhood as a valuable period in life.

The other limit – lack of diversity and English as an Anglo-Saxon influence – is a serious subject of discussion in modern Marxism. The distribution of the English language in the world can be non-voluntary and obligatory. It may conduct to new forms of inequality and humiliation. Besides the idea of internalization, joint construction of communism for people all over the world and other Marxist ideas, Halliday gives the answer in the form of anti-colonialism:

“At the same time, the ‘globe’ that provides the context for global English is for the moment at least a world in which the voices of international capitalism, with their triumphalist rhetoric about the failure of people's first attempt to design something more humane, have learnt to exploit all the semogenic strategies that give language its enormous power. For corporations it comes as a bonus, inherited from colonial days, that the language of convenience in so many international contexts is none other than English” (Halliday, 2003: 416).

First of all, Halliday suggests refusing English as English became on service to corporations:

“Many people would like to resist this dominance of English. The strategic response would seem to be: do away with English. Don't teach it, or do anything to perpetuate its standing in the community” (Halliday, 2003: 416).

However, most likely it will not stop the process and will only cause damage to the population:

“English is too deeply entrenched, and if people are deprived of the chance of learning it, they are the ones who suffer” (Halliday, 2003: 416).

Then, Halliday makes a distinction between the international and global English and develops the theory of two Englishes:

“International English has expanded by becoming world Englishes, evolving so as to adapt to the meanings of other cultures. Global English has expanded – has become ‘global’ – by taking over, or being taken over by, the new information technology, which means everything from email and the internet to mass media advertising, news

reporting and all the other forms of political and commercial propaganda” (Halliday, 2003: 416).

We could shift from global English to international Englishes and start creating our own project of English considering our mentality, culture, a genre and institutional variety. Moreover, we can use our option of English in advance of our ideas:

“It seems that if you want to resist the exploitative power of English, you have to use English to do it... If African and Asian varieties of English are not simply vehicles for their regional cultures but also their communities’ means of access to a culture that is already in effect global, those who speak and write these varieties are not constrained to be only consumers of the meanings of others; they can *be creators of meanings, contributors to a global English which is also at the same time international*. Meanings get reshaped, not by decree but through ongoing interaction in the semiotic contexts of daily life; and these have now become global contexts, even if those who participate in them are still only a fraction of the total population of the globe. *Rather than trying to fight off global English, which at present seems to be rather a quixotic venture, those who seek to resist its baleful impact might do better to concentrate on transforming it, reshaping its meanings, and its meaning potential, in the way that the communities in the outer circle have already shown it can be done*” (Halliday, 2003: 416-417, *my Italic*).

This moderate Marxist ideology of SFL can be apprehended positively in the Russian society and pedagogy. Also, as well as Vygotsky’s doctrine, it is an integral part of the Russian culture and it can be the cause of reduction of the strong concern and even public fear of the English language distribution. Moreover, Halliday’s proposals open new perspectives of more fair work with English when nobody has imperious advantage. The Russians concerned with the presentation of their culture can create their own version of English – Russian English – and establish it as the linguistic standard for Russians and those who wish to work with them.

Discussion and Conclusions

We analysed the ideological and theoretical principles and limits that are derived from the stages of systemic functional linguistics (SFL) development. The SFL

pedagogical concept is changing due to the changes in the role of English. Firstly, English was taught as the native language to improve knowledge of the poorer classes. Then the task of non-English speakers' adaptation in English-speaking countries has been added. Now we are talking about the non-native English language development in a non-English environment. Of course, such changes have led to changes in the ideological /theoretical basis of the concept.

The original ideological SFL concept was associated with the ideas of social justice and equality, equal opportunities. We need to understand that the most interesting ideas arose when the SFL representatives thought about the development of English as a native language and were connected with the overcoming of class distinctions. For example, in this case, the desire of a genre-based approach for the systematization of genres carries a risk of cultural contradictions and conflict of cultures. The combination of Marxism, which is inflexible from its philosophical nature with the same inflexible functionalism, cannot be fully successful in the modern world.

In this regard, it should be noted that some of the basic theoretical SFL principles are still in the stage of formation, as SFL researchers (eg. Veel, 1997) seek to avoid some rigidity of the classical institutional (genre) approach, which is in contradiction with the principles of diversity. Moreover the founder M. Halliday offered ideas for the organization of a flexible approach on the basis of International English that "has expanded by becoming world Englishes, evolving so as to adapt to the meanings of other cultures" (Halliday, 2003: 416). So an SFL approach still needs some alterations to spread outside the Western world and conform to the new culture for it. Besides, we can think about proposals of Halliday's supporters to develop their own version of English for non-Western countries, considering their culture and mentality.

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LE LANGAGE DES MÉDIAS ENTRE STÉRÉOTYPE ET CRÉATIVITE LANGAGIÈRE

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Résumé : *Le langage des médias change d'une époque à l'autre possédant des particularités à l'intérieur du langage général, qui se présentent sous formes de clichés, d'abréviations, d'euphémismes, de stéréotypes verbaux, de pléonasmes, de constructions fixes et spéciales, de mots parasites, d'expressions, de locutions-phrases, d'adverbes etc. Bref, le langage journalistique se nourrit de toutes les sources s'imposant comme un langage tout à fait particulier et réunissant ainsi une grande variété de procédés langagiers, écrits et oraux.*

Mots clés : *médias, stéréotypes, euphémismes, production langagière, locution-phrase.*

L'affirmation que la langue se développe et change continuellement est vraie sans aucun doute. Chaque époque a ses formes préférées d'expression. On y essaiera de déterminer les traits principaux qui caractérisent le langage des médias contemporains en France. De plus, on analysera les nouveaux clichés journalistiques qui se sont formés dans les années '90 du vingtième siècle, leur mécanisme et fonctionnement.

Le langage des médias contemporains ne reflète pas seulement l'état général de la langue, mais il possède aussi un grand nombre de particularités qui caractérisent exclusivement le parler en public. On en nommera les principales :

1. Il faut remarquer le grand nombre d'euphémismes, c'est-à-dire les expressions indirectes et mouillées, au lieu des expressions fortes qui ne correspondent pas aux normes d'éducation ; par exemple, *malentendant* plutôt que *sourd*. L'euphémisation comme telle n'est pas un phénomène nouveau. Initialement, elle a été liée aux concepts de danger, de maladie, de mort et de déficiences physiques. Il est important de mentionner que les nouveaux euphémismes ont commencé à apparaître dans le domaine traditionnel de la médecine, mais aussi dans le domaine social. Ce phénomène a été nommé *politiquement correct*. Dans ce remplacement intentionné des expressions fortes avec celles plus mouillées, la composante négative du message devient plus faible, tandis que le sens principal ne change pas. Pourtant, l'information est perçue par les lecteurs, les écouteurs et les téléspectateurs d'une manière plus favorisante. Dans le langage des médias contemporains, les mots et les expressions

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remplacées le plus souvent proviennent des domaines administratif et financier et dénotent les représentants des minorités. Ce fait peut être illustré par les exemples suivants :

- *une firme en cessation de paiement* pour dénoter la faillite de la compagnie
- *licenciement économique* au lieu de *chômage* ; dans ce cas, la spontanéité de ce phénomène est indiquée
- *doué chronologiquement* au lieu de *vieux*
- *personne de type méditerranéen* au lieu d'*arabe*
- *personne de couleur* au lieu d'*afro-américain*
- *la précarité alimentaire de la population africaine* au lieu de *famine*
- *les pays en voie de développement* au lieu de *pays sous-développés*
- *mariage aux personnes de même sexe* au lieu de *mariage homosexuel*

On peut mentionner aussi un grand nombre d'abréviations dont la composante négative n'est pas exprimée.

- *SDF – sans domicile fixe*
- *RMI – revenu minimum d'insertion*
- *IVG – interruption volontaire de grossesse*
- *HLM – habitation à loyer modéré*
- *PMA – Pays Moins Avancés*

2. Dans le langage des médias, on rencontre souvent des pléonasmes, c'est-à-dire des mots qui ne sont pas nécessaires pour l'intégrité du sens de l'expression :

- *collaborer ensemble*
- *au jour d'aujourd'hui*
- *vu de mes yeux*
- *prévoir à l'avance*
- *s'avérer vrai*
- *descendre en bas et monter en haut* etc.

3. Il faut délimiter l'usage des expressions avec un sens contraire au sens destiné, par exemple : *vous n'êtes pas sans ignorer que* est utilisée au lieu de *vous savez que*. L'adverbe *littéralement* se trouve dans un contexte où on souligne le sens indirect de l'expression (*sens figuré*) : *Cette révélation a littéralement paralysé le maire de Lourdes*.

Le phénomène de l'usage des formes et des constructions fixes détient un rôle particulier dans le langage des médias en France. Les formes d'expression deviennent des combinaisons déjà prêtes qui peuvent être de différents types :

a. des clichés journalistiques : *terre de contrastes, face cachée, partie immergée de l'iceberg, les quatre coins de l'Hexagone* etc.

b. des mots à la mode utilisés d'une manière constante dans la vie quotidienne. Dans la plupart des cas, ces constructions caractérisent le parler en public (radio, télévision) : *carrément, à la limite, je dirais, tout à fait, quelque part* etc. C'est intéressant que *tout à fait* et *quelque part* puissent être utilisés dans les contextes les plus inattendus :

- *Je l'aime quelque part ;*
- *Il est quelque part dix heures ;*
- *Nous sommes tous quelque part fous.*

L'usage constant de l'expression *tout à fait* a mené à l'apparition d'un terme spécial, *une toutafente aigue*, où le suffixe *-nte* indique la tendance des Français d'utiliser exagérément cette forme :

- *Vous avez dix-huit ans ? – Tout à fait !*
- *Vous m'avez compris ? – Tout à fait ! etc.*

c. des mots *parasites* (dans le parler public oral), c'est-à-dire les expressions sans sens, avec une fonction de liaison dans le texte. Souvent, les parleurs ne les observent pas : *Je te dis pas* (ils accentuent le sens de l'expression ou l'indiquent), *je veux dire, tu vois, tu m'étonnes, o'kay* etc.

d. des constructions spéciales utilisées dans le but de former certaines parties du message. On en nommera quelques-unes :

- *en clair* comme conclusion au lieu d'*en bref* (*en clair on pourrait dire que...*) ;
- *on voit mal* pour indiquer la fin ; c'est une conclusion avec une prévision au futur (*on voit mal les Européens se retirer de l'Ex-Yougoslavie*).

On voudrait se concentrer sur le phénomène français *Locutions-Phrases* qui est répandu dans les médias de l'Hexagone.

Le phénomène des *Locutions-Phrases* représente les stéréotypes verbaux sous la forme des formules préparées qui nous mènent vers la culture générale des locuteurs avec la même expérience socioculturelle. Ces constructions ouvrent leurs sens seulement au moment où elles sont associées avec d'autres expressions déjà connues. C'est pour cette raison que ces expressions représentent une grande difficulté pour les étrangers, c'est-à-dire les gens qui ne possèdent pas ces connaissances culturelles de fond, pas seulement dans le procès de traduction, mais aussi dans la réception de

l'information transmise. Parmi les sources de ces stéréotypes verbaux il y a les phrases des films, les annonces publicitaires, les textes littéraires connus, les slogans et les expressions largement diffusées émises par les politiciens, les humoristes et les personnalités culturelles. L'usage de ces stéréotypes verbaux facilite la recherche de nouvelles formes d'expression. La particularité de ces constructions se trouve dans la combinaison surprenante du standard et de l'expressivité. Le mécanisme de l'usage de ces formules préexistantes est assez facile. Une construction est prise d'une phrase et dotée avec un nouveau sens. Ce sens et la phrase connue ne sont pas toujours étroitement liés. Dans ce contexte, on apportera quelques exemples.

La construction *faire quelque chose plus vite que son ombre* a été créée en analogie avec un personnage connu des bandes dessinées, le cowboy Lucky Luke, qui prend son pistolet de son étui et tire plus vite que son ombre. Dans cet exemple, la construction prend un nouveau sens : *La très édifiante histoire de Liz Taylor, l'obèse, qui maigrit plus vite que son ombre, redonne courage aux...* (L'événement du Jeudi).

La phrase *Vous avez dit X...?*, créée en analogie avec la réplique *Vous avez dit bizarre... ?* du film *Drôle de Drame* par Marcel Carnet (1937, le texte écrit par Jacques Prévert), est très répandue dans les médias. Celle-ci est souvent utilisée par les journalistes dans les titres de leurs articles parce qu'elle introduit le nouveau mot et une nouvelle expression d'une manière laconique expressive. Par exemple : *Vous avez dit littérature/économie/coquillages... ?* etc.

Dans de nombreux cas, *Locutions-Phrases* sont empruntées du langage de la publicité. Dans les années 80 du XX^{ème} siècle, une phrase de la réclame *Lotto National* a été très populaire : *C'est facile (c'est pas cher) et ça peut rapporter gros*. À la fin des années 90, dans un article sur un crime, on écrit : *C'est facile, et ça peut rapporter dix ans !*

Comment ces constructions préexistantes puissent-elle être transformées ? Il y a quatre possibilités de ce point de vue :

- a) Les mots sont remplacés, mais les composantes de la phrase ne changent pas leur place. Par exemple, le titre du film *Vincent, François, Paul et les autres* se transforme en *Eduard, Jacques, Lionel et les autres* (les noms des candidats) dans un article sur les élections présidentielles de l'année 1995.

b) Seulement le noyau de la phrase reste, tandis que les autres mots changent. *L'année de tous les dangers* se transforme en *L'été de tous les polars* ou en *L'été de tous les paris*.

c) La phrase change, devenant contraire comme sens. Par exemple, on prend le titre de la chanson d'Henri Salvador de l'année 1967 *Quand faut y aller, faut y aller*, en résultant la phrase *Quand faut y aller, faut pas y aller !* etc.

d) Une construction préexistante est posée dans un nouveau contexte. Par exemple, la question que le patient pose à son médecin : *C'est grave, docteur ?* Cette expression est utilisée par les journalistes dans un nouveau contexte pour montrer que la situation qui semble dangereuse ne l'est pas vraiment : « La vérité c'est que nous sommes des mutants. Psychologiquement, biologiquement. La tête, le corps, en demande d'images, les yeux devenus écrans électroniques. Le cœur désormais cathodique. *C'est grave, docteur ?* » (*Télérama*).

On va donner un autre exemple. La réplique du Général Charles de Gaulle *vaste programme !* (liée à la déclaration-slogan *Mort aux cons !*) est utilisée actuellement dans les médias dans tout contexte : « Le problème fondamental de l'incommunicabilité entre les sexes. *Vaste programme !* » (*Libération*).

La particularité principale des *Locutions-Phrases* contemporaines est représentée par le fait qu'elles incluent des parties du parler actuel oral, tandis qu'autrefois, ces constructions étaient empruntées des proverbes, des pièces de théâtre et des vaudevilles qui ont eu un grand succès. Maintenant, les *Locutions-Phrases* sont empruntées, dans la plupart des cas, des films célèbres et des domaines de la politique, de la publicité etc. Les *Locutions-Phrases* contemporaines sont des expressions connues par tous les natifs. Elles sont très répandues dans les médias et, de cette façon, elles sont très populaires.

En conclusion, en caractérisant d'une manière succincte le langage des médias contemporains en France, on peut affirmer que le parler public, oral et écrit, reflète l'état général de la langue et possède un grand nombre de particularités, parmi lesquelles la tendance d'incorporer des clichés dans le parler actuel, tendance qui s'est beaucoup répandue le dernier temps.

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BRITISH DIPLOMATIC LANGUAGE

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Abstract: *The article aims to throw light on specific effectiveness capabilities of the British diplomatic language in international relationships. The linguistic approach will focus on the particular techniques by which British diplomats have successfully developed responsibility, persuasiveness and power from medieval times till modern day, when training reveals its highly evaluated potential.*

Keywords: *metaphorical language; diplomatic discourse; persuasiveness, language power.*

Originally, the art of negotiation was not a taught skill. The major school of the British diplomats was the Court of London, and the diplomat was the personal representative of the sovereign in a time when prestige and consciousness were dominant. His ability was associated to the social rank, while honour was a crucial concept for the official appointed, whether the *Ambassador*⁴, the *Envoy Extraordinary*⁵, *Minister Resident or Resident Minister*⁶ were the expression of respect and trust.

When Britain became the most powerful maritime and transoceanic authority of the world, its diplomatic activity was still centred on Europe, and it was represented by military personnel or agents of commercial companies, rather than by diplomats accredited by the Crown. Unexpectedly, diplomatic relationship resulted from some non-British rulers: William III of Orange, monarchs of the House of Hanover, George I, George II and George III. (Black, 2001:2-10.)

The nature of diplomatic communication ensured that discussion was left to envoys on the spot, if negotiations progressed. As for communication, discretion was also left to the same envoys and messages which were confirmed by subsequent messages. The late 19th century diplomacy depended on innovations like the telegraph, railways, steam shipping.

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⁴ A diplomatic official of the highest rank appointed and accredited as representative in residence by one government or sovereign to another, usually for a specific length of time.

⁵ A diplomat having less authority than an ambassador.

⁶ The lowest rank of full head mission, above only *chargé d'affaires* (who are considered substitutes or *acting* chiefs of mission).

In the 18th century the organizational limits of diplomacy made embassies be maintained only in few capitals, as diplomacy was still regarded as family business. Variations of the importance and successful careers of the British diplomatic tradition can be more directly ascribed to its political power. They were handled as military, colonial and commercial responsibilities of the officials and directed either by the Crown, or by the chartered companies.

Persuasiveness and Power through Metaphoric Language

Diplomacy is basically developed on the ground of successful linguistic expression of communications. It was Aristotle (384-322 B.C.) that laid the most influential theory regarding persuasion as the art of getting people to do something they would not ordinarily do if you did not ask. The analysis of diplomatic language focusses on the linguistic tools used to re-structure the world through persuasiveness by the use of the metaphor which transfers the euristic meaning of abstract concepts and ideas into practical meanings. A metaphor directly equates them in a close relationship and achieves stable effects by association, comparison or resemblance of allegory, hyperbole, and simile⁷. The name of the concept derives from the Greek word *metaphora* with the meaning of “transfer”, with reference to art sensibility relocation into formal discussion or dialogue, mapping a vivid picture in the mind of the audience.

Metaphorical reasoning provides new cognitive perspectives, insights and understanding on familiar or usual ideas and things into the field of international negotiation. Its diplomatic domain is subject to rapid change by freeing up old conceptions and enabling creative thought. By cutting across traditional fields of study, metaphors help to refresh and reframe the study of international diplomatic negotiation and provide a new point of departure for research and practice.

Metaphors are not simply tools for description, but figures that can develop new individual knowledge and understanding of the world. We analyze critically British diplomatic metaphors that can develop persuasion (Moraru, 2010: 16-20). Diplomatic negotiations and diplomatic discourses are full of them. For example, metaphors of movement can be applied to give negotiation a development or a linear development: being *on track*, *racing against time*, and *step-by-step* are examples of metaphors that

⁷ <http://dictionary.reference.com/browse/metaphor>

are commonly used in the art of diplomatic persuasion. The concern for a negotiation not to end positively is expressed by using figures of speech such as *being derailed* or *being on a slippery slope*. It can be very helpful to evoke the desired emotional response and the desired action or resulted by metaphors that imply or insinuate a common desire or a common objective that can create a sense of belonging or association.

Sports and war metaphors are accepted and widely used examples. They develop common sense of hypothetical or philosophical values by associating two areas of reason and revealing similar objectives. One, the origin or the source domain, is used to make sense of the other one, the target or the destination domain. Diplomatic negotiations can be associated to the game of chess.

Yet, persuasiveness of metaphors used appropriately by divergent positioned negotiators can develop understanding and meaningful positive conclusions. Raising awareness on the metaphors used by counterparties will reveal intentionality on the matter. The association of negotiation to either war or chess game will develop the ability to beneficially allocate resources, making each party feel satisfied with the final outcome.

The following sample of metaphorical expression of diplomatic discourse reveals as portrayed by Sir Oliver Wright⁸:

“But Gorbachev took over and here you had the first university-educated Secretary General of the Party – a man who knew or suspected (I don’t think that even he knew) the extent of the degradation of the Soviet economy.

He came to Britain as the leader of a Parliamentary delegation and saw Margaret Thatcher who said, ‘I can do business with this man’. And she told Ron (Ronald Regan). So she was in great demand, particularly when Gorbachev became Secretary General; the President wanted to know why she’d formed this opinion that we could do business with this chap.

She was right and eventually Ron used his first term to build up the strength of the United States and used the second term 1985-88 to negotiate from strength.

And, in fact, in the end he rode off into the sunset with Nancy having got the first nuclear weapons abolition treaty under his belt: the INF treaty. Ron is often

⁸ Effective British diplomat; he was British ambassador to the West Germany and to United States at the time of the Cold War.

remembered for the phrase ‘the evil Empire’ but it was an evil Empire. He spoke the truth about it which the intelligentsia doesn’t much care for. But his relationship with Margaret Thatcher was of great benefit to me”⁹.

We have two important expressions of figures of speech. First we have *rode off into the sunset*, which translates in meaning as a positive outcome or result or as leaving, departing, escaping. And second we have *the evil Empire* that has a visible clear meaning of a nemesis or an enemy (Thompson, 1997: 147-177).

And, continuing with Sir Oliver Wright’s examples, we have a classic metaphor used in a diplomatic context:

“He was a great President (Ronald Reagan), he really was. He’s greatly underestimated over here simply because he was a B-movie actor and the people of the left-leaning intelligentsia don’t believe that a B-movie actor can make a great President. But he had a few simple ideas. One was that taxation was a bad thing and he wanted as little of it as possible. The other was that America must be strong and he succeeded in doing that. But more than that, he was such a likeable person. Americans felt comfortable with him at the White House. After Carter saying that there was a malaise in America Reagan told them ‘it’s morning in America’ and they loved it. And that was the leadership quality of the man. And so he did a great deal to make Americans feel good about themselves again. I was very lucky. The two times when I was in America, as Vice Consul in New York City in 1946 and Ambassador to Washington in 1982, I was happy to be able to be present at the time of the two greatest post-war Presidents, in my view: Harry Truman and Ronald Reagan”¹⁰.

“It’s morning in America” has the meaning that everything is great, all is going well.

The metaphors of the international diplomacy negotiation and the metaphors of political discourse create an undeniable reality. They illustrate and give birth to the world that diplomats act and live in. Being aware and analyzing the metaphors that the diplomatic discourse and language use is a necessary step towards understanding the world that the diplomatic language creates. Not all the terms and the notions used in

⁹ https://www.chu.cam.ac.uk/media/uploads/files/Wright_Oliver.pdf

¹⁰ https://www.chu.cam.ac.uk/media/uploads/files/Wright_Oliver.pdf

diplomacy are never changing, they are in a continuous form of metamorphose. The notion of the state, for example, is what we make of it and what we think of it, the state is us and it does not have an existence outside of our making, or outside of our thinking or outside of our perception (Tracy&Robins, 2004).

Conclusion

The article made diplomatic activity the subject of a linguistic discourse inquiry that is at the very root of political processes and achievements (Chilton, 2002: 1-3). Political limitation to the activity of specific institutions such as government, parliament and parties fulfills their roles through diplomatic communication. The article analyzes words gaining power through metaphorical meaning and their use that comes to life in acts of their interpretation. Diplomacy is supposed to carry the consent to bind international practice.

As chief minister of France during the Thirty Years War, Richelieu was one of the first statesmen to understand that foreign policy aims to be pursued effectively through the diplomacy of the metaphorical language.

“I say, emphatically, that it is necessary to the well being of the state to conduct diplomacy ceaselessly, either openly or secretly, and in all places, even in those from which no present fruits are reaped.” (Richelieu, 2004: 116).

There are aspects and domains in which language has a major importance, but the most important field in which language, words and terms have a significant value is diplomacy.

It can secure a higher position at the negotiation table, or it can trick the audience into believing things and ideas that are not said or referred to. History has shown that great battles over vast territories are not won by sword, but negotiated by slick and smart diplomats through metaphorical meaning. Ability to see the meaning that hides beyond words will lead to ideas understanding.

“Diplomacy is the art of telling people to go to hell in such a way that they ask for directions.” (Winston S. Churchill)

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HUNGARIAN TERMS IN OLD ROMANIAN JURIDICAL DOCUMENTS

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***Abstract:** The influence of Hungarian on Romanian became manifest starting from the 10th century and in the course of time became stronger, being felt even nowadays in various Romanian dialects. Our interest focuses on the lexemes specialized for certain fields of activity, belonging to social life and rural civilization, terms that have been attested since the 16th century and which are presently either no longer used, or used, while maintaining their semantic value or modifying it. The Hungarian forms studied here represent an integral part of the folk language. They are encountered all over the area where Dacian-Romanian is spoken, not in isolated regions, due to the numerous exchanges that occurred between the Romanian population in Transylvania and in the old principalities of Moldavia and Walachia.*

***Keywords:** Romanian-Hungarian linguistic interference, cultivated borrowings, Dacian-Romanian.*

We cannot speak about a direct and proper Hungarian influence on Romanian in ancient times, but only after the Hungarians' arrival in the Pannonian Plain, when the first Hungarian infiltrations occurred in Transylvania, starting with the 10th and 11th centuries, thus favoring, through bilingualism, the penetration of a considerable number of Hungarian words into Romanian.

The first borrowings from Hungarian seem to have reached Romanian through Slavonic (Pușcariu, 1940: 311). However, as Transylvania was occupied by the Hungarians, the Slavic super layer was affected significantly by the Hungarian influence. Even though the relationships between the Romanians and the two peoples witnessed consistent differences in either of the two cases and the development stages encountered by the Slavs and the Hungarians were dissimilar, the Hungarian influence left an indelible mark on the Romanian population in Transylvania, owing to the uninterrupted presence of the Hungarians and their living together with the Romanians.

The influence of Hungarian on Romanian starts after the dialectal separation of common Romanian and is reflected exclusively on the vocabulary of Dacian-Romanian. The forms being discussed here are encountered all over the Dacian-Romanian field,

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although initially they were found only in the dialect of the Transylvanians. The dissemination of the old and general stock of Hungarian elements throughout the area where Dacian-Romanian was used can be explained by the movements of the population between Moldavia, Transylvania, and Wallachia. The Hungarian elements introduced in the Romanian language spoken in Transylvania form an integral part of the folk language. The functional values of these borrowings are different. Some of them are quite widespread, acquiring a general character, but most of the borrowings are only known at the level of regional dialects.

The first attestations of the Romanian-Hungarian linguistic interference date from the 14th century. As far as documents are concerned, the earliest attested terms are: *hotar, meșter, nemeș, vamă, oraș, dijmă*, etc. in the 15th century Slavonic-Romanian documents and in the 16th century Romanian texts, but the elementary attestations of Hungarian origin multiply in the following centuries. The lexis displaying a Hungarian influence covers most of the semantic spheres, while an increased number of the recorded terms designate concepts related to the human body and psyche: *belșug, beteșig, biciului*, to human relationships: *făgădaș, giurui, hălăstui, meșterșug, mirui, murgui, obligălui, ponoslui, pretendălui*, to social life (law, administration): *birșag, călăuz, comișioru, conjiștorium, conșcribălui, dișcreție, ecjecutor, ecjecuție, fișcuș, fuglu, funduș, haraciu, harmițed, hasnă, hatalm, iliș, impoșițiu, incfijițiș, marhă, marșrută, pașuș, pârcălab, pârgar, pârgariu, probălui, procator (pocrătol), reghiștrom*.

We notice the prevalence of administrative, political, economic terms that the Hungarian occupation and the feudal organization (with a Westernizing character) of the territory was able to introduce: *aprod, bir, birău, ban* ('governor'), *hotar, meșter, pârgar, pârcălab, vamă*. Apart from these terms, we notice certain words from the terminology of agricultural property: *dijmă, imaș, megieș (megieș), locaș, răzeș, sălaș*. Each of these terms is attested in a different era and has a diverse circulation. A part of the terms we analyzed are present in the Slavonic-Romanian and Romanian documents from the 15th century, up to the 16th and 17th centuries (L. Tamás, *Etymologisches Wörterbuch*, et alii).

The concepts connected to social life, namely the 'noble' functions and titles, bear the names of certain terms of Hungarian origin: *nemeș, chinez (= cneaz)*, besides which

there exist words like *grof*, *herțeg*, *șoltuz*, which obviously originate from the German feudal period (German *Herzog*, *Graf*, *Scholteisze*), as well as *pârgar*, *meșter* (German *Bürger*, *Meister*).

The economic relationships on both sides of the Carpathians could be the reason for the use in Romanian of another series of terms: *aldămaș*, *ban* (“coin”), *cheltui*, *chezaș*, *majă* (“measure of weight”), *marfă* (“marhă”), *tar* (“measure of weight” and “task, burden”), *uric*, *vamă*. These terms are attested by L. Tamás too (*Etym. Wörterbuch*), some from the 15th century (Slavonic-Romanian documents), others from the 16th and 17th centuries (Romanian texts).

The military terminology also exhibits interesting features. This field records a series of important terms: *cătană*, *haiduc* (originally, “Hungarian infantryman”), *pușcă*, *pușcaș*, *hotnog* “*căpitan de oaste*” (“army captain”), *husar*, *viteaz*. It should nevertheless be noted that in these cases, with the exception of *hotnog*, these terms also exist in the surrounding Slavic languages.

The Hungarian elements introduced in the Romanian language used in Transylvania form an integral part of the folk language. Hungarian gave the Romanian vocabulary a fairly large number of terms whose character is entirely restricted to folk language, recorded especially in documents written before 1640. These terms entered the Romanian vocabulary directly and are used especially to denominate human relationships, sentiments, social relationships: *adămană*, *alcam*, *alce*, *aldămaș*, *aldui*, *alnic*, *bănat*, *băsău*, *bâlcii*, *bântui*, *belșug*, *biciului*, *bir*, *biu*, *buigui*, *celui*, *chelciug*, *chin*, *ciurdă*, *dijmă*, *feredeu*, *giurui*, *hasnă*, *hălădui*, *megieș*, *neam*, *nemeș*, *otălmăzui*, *socaci*, *sucui*, *tar*, *tău*, *târnaț*, *țintirim*.

We may speak about the presence of the Hungarian cultivated element after 1640. Among the cultivated borrowings taken from Hungarian, the most frequent are those that generally designate social ranks: *aprod*, *dorobanț*, *ecjecedor*, *general*, *hotnog*, *husar*, *pârcălab*, *pârgar*, terms that depict the administration and life at the princely court: *administrălu*, *apelălu*, *ghiuluș*, *ujură*, or religious terms: *mișă*, although their presence in literary documents is scarce.

The productivity of terms with a Hungarian origin is not very rich in this era, when we generally notice a tendency to form noun, adjective, and verbal derivatives by means of suffixation. A group of terms have different senses in accordance with their

situation in contemporary language, which may be explained by semantic evolution. Certain borrowings have developed in Romanian senses that do not exist in Hungarian. Thus, *adomány* (“gift”) can be found in old language under the form *ademană*, where the verb *ademeni* was derived from. *Marfă* is the Hungarian *marha* (“cattle”) which can also be found under the form *mărhaie*; *sobă* means “room”, like the Hungarian *zyoba*, in certain parts of Ardeal, where the Hungarian influence is stronger. Otherwise, *soba* is the name of the heating device, like in the Balkan languages.

For words connected to trade (*vamă, cheltuî*) or industry (*meşter*), which display an inherent tendency to be transmissible or are related to sundry institutions where the Hungarian model was followed (*aprod, uric, dijmă*) and which were learnt by people due to the contacts they had with the authorities, their wide circulation among Dacian-Romanians has nothing unusual about it. Thus, *beteag* only has the sense “sick” [person], like the Hungarian word *beteg*, in Ardeal.

Cătană had the meaning of “soldier” in Ardeal and Bucovina, like the Hungarian word *katona*, but it also had the sense “Austrian-Hungarian soldier”.

Conclusions

The Hungarian influence on Romanian is essentially different from other influences due to a series of peculiarities, all of these originating in the historical circumstance of the two large groups of communities of the two peoples’ living together – in certain conditions.

The contact between two entities – more or less different from each other – stimulates the differentiation and self-identification on the basis of the differences that were noticed, traced, and strengthened.

There exist various peculiarities that generate differences and incompatibilities which may characterize and distinguish the two languages. In contrast with the other levels of the language, the phonetic level is as representative as can be.

For a very large number of borrowings, the formal aspect reproduces that of the original term. In several situations the Romanian language system has determined the creation of variants originating in the analogy or application of treatments exhibiting a folk or regional character.

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LEXICAL AND GRAMMATICAL WORDS IN ENGLISH – THE DOUBLE CHARACTER OF THE WORD *JUST* IN THE ENGLISH LANGUAGE

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Abstract: *This paper focuses on a feature of words in the English language, namely the division into notional and functional words, or “full” and “empty” words as they are sometimes called, or “lexical” and “grammatical” words. English, as any other language, should not be regarded as comprising simply a host of separate items called “words”. A word tends to team up with one or more other words to constitute a “lexical unit”, and it is this lexical unit that assumes meaning. When we pronounce or see the lexical words we can imagine a picture of them. Grammatical words are essential signals telling us about the kind of connection that is to be understood between lexical words. They have a special kind of meaning. They belong to a relatively small and permanent set of words as compared with the “full words” of the vocabulary, or we can say that lexical words present open lists but grammatical words are in closed lists. We chose for illustration the word “just”, which can be an adjective as a lexical word, and an adverb as a grammatical word.*

Keywords: *double character, “full” and “empty” words, “lexical” and “grammatical” words, notional words, functional words, open and closed lists.*

1. Introduction

The most important dimension of any language is the word-stock, known also as vocabulary or lexis. This is the total collection of names for things, actions, objects, qualities, and so on. The total vocabulary of English is huge and runs to about half a million items. But a language cannot work with words alone; we need to add a second dimension, grammar. The grammatical information helps encoding the words. Grammar comprises items like articles, prepositions, tense, number, and the conventions of arrangement – which word goes before which. Grammarians call prepositions, conjunctions, adverbs, etc. “empty” words; but these words are used all the time and much more than other words. These words must be very familiar to anyone who has any knowledge of English. They are the easiest words in the language.

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Therefore, with grammar added, words can be made to tell us something. When we read *car*, we think of a vehicle with four wheels; but when we read *if*, we have to think of the sequence of tenses in *if*-clause. A word like *the* is not the name of something as *car* is, but it is very far from being meaningless; there is a sharp difference in meaning between “car is useful” and “the car is useful”, yet *the* is the sole vehicle of this difference of meaning. Grammatical words differ considerably among themselves as to the amount of meaning they have, even in the lexical sense.

“Function” words (grammatical words) are essential signals telling us about the kind of connection that is to be understood between lexical words. They have a special kind of meaning, called “grammatical meaning” or “structural meaning”. They belong to a relatively small and permanent set of words as compared with the “full words” of vocabulary, which consists of open lists of words. We add very rarely to our stock of prepositions and pronouns, and it is equally rare for an odd one to go out of fashion. Grammatical words are in relatively closed lists (Quirk, 1963: 187).

The aim of the present article is to investigate the peculiar characteristics of the word *just* in the English language. The word *just* can be an adjective and an adverb in English. In each of these categories this word shares different properties.

2. *Just* as an adjective

The definition of *adjective* in English dictionary is as follows: “a word that describes a noun or pronoun: such as *red* in the sentence ‘She wears a red dress’, or ‘happy’ in the sentence ‘I’ll try to make you happy’”.

It expresses the categorial semantics of property of a substance, such as material colour, dimensions, position, state and other characteristics. They do not possess a full nominative value; they exist only in collocations showing what is “white”, who is “happy”, what is “delicious”. According to Trudgill (Trudgill, 2000: 25), there are two kinds of the so-called adjectives: commenting and defining, as in the following example: “A ravishing math teacher”, where *math* defines *teacher*, and *ravishing* is a comment on the *math* teacher. The best thing for us is to leave grammatical labels behind and see what the words do in and to a sentence.

In English dictionaries, the word *just* as an adjective has the following meanings:

1. Adjective based on or behaving according to what is morally right and fair: *a just and democratic election; I think this is a just punishment bearing in mind the seriousness of the crime; fighting for a just cause.*

2. deserved or appropriate in the circumstances: *get your just deserts*; to be punished or suffer in a way that other people think you deserve: *I hope that he's caught and gets his just deserts.*

3. of an opinion or appraisal well founded: *His remarks have been the subject of just criticism.*

The derivatives of *just* are as follows: *justice, justifiable, justify, justly*. The synonyms of this adjective are as follows: *deserved, ethical, fair, honest, impartial, justified, legal, legitimate, proper, rightful, upright*, etc. In any language it is difficult to find the perfect and complete synonyms; words are seldom exactly synonymous. In contemporary linguistics it has become almost axiomatic that complete synonymy does not exist because each linguistic form has a constant and specific meaning. In short, we suppose that there are no actual synonyms, but it would be wrong to deny the possibility of complete synonymy. "Very few words are completely synonymous in the sense of being interchangeable in any context without the slightest alteration in objective meaning, feeling-tone or evocative value"¹³; in the majority of cases there is in fact a distinction and some difference in meaning, even though it may be difficult to formulate. Professor W. E. Collins has distinguished nine possibilities to classify the most typical differences between synonyms, as follows:

One term is more general than another: *adopt – foster*.

One term is more intense than another: *repudiate – refuse*.

One term is more emotive than another: *reject – decline*.

One term may imply moral approbation or censure where another is neutral: *thrifty – economical*.

One term is more professional than another: *decease – death*.

One term is more literary than another: *passing – death*.

One term is more colloquial than another: *give up – renounce*.

One of the synonyms belongs to child-talk: *granny – grand-mother*.

¹³ <http://studall.org/all2-48091.html>.

One term is more dialectal than another: (Scots) *flesher* — *butcher*¹⁴.

The best solution which helps us to see if the synonyms are interchangeable or not is the substitution test, a fundamental procedure of modern linguistics. The terms involved may be interchanged in some contexts but not in others. For example, *broad* and *wide* are synonymous in some of their uses:

- The *broadest sense* of a word is the same thing as its *widest sense*.

But in other contexts, only one of the two terms can be used:

- *five foot wide*, not *broad*;
- a *broad accent*, not a *wide* one.

When the difference between synonyms is mainly emotive or stylistic, there will be no overlap at all, they cannot be interchanged:

- *stingy* cannot replace *avaricious*
- *pop off* cannot be substituted for *pass away* (Newmark, 1991: 147).

We shall give two examples of sentences with the adjective *just*:

1. “Moreover, there is no distinction made here between positive and negative degrees, which would also be rather tricky to implement if degrees are *just* points”. In this very sentence we can use for example the words *proper* or *apt* as synonymous to the adjective *just* but cannot use such words as *ethical* or *deserved* because they do not suit context.
2. “Half is more than the whole. Yes, let the man of taste be the selector and half is a good deal better than the whole or an infinitesimal part becomes a *just* representative of the Infinite” (Emerson, R. W.). In this sentence the adjective *just* can be interchangeable with the adjectives *justified* or *rightful*, but not with *deserved*, *unprejudiced*, or *neutral*.

We can also differentiate the synonyms by finding their opposites; for instance the verb *decline* is more or less synonymous with *reject* when it means the opposite of *accept*, but not when it is opposed to *rise*.

Another way of differentiating between synonyms is to arrange them into a series. “The synonymic resources of a language tend to form fairly consistent patterns. In English, for instance, synonyms are organized according to two basic principles, one of them involving a ‘double’, the other a ‘triple’ scale. The double scale – ‘Saxon’ versus

¹⁴ *Ibidem*.

‘Latin’, as it is usually called – is too well known to require detailed comment”¹⁵. In English are present many pairs of synonyms where a native term is opposed to one borrowed from French, Latin or Greek. The native word is more spontaneous, more informal and more used, whereas the foreign one often has a learned, abstract air and is less used than the native one. There are also emotive differences: the “Saxon” term is warmer than its counterpart.

3. *Just* as an adverb

The definition of the adverb in the English dictionary is as follows: “adverb is a word or group of words that describes or adds to the meaning of a verb, an adjective, another adverb, or a whole sentence, such as ‘slowly’ in ‘He ran slowly.’, ‘very’ in ‘It’s very hot.’, or ‘naturally’ in ‘Naturally, we want you to come’.”

“The adverb is usually defined as a word expressing either property of an action, or property of another property, or circumstances in which an action occurs. This definition, though certainly informative and instructive, fails to directly point out the relation between the adverb and the adjective as the primary qualifying part of speech”¹⁶.

Among the four notional parts of speech, noun, verb, adjective and adverb, the last one denotes qualifications of non-substantive phenomena which find themselves within the range of notional signification. The adverb is characterized by its own, specific nominative value, providing for its inalienable status in the system of the parts of speech. According to their “categorical meaning, adverbs are characterized by combinability with verbs, adjectives and words of adverbial nature”¹⁷. In these combinations adverbs express different adverbial modifiers. When adverbs refer to whole situations, then they are considered under the heading of situation-“determinants”.

The word *just* can function both as an adjective and as an adverb, but it occurs most frequently as an adverb and is more common in spoken English than in written. Frequencies of the adverb *just* in spoken and written English according to the Longman Dictionary based on the British National Corpus are as follows:

¹⁵ <http://studall.org/all2-48092.html>

¹⁶ <http://studall.org/all2-158599.html>

¹⁷ <http://studall.org/all2-158599.html>

- 4000 per million for spoken English
- 1000 per million for written English.

This shows that the adverb *just* is much more common in spoken English than in written English. This is because it is very commonly used in spoken English to mean “exactly” or to mean “a short time before or after”. It also has special uses in spoken English and is used in a lot of common spoken phrases.

According to the Longman Dictionary, *just* as an adverb has the following meanings:

A) a. used to pause while you think what to say next: *when I told him the news he just... he just sat there and didn't say a word.*

b. used when politely asking something or telling someone to do something: *Could I just say a few words before we start?*

c. used when firmly telling someone to do something: *Look, just shut up for a minute!*

B) just a minute/second/moment – used to ask someone to wait for a short time while you do something: *Just a minute, I'll see if I can find it for you.*

C) just now – used to express “a moment ago, very recently”: *I had my glasses just now, where have they gone?*

D) used to mean “simply, only, no more than”: *Paul is just interested in making money.*

E) expressing agreement: “*Laura really messed things up.*” “*Didn't she just?*”

F) phrases: just think/look/listen used to tell someone to imagine, look at or listen to the same thing that you are imagining, looking at, or listening to: *Just think – in a week we'll be lying on a beach in the sun!;*

Be just looking, to be looking at things in a shop without intending to buy anything: “*Can I help you?*” “*No thanks, I'm just looking.*”

It's just as well used to say that it is lucky that something happens because otherwise there would be problems: “*It's just as well Ann didn't come to the film. She'd have hated it.*”

Just the same used to say that your opinion is the same about something, although someone has said something to try to change your opinion: “*The new model is a lot better.*” “*Just the same, I'd rather have the old one I'm used to.*”

Just testing used to tell someone that you only asked them something to check if they knew the answer: “What’s the capital of France?” “Paris, of course!” “Just testing.”

Just on, “almost exactly”: “It’s just on three o’clock.”

Just so used to express that everything is arranged neatly and tidily: “Her house always has to be just so.”

Just about; just in case: “The plums are just about ripe now.”; “I’m sure Tom will remember, but why not give him a ring just in case?”

Derivatives: *justness* (noun). Origin: late Middle English: via Old French from Latin *Justus*, from *jus*, “law”, “right”.

4. Adverb of place

a. “Only last week she had met him at one o’clock in the morning *just* inside the front door of their house.”

In this sentence the adverb “just” is a part of the adverbial modifier of place; that is why we can say that its semantic characteristics are that of place. We can translate this sentence in the following way:

“Doar săptămâna trecută ea îl întâlnește la ora unu dimineața chiar în fața ușii casei lor.”

b. “‘Why don’t we stop at Wildwood, *just* ahead.’ It was almost 3:00 A.M.”

“De ce nu ne oprim la Wildwood, care-i chiar în fața noastră. Deja este ora 3:00 dimineața.”

c. “*Just* before Gainesville you’ll intersect with Highway 331.”

“Chiar înainte de Gainesville este intersecția cu Highway 331.”

d. “It was in a small town *just* north of Philadelphia.”

“Asta s-a întâmplat într-un mic orașel chiar la nord de Philadelphia.”

We can see that in the function of the adverbial modifier of place in a sentence, the word *just* is used whether with prepositions of place or with the other adverbs of place.

5. Adverb of indefinite time

a. “Tom had *just* returned from a match for which he had had to miss their anniversary dinner.”

“Tom tocmai se întorsese de la un meci din cauza căruia el a lipsit de la cina organizată cu ocazia aniversării lor.”

b. “Hellen, do you understand what I’ve *just* said?... You’re sure?”

“Hellen, tu înțelegeți ce ți-am spus chiar acum?...Ești sigură de asta?”

c. “It was Peter, who had *just* arrived, and Haris realized he had spoken aloud.”

“Era Peter, care tocmai sosise, și Haris și-a dat seama că vorbise tare.”

6. Adverb of time

a. “You told the trooper you’d found it *just* a few minutes earlier, with the keys in it, and took it for a ride.”

“Tu i-ai spus soldatului că ai găsit vehiculul acum câteva minute, cu cheia în contact, și că ai făcut o tură.”

b. “Her explanation: ‘she *just* never got around to getting rid of the kid’.”

“Explicația ei: ‘ea nu a încercat chiar niciodată să scape de copil’.”

c. “*Just* before you came in, I phoned Detective Abreu in Clearwater.”

“I-am telefonat detectivului Abreu din Clearwater chiar înainte să vii tu.”

7. Adverb of manner (degree)

a. “Maggie, *just* a few more personal details.”

‘Maggie, iti cer doar câteva detalii personale în plus.’

b. “He stared into the darkness and muttered, ‘I *just* want to hear him say it’.”

“El se uita fix în întuneric și mormăia, ‘eu vreau doar să-l aud cum spune asta’.”

c. “No problem; let’s *just* keep moving.”

“Nici o problemă; dar numai să nu ne oprim, să mergem în continuare.”

8. Adverb of comparison

a. “*Just as* in the other two cases he had heard described, the man and the woman had been positioned facing each other, bound.”

“La fel ca și-n celelalte două cazuri pe care le auzise descrise, bărbatul și femeia fuseseră legați față în față.”

b. “*Just as* badly as you want me to’, she answered playfully.”

“‘Exact așa de rău, cum ai dorit tu ca să o fac’, a răspuns ea încântată.”

c. “He asked questions *just like* yours.”

“El a pus întrebări exact la fel ca și tine.”

9. **Emphatic**

From a functional perspective, *just* is often used to minimise impositions and to downtone statements. Common collocates with the word *just* are *think*, *wonder* and *want* which further reinforce this function and tend to combine with personal pronouns and the word *just* to form a particular type of modality cluster, such as ‘I was just wondering’ + conditional clause.

a. “*Just* tell Animal I’ll be at the prison before he checks out.”

“Doar spune-i lui Animal că voi fi la închisoare înainte de ieșirea lui.”

b. “My wife *just* loves being married to a cop.”

“Soția mea adoră pur și simplu să fie măritată cu un polițist.”

c. “Oh, *just* one thing! I need you to sign this piece of paper.”

“Oh, doar un lucru încă! Tu trebuie să semnezi acest document.”

d. “I *just* talked with Control. They know about you, and why you’re going to Rainford, so here’s the plan: From here, go back south to Micanopy; that’s exit 73.”

“Tocmai am vorbit cu cei de la echipa de control. Ei știu totul despre tine și motivul pentru care vrei să pleci la Rainford, așa că iată planul: de aici te întorci în sud la Micanopy; acolo este ieșirea 73.”

e. “He agreed to be fingerprinted to help us out. I’m *just* comparing them with those we found.”

“El a fost de acord să i se ia amprentele ca să ne ajute. Eu doar le compar pe acestea cu cele pe care le-am găsit.”

f. “I went to that arrogant dickhead Jensen today to ask a few more questions, and the fucker *just* laughed and told me to beat it.”

“Astăzi m-am dus la tâmpitul și arogantul de Jensen să-l mai întreb ceva, dar nemernicul mi-a râs pur și simplu în față și mi-a spus să o șterg de-acolo.”

10. **Stable Expressions with *just***

We shall give some examples with the most used fixed expressions with *just*, namely: “Just a moment”, “Just the same”, “Just like”, “Just about”.

“‘*Just a moment*’, Tom said, springing up from the desk chair and moving closer to the others.”

“‘Un moment’, a spus Tom, sărind de pe scaunul de la birou și apropiindu-se de ceilalți.”

“Newbold didn’t think so. *Just the same*, he was sure there would be some second-guessing, to which the media would contribute, almost.”

“Newbold nu gândea astfel. De asemenea el era sigur că există unele suspiciuni, la care presa va contribui cu siguranță.”

“From the description, it’s another *just like*.”

“Din descriere, pare să fie un caz asemănător cu celelalte.”

“*Just about* everything at this case matched those other scenes, and because we held back so much of the information, no one but Doil knew enough to put all that together.”

“Absolut totul legat de acest caz se potrivea cu celelalte scene, și datorită faptului că noi nu aveam toate informațiile necesare, doar Doil știa suficient de multe lucruri ca să pună lucrurile cap la cap.”

11. Conclusion

The aim of our article was to investigate the peculiar characteristics of the word “just” in English. The word “just” can be used as an adjective and an adverb. As an adjective, its functioning is limited but as an adverb it is used very often. According to our investigation, we have come to the conclusion that the adverb “just” can be used as: adverb of place; adverb of time; adverb of indefinite time; adverb of manner; emphatic adverb.

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INTERFERENZE LINGUISTICHE ROMENO-ITALIANE REGISTRATE NELLA COMUNICAZIONE ON-LINE ALL'INTERNO DELLA COMUNITÀ ROMENA CHE VIVE IN ITALIA

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Abstract: *Language can often represent an obstacle in communication between people who belong to different cultures or who speak different languages. When a person uses several languages to communicate, he/she starts from the mistaken idea that certain features of his/her mother tongue will be found in other languages as well or that the grammar rules of his/her mother tongue are valid in other languages too. This phenomenon is called linguistic interference and can occur at any level of language: phonetic, orthographic, morphological and syntactic. The present paper highlights the linguistic interferences of the Romanian community in Italy in online communication.*

Keywords: *linguistic interference, Romanian immigrants, CMC, linguistic mechanisms hybrid language.*

Il presente studio intende analizzare la Comunicazione Mediata dal Computer (CMC)¹⁹, campo di ricerca volto a individuare le peculiarità di uno scambio comunicativo a distanza tra madrelingua romeni residenti in Italia i cui requisiti *sine qua non* sono: l'utilizzo di un computer tanto da parte dell'emittente quanto del ricevente, di una connessione per l'accesso alla rete telematica (la rete Internet), di software di comunicazione specializzati (modalità grafica o testuale, sincrona o asincrona).

1. La *CMC sincrona* studia quelle forme di comunicazione mediata dal computer in cui il linguaggio – simile a quello della comunicazione asincrona mediata dal computer

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¹⁹ Quale forma assai recente e rivoluzionaria di comunicazione, la CMC è stata denominata anche *netspeak*, *cyberspeak*, *netling*, *netlish*, *weblish*.

– si svolge “in presenza” degli interlocutori, spesso assimilabile al dialogo faccia a faccia (video-conferenza).

La *CMC asincrona* studia quelle forme di comunicazione mediata dal computer svolte in assenza di vincoli spaziali e temporali fra gli interlocutori, caratterizzate dal linguaggio testuale, scritto, uno ad uno e/o uno a molti, di carattere privato, semiprivato, pubblico (posta elettronica, newsgroup, ecc.).

Da ritenere che la CMC si occupa ugualmente della comunicazione visuale/testuale dei siti Internet, delle homepage personali, cioè della comunicazione grafica, multimediale, interattiva, ipertestuale e ipermediale che combina elementi testuali del linguaggio verbale e del linguaggio dei segni, i pittogrammi, gli ideogrammi ed i simboli grafici (Varga, 2011: 17).

A metà strada tra il discorso orale e quello scritto, il messaggio scritto on-line rappresenta prima di tutto l'assenza della presenza fisica degli interlocutori, fatto che implica l'assenza del linguaggio nonverbale e paraverbale, il carattere permanente del messaggio, l'oralità, il carattere informale e il suo contenuto emozionale. Allo stesso tempo conoscersi nello spazio virtuale implica uno sforzo collettivo, una collaborazione e un'interazione continua dei cybernauti²⁰. Ad un'analisi attenta della comunicazione nello spazio virtuale si nota che più parametri – l'età, il sesso, la cultura e l'esperienza digitale – rendono la CMC variatissima dal punto di vista stilistico.

Negli ultimi decenni i nuovi media sono diventati mezzi di comunicazione di massa, utilizzati quotidianamente non soltanto a fini professionali, ma anche in diverse attività ludiche, di studio e/o semplicemente nei rapporti sociali.

Infatti si parla sempre più spesso di una vera e propria rivoluzione della scrittura che sta acquistando un'importanza sempre maggiore nella comunicazione²¹.

Numerosi studi recenti mirano a definire la natura scritta e orale dei testi prodotti con i nuovi media e mettono in risalto un fatto ormai evidente: l'avvicinamento della lingua scritta alla lingua parlata dipende evidentemente dagli scopi della comunicazione, dal rapporto esistente tra gli utenti e dalla natura informale del mezzo di comunicazione. Sotto le dita dei giovani, dato che sono loro i protagonisti dell'interazione all'interno della comunità virtuale, dunque quelli che utilizzano di più il

²⁰ *I cybernauti* vengono chiamati anche *cittadini digitali* o *netizens* (Crystal, 2001: 6).

²¹ Vintilă Mihăilescu, *Etnografia urbana. Cotidianul vazut de aproape*, Polirom, București, 2009, p. 13.

computer o il cellulare, sta nascendo una nuova forma di scrittura, dettata dall'immediatezza dello scambio di informazioni e dalla necessità di rendere reale la presenza nella rete degli altri interlocutori. Così si spiega il fatto che le caratteristiche generali del linguaggio utilizzato nello spazio virtuale risulta molto espressivo, vicinissimo alla lingua parlata e al registro colloquiale.

1.1. Nella CMC si verificano almeno due prospettive molto evidenti. Quale fatto sociale, la lingua viene considerata un sistema imperfetto, sottomesso a delle perpetue trasformazioni e risistemizzazioni.

In secondo luogo, il linguaggio adoperato nella Rete ha la forza di (ri)costruire e di svelare l'identità dei cybernauti. Ognuno dei partecipanti al dialogo on-line rappresenta in fin dei conti una maschera virtuale e una visione dell'alterità. Avendo come spunto il concetto di *identità narrativa* di Ricoeur²², possiamo notare come anche il testo della CMC ha una funzione narrativa.

Il corpus di analisi selezionato per la presente analisi si basa sui dati forniti dalla piattaforma di socializzazione di Facebook, *Romani în Italia*, alcuni forum e siti, come <http://romaniinitalia.net/ro/forum.html>, www.italia-romania.com e www.mareaunire.com/italia/ – dove i romeni residenti e/o ex-residenti comunicano con i loro connazionali o semplicemente tra di essi. Gli argomenti sono vari, riguardano soprattutto informazioni concernenti la legislazione italiana nel settore lavorativo ed in quelli delle assicurazioni e della sanità, ma non solo. I siti sono organizzati in modo da fornire un'ampia gama di argomenti: dalle semplici discussioni libere a quelle sulla moda, sui prezzi dei biglietti per vari tipi di mezzi di trasporto, sui ristoranti romeni in Italia, sulle feste, sulle notizie venute "da casa", ecc. Con un'età compresa tra 25 e 45-50 anni, i romeni iscritti nei suddetti gruppi virtuali provengono da ambienti sociali differenti, presentano gradi di educazione eterogenei, ma malgrado tutto ciò manifestano interessi comuni e promuovono gli stessi valori culturali. Abbiamo dunque a che fare con un'identità ibrida della comunità romena che si fa viva nello spazio virtuale.

1.2. Le comunità discorsive analizzate hanno varie funzioni: informativa, commerciale, sociale, metalinguistica.

²² Paul Ricoeur, *Sè come un altro*, Jaca Book, Milano, 2011, p. 267.

1.2.1. *La funzione informativa* è orientata a chiarire eventuali problemi legali importanti per gli immigrati (il permesso di soggiorno, l'equipolenza del diploma di maturità e della laurea, la validità del passaporto), nonché a mettere al corrente i romeni residenti in Italia con gli eventi politici, sociali, culturali della loro patria.

1.2.2. *La funzione pubblicitaria e commerciale* riflette la richiesta e l'offerta nel campo turistico, amministrativo della comunità romena.

1.2.3. *La funzione sociale* è estremamente importante per la coesione di tutti i membri della comunità virtuale romena: le feste nazionali e religiose, gli onomastici ed i compleanni, le partite di calcio, ecc. rappresentano altrettante occasioni per comunicare, per festeggiare insieme, per conoscersi e per allacciare amicizie.

1.2.3.4. *La funzione metalinguistica* determina la formazione di una coscienza linguistica e di un atteggiamento consapevole della comunità discorsiva in riguardo alla lingua ibrida adoperata.

2. Stabiliti i parametri e i tratti peculiari della CMC, dobbiamo chiarire anche il concetto di *interferenza linguistica*.

Chiamata anche *interferenza L1*, *trasferimento* o *interferenza translinguistica*, *l'interferenza linguistica* indica l'azione di un sistema linguistico su un altro e gli effetti provocati dal contatto tra lingue. Il *Vocabolario Treccani*, nel 2010, definiva il termine *interferenza*, attinente alla linguistica, come l'influenza che, in certi singoli casi e come fenomeno linguistico piuttosto limitato (soprattutto nel caso dei soggetti bilingui), una lingua può subire da un'altra lingua in contatto.

Usata in una duplice accezione, essa si riferisce ai prestiti di elementi lessicali, fonologici, morfologici e/o sintattici da un sistema linguistico ad un altro oppure ai mutamenti innescati nella competenza del parlante dal contatto tra due o più lingue.

2.1. Quindi, si tratta dell'effetto della lingua madre sulla produzione di una seconda lingua dato che nel momento in cui una persona usa più lingue per comunicare, ipotizza spesso in modo sbagliato, che alcune peculiarità della lingua di partenza si ritrovino anche nell'altra, nella lingua di arrivo, e che le stesse regole grammaticali governino le altre lingue imparate. Questo fenomeno si chiama *interferenza linguistica* ed indica l'influenza della lingua madre sull'apprendimento di una seconda o terza lingua. Il più delle volte rappresenta una fonte di errori (*trasferimento negativo*), mentre quando dal

contatto tra le due lingue deriva una produzione linguistica corretta, allora si tratta di *trasferimento positivo*. Vale a dire che il numero delle dissomiglianze tra le lingue è direttamente proporzionale agli effetti negativi dell'interferenza²³.

Quando si tratta di apprendimento di lingue aparentate, il ruolo della lingua materna è evidentemente maggiore che nel caso di lingue diversi dal punto di vista tipologico e questo aspetto è spiegato dall'affinità strutturale tra le due lingue e dalla presenza di fenomeni simili che favoriscono la comprensione e la produzione della lingua seconda. L'influenza della lingua materna sull'apprendimento della seconda lingua si manifesta a più livelli e causa l'adozione di strategie di acquisizione basate sui seguenti fattori:

- a) *la congruenza*: l'identificazione degli elementi e delle strutture somiglianti ai vari livelli del sistema linguistico delle due lingue;
- b) *la corrispondenza*: associare le forme e le regole della seconda lingua con quelle appartenenti alla lingua madre e viceversa;
- c) *la differenza*: identificare gli elementi e le strutture estranee per quanto riguarda il rapporto tra la lingua madre e la seconda lingua.

2.2. Il fenomeno dell'interferenza linguistica nella CMC si può manifestare in diversi piani della lingua: ortografico, morfologico, sintattico, lessicale²⁴. Il presente lavoro si

²³ Secondo il linguista americano Einar Haugen qualsiasi influenza di una lingua sopra l'altra si effettua attraverso il bilinguismo. Per definire il concetto di bilinguismo sono state tracciate due direzioni principali. La prima direzione evidenzia l'abilità di una persona o di una comunità di comunicare in due lingue. La seconda direzione invece mette in risalto l'uso di più lingue nel caso della stessa persona. Va menzionato il fatto che il bilinguismo è stato classificato anche in base ad altri criteri: linguistico, psicologico e psicolinguistico.

a) Sotto l'aspetto linguistico possiamo parlare di bilinguismo subordinato (quando nel parlato si verificano errori causati dall'influenza della lingua di partenza) e bilinguismo coordinato (quando entrambe le lingue vengono usate correttamente).

b) Dal punto di vista psicologico, il bilinguismo presenta due accezioni: il bilinguismo ricettivo (quando il parlante è in grado di capire la seconda lingua senza poter riprodurre frasi), il bilinguismo riproduttivo (quando il parlante è capace di capire e di riprodurre frasi nella seconda lingua) e il bilinguismo produttivo (quando il parlante capisce e si esprime correttamente e senza difficoltà nella seconda lingua).

c) Sotto l'aspetto psicolinguistico si possono individuare il bilinguismo puro (quando una persona impara la seconda lingua a scuola o al lavoro, mentre a casa continua ad usare la prima lingua, si tratta dunque di lingue diverse in situazioni diverse) e il bilinguismo combinato (quando il parlante è in grado di usare con naturalezza entrambe le lingue nella stessa situazione comunicativa).

È ugualmente possibile identificare un bilinguismo naturale (quando la seconda lingua viene parlata in famiglia) e il bilinguismo artificiale (quando la seconda lingua viene parlata a scuola oppure fuori l'ambiente familiare).

È stato dimostrato che la lingua predominante è quella che si conosce meglio: un madrelingua che ha studiato in un'altra lingua sarà capace di esprimersi più facilmente nella seconda lingua.

²⁴ E. Haugen, *Bilingualism in the Americas: A Bibliography and Research Guide*, University of Alabama Press, 1956,

limiterà ad individuare e a presentare soltanto i tratti peculiari del primo piano linguistico elencato, vale a dire di quello ortografico.

Di solito, il dialogo virtuale inizia con un saluto oppure un'osservazione o un cenno concernente le affermazioni anteriori esistenti nel forum in grado di generare l'intertestualità.

Il comportamento linguistico delle comunità discorsive risulta evidente in vari settori della lingua.

2.2.1. Dal punto di vista *ortografico* si possono notare:

2.2.1.1. l'uso eccessivo dei segni di interpunzione, vale a dire dei punti di sospensione, del segno esclamativo, del segno interrogativo, generalmente non a fini pratici, ma piuttosto espressivi: „*Buna ziua tuturor...In urma cununieii civile am renuntat la numele meu si am luat numele sotului...acum trebuie sa mi schimb buletinul italian si codicele fiscal cu noul nume??multumesc....*” (www.romania-italia.net); „*clipeste beculetul....banuiesc ca inca este blocata....dar nu pot face nici o manevra pe butoane....raman aprinse si acela care clipeste...nu mi ia nici o comanda...o sa va spun maine ce rezolv ... multumesc de raspuns*”(idem);

2.2.1.2. l'uso sbagliato (l'omissione e/o l'uso eccessivo) dei segni di interpunzione, soprattutto della virgola e delle virgolette: „*iti spun, ca am 2 sacose ...*” (www.romania-italia.net); „*Vai Doamne!!*” (www.facebook.com/romaniitalia); „*Ciao Elena Multam dragilor!*”(idem); „*acum sunt ok...si diseara ma <<recuperez>> la Festa de la donna*” (www.italiaromania.com);


2.2.1.3. l'omissione del trattino in romeno: „*acum trebuie sa mi schimb buletinul italian*” (www.romania-italia.net); „*pune te in locul lui*” (www.italiaromania.com) ;

2.2.1.4. l'omissione o l'uso sbagliato dell'accento in italiano: „*questa e la situazione ...*” (www.facebook.com/romaniitalia);

2.2.1.5. l'omissione dei segni diacritici in romeno: „*Oblio poti adauga si putina faina ..., ajuta aluatul sa creasca*” (www.romania-italia.net); „*Dar iti spun ca am mai intalnit problema asta si e rezolvabila...*” (www.italiaromania.com) ;

2.2.1.6. l'uso sbagliato e/o eccessivo delle maiuscole allo scopo di attirare l'attenzione agli altri utenti della Rete; „*Pentru ANALIZA GRATUITA a CV-ului scrie-mi la ...*” (www.italiaromania.com); „*La un moment dat zic: RASISMO*”, idem;

2.2.1.7. l'uso eccessivo delle interiezioni per sottolineare emotivamente il dialogo online: „*sunt oficial in concediu . . .ufaaaa,doar o saptamana*” (www.italiaromania.com); „*se pun pe taclale...hi,hi,hi*” (idem), La presenza nello stesso post pubblicato, dunque di un unico autore, di interiezioni appartenenti a entrambe le lingue (*uffa* dall'italiano e *hihihi* dal romeno) ci fa pensare certamente all'evidente interferenza linguistica, ma anche alla disinibizione linguistica dei romeni che comunicano con i loro connazionali nello spazio virtuale;

2.2.1.8. l'uso eccessivo delle emoticon allo scopo di esprimere il proprio stato d'animo: „*Tare asta: <<Desteptii promit, prostii spera!>>* ” (www.romania-italia.net);

2.2.1.9. il prolungamento esagerato delle parole dovuto alla ripetizione di una o più vocali all'interno delle parole oppure della vocale finale con grande valore affettivo ed espressivo atto ad esprimere allegria, sorpresa, dolore, disperazione: „*Buna dimineataaaa...*” (www.romania-italia.net); „*Ooooo multumesc frumos*” (ibidem).

2.2.1.10. Decisamente, in ciò che concerne l'ortografia, possiamo notare che le maggiori difficoltà di apprendimento dell'italiano da parte dei madrelingua romeni riguardano principalmente la grafia delle doppie, della *h* che non si pronuncia nelle voci dell'indicativo presente e degli accenti: „*Sig.non ai capito serve la F. Sig lei salta la fila F. Ma davvero?Sig guarda quanti aspetano...*” (romaniitalia.net/ro),

3. L'assimilazione di una lingua ha sempre rappresentato un arricchimento e oggi, nel contesto della globalizzazione, rappresenta più che mai una modalità per conoscere soprattutto lo spazio, la realtà socio-culturale dove si vive e lavora. Ovviamente il fenomeno delle interferenze linguistiche tra la lingua romena e quella italiana nell'ampio contesto della globalizzazione non dovrebbe essere tralasciato, ma studiato a fondo e seguito da vicino perchè non vi è coinvolta soltanto la generazione attuale, ma anche quella futura, quella che adesso sta subendo influssi da entrambe le lingue.

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LA ASIGNACIÓN DEL GÉNERO DE LOS ANGLICISMOS EN ESPAÑOL

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***Abstract:** Modern English does not distinguish the grammatical gender of nouns. The Spanish language has two grammatical genders: masculine and feminine. What happens to Anglicisms that enter Spanish? In this paper we intend to analyze the criteria regarding gender assignment of anglicisms in Spanish either by lexical similarity, by semantic or morphological analogy or by determining the natural gender of the word. Our research is based on the analysis of a corpus of anglicisms taken from the Spanish and Latin American electronic press. We analysed, during the year 2007, four newspapers in electronic format, published in three states from Latin America and from Spain: El Universal – Mexico, El Tiempo – Columbia; La Nación – Argentina and El País – Spain.*

***Key words:** Anglicism, Peninsular and Latin American Spanish, Gender Assignment of Anglicisms in Spanish*

I. Introducción

La influencia del inglés representa uno de los fenómenos lingüísticos más destacados en el último tercio del siglo XX. Es la lengua internacional de la ciencia, de la técnica, de la economía, del deporte, de la música, del cine y de otros muchos ámbitos sociales y culturales. Podríamos afirmar que ningún idioma está a salvo del impacto con el inglés.²⁶ La lengua española como vehículo de cultura, no pudo escapar de esta influencia.

Es un fenómeno lingüístico común al español peninsular y al español de América Latina, pero resulta más fuerte al otro lado del Atlántico. (Ricardo Alfaro, 1948; Gimeno y Gimeno, 1990).

Actualmente, el gran número de préstamos del inglés se debe a las realidades económicas, políticas, sociales y culturales. Muchos anglicismos resultan necesarios: designan realidades o conceptos nuevos y no presentan un término correspondiente en español (ej: *bluetooth*). Es

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²⁶ Esto ha despertado el interés y la preocupación de los lingüistas en muchos países. El trabajo *English in contact with other Languages* (ed. Wolfgang Viereck) Akademiai Kiadó, 1987 representa uno de los primeros intentos de reunir el análisis de este fenómeno en los países de Europa, América, África, Asia y Oceanía. Para el español véase el estudio de Chris Pratt dedicado a los anglicismos del español europeo “Anglicisms in contemporary European Spanish”, pp. 345-367.; Manfred Görlach es el coordinador de una trilogía, que consiste en un diccionario de anglicismos europeos *A Dictionary of European Anglicisms* (2001), un volumen de estudios *English in Europe* (2002) y un volumen de bibliografía *An Annotated Bibliography of European Anglicisms* (2002).

frecuente usar los anglicismos porque son términos más concretos que cumplen la función de especificar el significado o tienen la ventaja de su circulación internacional, de su expresividad.

Los anglicismos representan una forma de préstamo léxico, definidos por el *Diccionario de la Lengua Española* (2001) como “giro o modo de hablar propio de la lengua inglesa; vocablo o giro de esta lengua empleado en otra; empleo de vocablos o giros ingleses en distintos idiomas”.

Entendemos por anglicismo cualquier palabra, significado o estructura de procedencia inglesa que una lengua adopta, normalmente por necesidad, para expresar un concepto nuevo o por otra serie de razones, entre ellas factores lingüísticos como la concisión, la precisión y la circulación internacional del término inglés.

II. Objetivo y metodología

En este trabajo nos hemos propuesto analizar los criterios para la determinación del género de los anglicismos en español, bien sea por similitud léxica, por analogía semántica o morfológica o por el género natural de la palabra.

El presente trabajo es un estudio descriptivo y analítico. Nuestra investigación se basa en el análisis de un corpus de anglicismos extraídos de la prensa electrónica española e hispanoamericana. Para la elaboración de nuestro inventario de anglicismos hemos analizado, durante el período comprendido entre el 1 de enero y el 30 de diciembre de 2007, las ediciones electrónicas de los periódicos *El Universal* – México, *El Tiempo* – Colombia, *La Nación* – Argentina y *El País* – España.

III. Tipos de género que se les asignan a los anglicismos

Cuando los sustantivos de una lengua se incorporan por vía del préstamo lingüístico a otra que posea género como categoría gramatical, dichos sustantivos tienen que asignarse por los usuarios de la segunda lengua a alguno de sus géneros. De lo contrario no podrían usarse dentro de los sintagmas, pues no se les podría aplicar las reglas de concordancia²⁷.

Delia Rodríguez Segura a su vez afirma que “Desde su entrada en nuestro idioma cualquier anglicismo tiene que adquirir forzosamente uno de los dos géneros disponibles para poder funcionar como lo hacen todas las demás palabras que empleamos en español”²⁸.

²⁷ Juan C. Zamora Munné, Eduardo C. Bejar, „El género de los préstamos”, *Revista Española de Lingüística*, 1987, 17 (1), p. 131.

²⁸ Delia Rodríguez Segura, *Panorama del anglicismo español*, Universidad de Almería, Servicio de Publicaciones, 1999, p. 171.

Uno de los rasgos más característicos del sustantivo es el de poseer género. Todos los sustantivos en español tienen un género que puede ser masculino o femenino. No existen en español sustantivos de género neutro. El género neutro, perdido a excepción de demostrativos (*esto, eso aquello*), el pronombre *ello* y el artículo *lo*, tiene una procedencia indoeuropea.

El proceso de adaptación del préstamo es naturalmente mayor cuanto más distintos sean los sistemas lingüísticos implicados. Así nos encontramos con la dificultad de asignarle género a cualquier palabra de origen inglés, cuyo artículo original es siempre el mismo para todos los sustantivos (*the/a*).

A diferencia del inglés, en español el género viene marcado por el artículo. Para establecer el género de un sustantivo hay que tener en cuenta, por un lado, las diferencias de sexo en los nombres de seres animados y, por otro lado, la terminación en el caso de los nombres inanimados.

En la lingüística española, la cuestión del género de los préstamos se ha estudiado a lo largo de tiempo en artículos de Zamora Munné (1975), Barkin (1980) y de Poplack, Pousada y Sankoff (1982). En el trabajo citado Zamora estudió préstamos del inglés al español de un grupo de informantes puertorriqueños residentes en el nordeste de los Estados Unidos. La investigación se realizó mediante una encuesta que permitió que se lograra conocer el género asignado por los encuestados a los anglicismos de la muestra. Las conclusiones en líneas generales fueron las siguientes:²⁹

- a) para los sustantivos que designan seres animados el sexo determina el género,
- b) para los que designan seres inanimados o conceptos abstractos el género se determina, casi sin excepción, por la estructura fónica del final de la palabra,
- c) la mayor productividad del masculino en el español, por ser el género no marcado,
- d) la asociación con las palabras españolas desplazadas

Otro trabajo recurrente es el de Poplack, Pousasa y Sankoff (1982). Según explican en este artículo, los lingüistas aún no se ponen de acuerdo en decidir si el origen y función del género son sintácticos o semánticos. Se citan los siguientes factores como los responsables de la asignación de género a los préstamos:³⁰

- A) el sexo fisiológico del referente animado,
- B) la forma fonológica de la palabra extranjera se identifica con otras formas fonológicas que en el idioma receptor reciben un género determinado (homógrafos y homófonos),

²⁹ Juan C. Zamora Munné, "Morfología bilingüe: la Asignación de género a los prestamos", *The Bilingual Review*, 1975, 2, pp. 239-247, *apud* Juan C. Zamora Munné, Eduardo C. Bejar, *op. cit.*, p. 132.

³⁰ Poplack, Pousasa y Sankoff, "Competing influences on gender assignment: Variable process, stable outcome", *Lingua*, 56, 1982, pp. 139-166. *Apud* Delia Rodríguez Segura, *op. cit.*, p. 173.

- C) el préstamo se asocia por analogía a otra palabra del idioma receptor a la cual desplaza y, por tanto, recibe el mismo género,
- D) la asociación del sufijo de un préstamo con el sufijo correspondiente del idioma receptor,
- E) La tendencia de los préstamos a adquirir el género no marcado de la lengua receptora; en el caso del español el género no marcado es el masculino, como hemos señalado.

Teniendo en cuenta todos estos factores podemos establecer una posible clasificación de los tipos de género que se les asignan a los anglicismos encontrados en la prensa escrita:

1. Género fisiológico, atendiendo al sexo del referente

El género de los anglicismos, el cual sirve para designar una persona de género femenino o masculino, determina en general el género natural del préstamo: *el bodyguard, el beatnik, el coach, el broker, el gangster, el dealer, una baby sitter, la lady, la miss*.

A este grupo pertenecen también los sustantivos compuestos cuyo segundo elemento es *man, boy*: *un bluesman, el showman, el boy scout, el cowboy, el payboy, el turfman*.

Aparecen en el DRAE (22.^a edición, 2001): *el líder* (< engl. leader), *el mánager* (< engl. manager), *el cameraman, el supermán, el hooligan, sheriff, el/la top model, una baby sitter, la lady, miss*.

En el caso de algunos anglicismos que designan tanto personas de sexo masculino como femenino, en el español es el artículo el que establece la diferencia de género: *el/la blogger, el/una spring breaker, un/una drag queen³¹, el/la sex-symbol, el/la stripper, el/la speaker, el/la top model* (voz inglesa, DRAE). En español estos sustantivos inherentes en cuanto al género se llaman **sustantivos comunes en cuanto al género**: *el/la pianista; ese/esa psiquiatra; un buen/una buena profesional*.

- 2. Género analógico**, en este caso se le asigna al anglicismo el género de su equivalente léxico español: **el** *body art* → **el** arte; **el** *bady lenguaje* → el lenguaje; **el** *e-book* → **el** libro electrónico; **la** *buffer zone* → **la** zona; **el** *fair play* → **el** juego; **una** *data center* → **una** central telefónica; **una** *hot line* → **una** línea telefónica; **una** *snuff movie* → **una** película; **una** *T-shirt* → **una** camiseta

3. Género por homografía

³¹ Hay desacuerdo sobre qué género se debe emplear con este anglicismo por la naturaleza ambigua de estos personajes: se trata de hombres que se visten de mujeres con trajes espectaculares.

En español, la mayoría de los sustantivos (y palabras sustantivadas) que acaban en *-er* son masculinos: *el poder, el saber, el amanecer*.

Podemos suponer que es un caso de género por homografía los siguientes anglicismos que se han adaptado al español (*el córner, el cúter, el blíster, el blúmer, el escáner, el fólder, el láser, el máster, el póster, e tráiler, el zíper*), pero también los anglicismos crudos que hemos encontrado en la prensa escrita: *el banner, el breaker, el buffer, el call center, el container, el cutter, el defroster, el driver, el freezer, el pullover, el roller, el slider, el tester, el thriller, el voucher (el boucher)*.

4. Género por elipsis del núcleo

Se elimina una palabra española en un grupo nominal que es la que marca el género atribuido. Es el caso de *la new age* – la música *new age*. Algunos anglicismos se usan tanto como masculino como femeninos en función del género de su equivalente léxico español: *un road movie* → *un filme* de carretera; *una road movie* → *una película* de carretera; *un laptop* → *un ordenador* portátil; *una laptop* → *una computadora* portátil.

5. Género no marcado

Tenemos varios casos en español en que se aplica el género no marcado, es decir el masculino:

- a) **Todos los deportes:** *el basketball, el box, el bowling, el bungee jumping, el cross country, el fitness, el handball, el jet-ski, el karting, el rafting, el skateboarding, el snorkeling, el snowboard, el squash, el surfing, el trekking, el volleyball (voleyball, voleybol, voley)*. Aparecen en el DRAE (22.^a edición, 2001): como voz inglesa: *el paddel, el rugby, el hockey, el windsurf*.
- b) **Todos los estilos musicales:** *el break-dance, chill out, el country, el dance, el funk, el grunge, el hard rock, el heavy metal, el hip hop, el rap, el soul, el swing, el techno, el twist*. Aparecen en el DRAE (22.^a edición, 2001) como voz inglesa: *el blues, el jazz, el reggae, el rock, rock and roll*.
- c) **Todos los anglicismos acabados en -ing:** *el blogging, el brainstorming, el briefing, el broadcasting, el cracking, el doping, el driving, el factoring, el feeling, el happening, el inning, el lobbying, el making off, el mailing, el meeting, el merchandising, el outsourcing, el parking, el peeling, el phishing, el piercing, el roaming, el shopping, el smoking, el streaming, el stretching, el trading, el training, el tuning, el zapping*.

Aparecen en el DRAE (22.^a edición, 2001) como *voz inglesa*: *el camping, el casting, el holding, el leasing, el living, el lifting, el marketing, el ranking*.

d) **Todos los anglicismos acabados en -y**: *el baby, el body, el canopy, el country, el cowboy, el dandy, el delivery, el derby, el duty free, el jockey, el penalty, el playboy, el try, el utility, el whisky*. Aparecen en el DRAE (22.^a edición, 2001) como *voz inglesa*: *el brandy, el curry, el ferry, el hobby, el lobby, el spray*.

e) **Todos aquellos anglicismos acabados en consonantes no usuales en las terminaciones españolas (b, k, h, m, t, x)**: *el back, el backpack, el betamax, el blush, el brunch, el cash, el chat, el copyright, el crush, el deck, el drop, el establishment, el feedback, el funk, el gadget, el loft, el pack, el pub, el pick up, el slot, el shock*. Aparecen en el DRAE (22.^a edición, 2001) como *voz inglesa*: *el look, el fax* (del inglés *fax*, abreviatura de *facsimile, facsímile*).

IV. Conclusión

Del análisis de nuestro corpus y de las opiniones de diversos autores se puede extraer que el grupo de anglicismos más extendido en general se compone de sustantivos. Todos estos sustantivos procedentes del inglés necesitan recibir género gramatical en español, sea masculino, mediante determinantes masculinos, sea femenino mediante determinantes femeninos. Hemos encontrado en la prensa ejemplos de género fisiológico, género analógico, género por homografía y género por elipsis del núcleo del grupo nominal.

Hemos recogido también un grupo, bastante numeroso, de anglicismos que reciben el género no marcado, que en el caso del español es el masculino. Se trata de anglicismos patentes cuya forma ortográfica no posee ninguna similitud con palabras españolas y por lo tanto fallan las condiciones para recibir alguno de los géneros anteriores mencionados.

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II. LITERATURE AND CIVILIZATION

THE TRANSCENDENCE OF LANGUAGE: ENCYCLOPEDIA PRACTICE AND THE EMERGENCE OF A NEW NATION AS REFLECTED IN NISHI AMANE'S *HYAKUGAKU RENKAN*

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Abstract: Nowadays, it is an open secret that Japan is redefining superpower as a cultural issue. An important interpreter of its ambitions are modern Japanese encyclopedias which on one hand deal with knowledge conceptualization and organization as means to enforce a specific worldview as human experience and progress, and on the other hand underline hidden interactions between knowledge and information in a transcultural context. While focusing on Nishi Amane's seminal lecture series from 1870-1871 bearing as title the English word **Encyclopedia** and as under-title the Japanese construction **Hyakugaku renkan** (literally *The Linked Circle of Many Sciences*), it is this paper's goal to underline some of the strategies employed by this leading intellectual and political figure of the Meiji period to implement a knowledge system according to Western standards, but patterned upon Japanese cultural and spiritual heritage. Beyond translation and sedimentation through appropriation there is the performative power of language – and its identificatory mechanisms.

Keywords: Nishi Amane, *Hyakugaku renkan*, encyclopaedias.

1. Introduction: reinventing the Japanese self

In a discussion on premodern and early modern Japanese encyclopedias in March 2010, Sugimoto Tsutomu stated:

“Encyclopedias are basically right-oriented, conservative publications. They emerged as part of the daily routine of upper-class intellectuals dealing with the passage of time and the fragility of human existence. I think that's where the power of encyclopedias as containers of knowledge consists. As comprehensible monuments of knowledge and of the printed culture, they influence their readers' ideals and steer their accomplishments, without openly or directly reflecting the newest historical on-goings. Nowadays, while being replaced by new media, real, printed encyclopedias disappear; but new media cannot replace

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old feelings of belonging and familiarity embodied by encyclopedias. I think that's where the main problem of contemporary Japanese culture rests: it is overflowed by new media which dissolve the old ones, but they cannot replace them. Actually, you know, Nishi Amane regarded common knowledge as an important element for social cohesion to lead to cultural richness, economic welfare and political stability. That's why I feel sorry for those [Japanese citizens] living nowadays..."

Caught up in the complex relation between Japan and the West, Japanese encyclopedias reflect this stress ratio and challenge its functioning as historical and geographical paradigms. As containers of classical knowledge, they infuse the Japanese quotidian life with information concerning the domains of activity beyond the direct perception: the historical past and the geographical faraway. Especially the encyclopedias published after the Meiji Restoration (1868) as officially proclaimed tools of knowledge administration and distribution occupied an important place in the hierarchy of bureaucratic processes. They aspired toward reflecting and imposing a certain image of self and other through manipulation of information, illustrations and biographical writing, so that history and culture were re-written and enclosed in a specific worldview to be called later "occidentalism" or "self-orientalization". Far from being "universal and all-encompassing", these modern encyclopedias underlay certain historical and cultural practices which left them few freedom of thought or expression. In the intricate relation between self and other respectively between the presentation or the vision of the self and the presentation or the vision of the other, a special form of discourse emerged, stressing the necessity to construct the self as a parallel, though non-competing, entity to the other.

This paper focuses on the first self-proclaimed "Japanese modern encyclopedia", namely Nishi Amane's lecture series from 1870-1871 bearing as title the English word *Encyclopedia* and as under-title the Japanese construction "Hyakugaku renkan" (百学連環), which was Nishi Amane's translation or, more clearly stated, interpretation of the Western concept of "encyclopedia". *Hyakugaku renkan* means literally *The Chain of many sciences* or *The Linked circle of hundred sciences*. Following the linguistic analysis of *Hyakugaku renkan*, its historical contextualization allows for a critical

evaluation from the perspective of Japan's emergence as a young ambitious modern nation.

Basically, Nishi Amane's function of encyclopedia is best summed-up as it follows:

“[I]t is the role of the encyclopedias to save the concepts and to make orientation possible. Within encyclopedias, not only the past should be preserved, but also the reality as present and experience should be kept and organized. Encyclopedias create human worlds for tomorrow and safeguard them, act as agents to transmit and implement *sensus communis* [common sense] – that is, ‘independent thinking’, ‘integration of the self among the others’ and ‘thinking without contradictions’– in times of ethical turnovers. Encyclopedias offer ideological support during social, political, economical and cultural crises, put order in disordered societies and, not at last, organize the judging capacity of individuals in moments of confusion.” (Sandkühler, 2009:79)

Japanese encyclopedia are called *hyakka jiten* 百科事典 literally meaning “book of many subjects” or, in contemporary Japanese, “book of hundred subjects”; alternatively, the term *hyakka zensho* 百科全書, literally meaning “comprehensive writings of hundred/many subjects” is employed (Havens, 1970:132). In this train of thoughts, one recalls that the term “encyclopedia” in European languages carries the meaning “general education” or “everyday education” respectively “general study” or “everyday study” as derived from the Greek terms ἐγκύκλιος παιδεία *enkyklios paideia* (*enkyklios* = everyday, common, usual; *paideia* = education, teaching). As one of the main promoters of Japan's Westernization after its re-opening towards the West in 1868 due to the Meiji Restoration (Havens, 1970: 28, Nishi, 1981: 38), Nishi Amane pursued the semantic switch in the ethics of knowledge as carried by Japanese encyclopedias: Nishi Amane proposed as early as 1870, as to be shown in the lines below, the translation of the “encyclopedia” concept as “chain of several sciences” in his seminal lecture series with the English title *Encyclopedia* and the subtitle *Hyakugaku renkan* (his translation of the European term “encyclopedia”) meaning “Chain of many sciences” or “Chain of hundred sciences”. Nishi Amane grounds his denomination of “encyclopedia” on the fact that the original meaning of the Greek concept “encyclopedia”: *enkyklios* (something

which becomes usual, common due to its circular return and repetition in time) and *paideía* (education, cultivation) did not mean since Quintilian (1st century AD) only everyday knowledge or education, but rather a kind of completed circle of education or study as to be presumably conceptualized through the canon of the *Artes liberales* containing seven disciplines (see Collison, 1966: 48). This classical canon was extended in Europe during the 16th-17th centuries to over 100 disciplines and discipline fields to cover universal knowledge and was organized systematically, as Johann Heinrich Alsted stated in his seminal work *Encyclopaedia Cursus Philosophici* (1630, cited in Collison, 1966:58). Drawing back on this anthropologically nuanced meaning of “encyclopedia” as work to include universal knowledge from different disciplines organized systematically, Nishi Amane established the concept of the “Japanese encyclopedia” as writings to transmit and implement general knowledge in a systematized manner; his term *hyakugaku renkan* would not survive, however, being replaced by *hyakka zensho* or, later, *hyakka jiten*, while the semantic contents stayed the one proposed by Amane on the basis of his interpretation of Western “encyclopedia” as concept and knowledge paradigm. As to be shown in the latter part of this analysis, Nishi Amane’s efforts to systemize and integrate Japanese cultural heritage within a larger paradigm of “world knowledge” represent by all means the foundation of the modern Japanese encyclopedias as disseminators of educational purposes.

2. Towards a new paradigm of knowledge as power

The translation process of the Dutch translation of Chomel’s *Dictionnaire oeconomique* as *Kôsei shinpen* between 1811-1840 had set a final line to the first step of becoming aware that knowledge is power in the Japanese world. The ideological switch from Chinese models having culminated with *Wakan sansei zue* in the first half of 18th century to be accelerated after the First Opium War marked the increasing consciousness of the Tokugawa regime that the isolation politics could not last any longer and the success of the active play on the world stage could only be guaranteed by the profound understanding and coping with the Western powers (see Bésineau, 1972: 23, Rémusat, 1827: 127, Sugimoto, 1998: 223-231; Chomel, 1937, Terajima, 1985-1991). Simultaneously, the constant efforts to systematize and thus to control knowledge –

own and other knowledge – as means to attain power increased and would reach a first climax in the forthcoming Meiji period.

During the second half of the 19th century, the stylization of modern Japanese identity draws its roots back on three main slogans. At first, identity seems a necessary delimitation of the inner core from the outer space, concretized in the last years of the Tokugawa period in the slogan *sonnô jôi* 尊皇攘夷 – “revere the emperor, expel the barbarians”. Accordingly, Japanese identity is expressed via deep going clichés, so that genetics and milieu as explanations of the Japaneseness imply a positive evaluation of the Japanese traditional culture within the framework of a self-structured hierarchy of world cultures (see Mathews, 2000: 45). Subsequently, Japanese identity appears as an inevitable absorption of the rejected or repressed other, to lead to a new analysis and regarding of this other during the 1880s in Japan: *bunmei kaika* 文明開化 – “[Western] civilization and enlightenment” (see Mathews, 2000: 47). Later on, however, it becomes obvious that rejection and absorption are two inter-connected processes to activate further interactions and developments, symbolized in the slogan of the 1890s *wakon yôsei* 和魂洋才 – “Japanese spirit, Western knowledge/technology”: namely, the contemplation of the modern Japaneseness as a re-consideration of one’s “own roots” in the context of a global game with possible identities and identifications (see Mathews, 2000: 50).

2.1. Nishi Amane’s *Hyakugaku renkan*

It was mainly during the “[Western] civilization and enlightenment” movement during the 1880s that Nishi Amane 西周 (1829-1897) compiled Japan’s first modern encyclopedia based on Western standards, the *Hyakugaku renkan* (百学連環). Nishi Amane was one of the most prominent adepts of the Westernization movement in Japan; together with Tsuda Mamichi, he had been sent by the fading shogunate to Netherlands in 1862 to learn Western concepts of political science, constitutional law and economics, from where he returned to Japan in 1865 where he played a major role in the fulfilling of Meiji restoration while bringing back to Japan through his writings the philosophies of utilitarianism and empiricism (Kôsaka, 2005:45-52).

This seminal lecture series would be published much later, in February 1945, by Ôkubo Toshiaki 大久保利謙 (1900-1995), one of the leading Japanese historians of the 20th century, included in the volumes containing the collected works of Nishi Amane (Nishi, 1981).³³ Originally, *Hyakugaku renkan* was a special series of lectures delivered at Nishi's private academy, the Ikueisha, from late 1870 to early 1873. In its way, the destiny of *Hyakugaku renkan* reminds of another milestone of the world culture: Ferdinand de Saussure's *Cours de linguistique générale*, published after Saussure's death by his students Charles Bally and Albert Sechehaye on the basis of his listeners' notes (see Hasunuma, 2005: 118). In the same way as Saussure's work became the foundation of structuralism, Nishi Amane's lecture series consolidated the modern power concept in Japan: power is knowledge, knowledge is education, the control and instrumentalisation of knowledge upon Western models and standards has the potential – at least in the perception and understanding of the Meiji technocrats and intellectuals – to fortify the national consciousness, inwards, and to confirm Japan as a modern nation-state, outwards.

In *Hyakugaku renkan*, Nishi Amane attempted a systematic presentation of the combined knowledge of the West, China and Japan, ordered according to Western categories, particularly patterned upon Auguste Comte's positivism and his classification of sciences as dependent upon the so-called "law of three stages" (theological or fictitious, metaphysical or abstract, positive or scientific) and "encyclopedic law" (systematic and hierarchical classification of all sciences; Sugawara, 2009: 47). Furthermore, Nishi promoted the teachings of John Stuart Mill, that is, he rejected the deductive method traditionally used by Confucian scholars and in classical Chinese and Confucianist thinking (from universal to particular) in favor of the Western inductive logic as a more scientific way of learning and as predominant in mathematics and Western thinking (from particular to universal; Koizumi, 2005: 450-451). However, in his attempt to transfer knowledge from the West to Japan, Nishi collided with two main problems: firstly, the semiotic means by which to translate meaning from one civilization to another; secondly, the intrinsic relationship between concepts as words and civilization idiosyncrasies as to be developed later by the Western structuralism and

³³ This paper is based on these volumes as well as on interviews with Japanese specialists on Nishi Amane and on premodern as well as on early modern Japanese encyclopedias.

post-structuralism (see Sugawara, 2009: 131). Important terms introduced into Japanese by Nishi as translations of Western concepts such as “literature” *bungaku* 文学, “culture” *bunka* 文化, “aesthetics” *bigaku* 美学, “science” *kagaku* 科学, “art” *bijutsu* 美術 etc. are continually employed in the present, while such core notions as “ideology” *ideorogî* イデオロギー or “identity” *aidentitî* アイデンティティー, not included in Nishi’s efforts (Hamashita, 2005: 277-278), but later of utmost importance, emerged as Japanese transliterations of Western concepts, and not as Japanese concepts to translate Western notions.

Nishi Amane defines “encyclopedia” as follows:

“The origin of the English word Encyclopedia comes from the Greek word *enkyklios paideia* which means literally that one introduces children in a circle and educates them. That’s why it is to be translated as *hyakugaku renkan* – that is ‘linked circle of many sciences’. Although in Western sciences, something as law was taught orally, with the encyclopedia it is not permitted to hold any teachings orally. Still, in England, there is the *Encyclopedia of Political Science* which is a teaching to educate orally. [However], I intend to lead those listening to me the way to possess knowledge beyond such superficial knowledge, and I represent the original opinion rather than the model or oral teaching.” (Nishi, 1981: IV: 68)

Thus, Nishi Amane thinks of the encyclopedia as a political instrument to implement and control knowledge as well as its spreading. In *Hyakugaku renkan*, knowledge is structured systematically: the concepts are drawn to their etymological roots and regarded in their historical development as well as their present status (see Sugimoto, 1994: 43). More than being a general introduction to the knowledge standard of the West, it seems that Nishi Amane actively attempts to guide his listeners and readers towards a vision of knowledge encompassing accumulated experiences and information, within a worldview strangely, disturbingly resembling the vision of the future’s world entertained by the Western intellectuals during the Enlightenment.

As self-proclaimed encyclopedia, the lecture series *Hyakugaku renkan* is divided in three major sections: “The Common Sciences” including four subdivisions (History,

Geography, Literature and Mathematics, with the further division of the third subdivision Literature referred to as *bunshôgaku* in three branches Grammar, Rhetoric and Philology; a fourth section, Poetry, is haphazardly appended at the end) and two divisions of “Particular Sciences” which are the “Intellectual Sciences” and the “Physical Sciences”. Based upon Douglas Howland’s 20 categories of the entries in *Hyakugaku renkan* (Howland, 1991: 285-295; see Teshima, 2005: 75-80), I shall sum them up into six categories: roughly, two-thirds of the entries appear in the form (1) with the European word being placed askew in the vertical text; juxtaposed to it in subscript on the left is a Chinese character (*kanji*) translation. Here, we are to understand the entry as equivalence between “philology” and 語源学 (*gogengaku*). Nevertheless, there is no correlation between initial and subsequent appearances of words in compound sign form. These European-language words appear alone in the text (askew, of course) or in the form of a compound sign – and randomly so. That is, Nishi Amane does not consistently introduce European-language words in compound sign form, nor does he “translate” all words in this manner, nor does he limit himself to one such “translation” per European-language word. There are a number of common variations where the subscript may include *katakana* that provide syntactic linkages between *kanji* items, where for instance *aru* (“having”) in *katakana* joins and subordinates the *kanji kuhô* (“meter”) to *kekô* (“composition”) (i.e., composition-having meter). This is most common in Nishi Amane’s word-for-word renderings of English (or Latin) phrases and sentences. Further on, the positions of “foreign word” and “translation word” are reversed; perhaps this is a reminder to think of *minshu no chi* as “democracy”.

A further category (2) is where the subscript may also indicate the language to which the word belongs, as where *futsu* (“French”) indicates that *père* is a French word; or it may provide information concerning the class of the word, as where *Gijin* (“Greek person”) informs us that “Dionysius” is the proper name of a Greek person. A third category is when subscript may provide pronunciation information – a transliteration, or phonic transcription in *katakana*, as in *akkorudo*, or in Chinese characters, as in *hirippu*; however, this latter is rare.


An important category (4) is in Nishi Amane’s text quite simply an extension of the long-established convention of supplying *furigana* superscript on the right, as

pronunciation notation for obscure or unusual readings of Chinese characters. In effect, this is a rewriting of the Chinese character. So, by way of example, the word for the nocturnal animal “bat” could be read *henboku* according to a *kun* (Chinese) reading, but the *furigana* superscript indicates that we are to read it with the *on* (Japanese) reading *kawahori/kawabori*. Next example, which would usually be read *kokugo*, meaning the (Japanese) national language, is to be read here as *kunikotoba*, meaning native or local parlance. A frequent variation on these traditional usages, however, is exemplified where the *furigana* superscript is a *katakana* transliteration of the English word “philology”; we are to read as *hirorojî* what might otherwise be read as *gogengaku*. A very uncommon modification of this form is the addition of a *katakana* transliteration for a word in European print, as in where we are to read “Nirvana” as *nivena*. Next, the subscript is a synonym, such when *itsutsu* (the indigenous Japanese word for “five”) can be understood as *go* (the Chinese-based word for “five”).

The fifth category includes the “main sign”, in a column of print, accompanied by a superscript sign sequence in *katakana*, identified as either traditional *furigana* or a phonic transcription of a foreign word, and a subscript sign sequence either in *kanji* or *katakana*, identified as a “translation” word, a footnote, or a phonic transcription. This is exemplified in next example, where we are told to read “eternal repose” as *iterunaru repâsu* and to understand it as *eikyû kyûsoku*. Nevertheless, there are a fair number of exceptions to such a general form. The superscript might indicate that the word item is from the French language, and the subscript provides a word-for-word translation of the two term(s) — *kô* [good fine] *moji* [letters] as in the case of *belles-lettres*. In another case, the superscript and subscript both provide differing translations for “Classic” — respectively *inishie daiittô no* [foremost in antiquity] and *jôtô no* [superior]. Sometimes, the superscript is an English word, where “mono no moto” might be read as “matter”. Next example is a case where the superscript proposes an analogy pertinent to Nishi Amane’s analysis; we are reminded that the term in question, “music” (*ongaku*) is related to the medium “sound” or “voice” (*sei*), as painting is to color and sculpture to form. Finally (6), for comparison as a quite different order of notation, is Nishi Amane’s use of diagrams, whereby an actual diagram is juxtaposed in the line of print to the Chinese character for “diagram”. The diagram is specified to be just *that*, and the reader can understand it as either a diagram of the preceding English word, as with “lyre”, or a

diagram “like” the preceding word, where what looks to be a cup offers an image of “faculty”.

1				2		3		4															
語源学	Philology	composition	Metrical	Democracy	民主の治	仏	Père	希人	Dionysius	アッコルド	Accord	激烈的	Philippic	蝙蝠	カハホリ	国語	クニコトバ	語源学	ヒロロジ	Nirvana	ニワエチ	五	イツツ

5						6									
永久休息	Eternal repose	イテルナル レパース	好文字	Belles-lettres	仏語	古弟一等ノ Classic Language	元物	Matter	音楽	声	Lyre と 		の如		の如

It should be clear from this enumeration that the compound sign in Nishi Amane’s *Hyakugaku renkan* has two primary functions: “translation” and “phonic transcription”. Douglas Howland (1991: 299) suggests that Nishi Amane juxtaposes signs or compound signs as analogs in an attempt to effect an unmediated substitution of one culture’s signs for those of another. If Nishi Amane is still attentive to the differences between the West and Japan, those differences are here explicitly localized in the written character, and understood as the difference between the original (原字) the translation (譯字). In departing from his use of analogies, Nishi Amane was probably aware of the fact that he opened the translation practice and exposed it to the potential

problem of reader (mis)interpretation. His new strategy for transferring knowledge takes, thus, into account the acts of mediation — by creating new words, if need be. Consequently, the “original” is absent here, “meaning” can be obscure, and the way is cleared for the work of coordinating, systematizing, and authorizing translation practices.

2.2. From feudal archipelago to modern nation-state

Basically, Nishi Amane’s efforts to culturally locate the newly opened Japan within the current historical environment should be regarded as part of a general trend to politically-economically integrate Japan into the worldwide historical context as active power without the necessity to re-invent or re-structure the existing system (see Mathews, 2000: 12). That is, Nishi Amane was conscious of the circumstances dictating that simply internalizing the powerful “other” doesn’t necessarily lead to becoming itself powerful (see the case of the colonies), but one was supposed to take over that powerful “other”, to adopt its strategies and to play with it on an equal level. Knowledge, more than technology, was the main means Nishi Amane saw to acquire this goal.

Later on, in his *Hyakuichi-Shinron (New Theory of Hundred and One)*, published in 1874, he went so far as to reject Confucian ethics altogether as no longer appropriate for Japan, but was very careful not to reject Japanese heritage. In another seminal work, *Jinsei Sanpô Setsu (Theory of the Three Human Treasures)* from 1875, he urged all Japanese citizens to seek the goals of health, knowledge and wealth, in place of Confucian subservience and frugality, and in his subsequent lectures to the military, he emphasized Western-influenced discipline and obedience over Chinese prescribed seniority and hierarchy (Sugawara, 2009: 79; see Inoue, 2005: 151, Sugawara, 2005: 408, Uno, 2005: 335-341). Basically, Nishi Amane’s stressing of the importance for a nation to possess its own conceptualized and systematized knowledge discloses his awareness of the function of knowledge for a nation’s emancipation from the status of being represented by other nations to the status of itself representing other nations, as Joy Hendry (2000: 68) puts it, a process that will reach its end point during the Ôsaka World exhibition in 1876. Conceptualized and systematized encyclopedic knowledge as power paradigm as to be expressed later by Michel Foucault and to be enlarged by Jean-Francois Lyotard in his notion of postmodern knowledge as manipulator of power are

already available in Nishi's attempts to found modern Japanese consciousness according to Western standards, but patterned upon own cultural and spiritual heritage (see Foucault, 1966: 143, 1969: 179; Lyotard, 1879: 79). Japan as wrapping culture in – again – Joy Hendry's parlance reveals itself as wrapping knowledge in terms of power (Hendry, 2000: 71): deep going common knowledge arises from (common) systematized education which brings out social cohesion necessary to unity and progress, what René Girard would later etiologically call the "scapegoat syndrome" to ensure the unity and stability of the community through the accomplishment of a common murderous act (see Girard, 1982: 29-46). From social cohesion, economic progress results, this eventually leads to political hegemony. Nishi Amane's import of Western knowledge, its translation, systematization and conceptualization as well as its sedimentation through appropriation follows the model of modern Western nations to create foundational knowledge through common language and education, which, in turn, leads to the creation of national consciousness and feeling.

Nishi Amane's understanding of encyclopedia enclosed *avant-la-lettre* the late-modern version of compound knowledge as a cultural form in which several possible world co-exist – provided that the conditions of pluralism prevail. Thus, the apparently chaotic diversity of knowledge is reduced to a certain unity not to be controlled by a single hegemonic form of "superior" cognitive manifestation (see Featherstone, 1995: 69; see Sawame, 2005: 391-394). This is mainly the univocal usage of the encyclopedic work. Compared to the Babylonian library, whose reserves of knowledge remain purely virtual for individual readers due to its huge amounts of unsystemized knowledge, the classical, post-Enlightenment encyclopedia offers versions of knowledge for those worldviews which readers can absorb and develop. In this train of thoughts, it helps the human being overcome three specific limitations.

The first limitation reflects the spatial coordinates of the human universe. Human beings usually live within the space of one specific culture, even though several cultures might potentially overlap: transculturality dissipates the individual dimension; interculturality is no given fact, but rather a historically accepted norm. Nowadays, it's quite dogmatic to speak of a "certain" culture – thus, philosophy and philosophical thinking correspond from the perspective of the encyclopedia to that basic approach postulating that it is reasonable and sensible to accept and cope with the heterogeneity,

the plurality and the diversity of the things-existing-in-the-world, instead of hanging onto the homogeneity of specific different worlds represented mainly by religious and political dogmas and regulated by one hegemonic idea (see Sandkühler, 2002: 79-83; see Ômae, 2005: 199). While cultures – more concretely speaking: religions, philosophies, ethical and political models – are turning into the focus of the research as entities in themselves, they are simultaneously becoming patterns of comparison. Comparison means here to navigate between various worldviews, between different perspectives on the human being and on the nature, between lifestyles and ethical-political structures. From this point of view, it is important to note that the European modernity has long sought for “the other” from a place of cultural, economic, social and cultural exclusion of that very “other”, while promoting such parameters as “human”, “history”, “rationalism”, “philosophy” and “values” – too long and too ignorant of the programmatic vision of the Enlightenment or of the bourgeois revolutions (see Sandkühler/Lim, 2004: 17-35; Satô, 2005: 221-229). Different cultures have different, sometimes conflicting, sometimes tangential, solutions to different issues – instead of an indifferent coexistence or a placid anarchy of supposed truths, a to-judgment-committed consciousness might emerge which accepts the particular freedoms without abandoning the idea of a specific “human world”: this is indeed the supreme form of encyclopedic knowledge in its federal structure. Thus, the encyclopedia is a form of knowledge organization and dissemination in which an epistemic democracy corresponds to the plurality of ethical-political life-forms of the human being: this “epistemic democracy” is strong enough to resist to a critique of the hegemonic-dogmatic entitlement discourses coming from individual cultures of knowledge.

The second limitation refers to the finite nature and to the instability of the human existence. No matter how deep-going or diverse, there are frontiers of the human knowledge and of the human capacity to absorb that very knowledge. There is no possibility to comprehend the whole dimensions of the geographical or historical universe in its particular parts, such as territories of knowledge cultures. While philosophy falls short of epistemologically analyzing the whole range of possible worlds, the encyclopedia work attempts at unifying and clarifying possible avenues of knowledge cultures (see Watanabe, 2008: 33; Yeo, 2001: 176). Sometimes, humanist sciences seem to be the *alter ego* of the philosophy. However, the separation between

the “two worlds” – the humanist sciences and the natural sciences – is indeed an undeniably practical one, which emerges from necessity, not from charity. The self-confirmation of the fact that the plurality of world concepts, science theories, explanation forms, explanatory statements and research methods is to be found and grounded in the grouping of philosophical and singular scientific knowledge insights and forms is necessary – what might lead, in its turn, to finding an authentic solution to the pluralism’s concerns (see Yeo, 2001: 179; Sugimoto, 1995: 133). Thus, the encyclopedia is a practical means to attain a deep-going understanding, acceptance and co-existence of the various knowledge and awareness levels in constructing tomorrow’s world(s).

The third limitation encloses the practical dimensions of preserving and transmitting knowledge. Without resources of remembrance, there is no learning from the past – the encyclopedia works, here, like a mechanism of collective long-term memory. We are not coming from nowhere. We are going somewhere. An encyclopedic philosophy applies this to the reality when it brings to the present the appearances of the past in their historical origins; their current shape and their possible future development (see Kroop, 2008: 215; Michel, 2002: 98). Furthermore, overcoming the specific statement arguing that philosophy is the science of the general, abstract facts, it becomes obvious that philosophy is a practice of the palpable and immediate matters. Even the totalizing mentality which sometimes seems to challenge the philosophers is, virtually, a *cul-de-sac*; “totality” is not “true” when it exterminates the “singular” fact or individual. On the other hand, the structure and the development of the history of nature, society and knowledge might become comprehensible when the diversity of life and thought forms are “salvaged” in the project of encyclopedia, as the encyclopedia sums up the special issues of the history, it brings them under one general name which clarifies the single issue. Similarly, encyclopedia deals with past knowledge, experience and wisdom: the encyclopedic work supports the individuals in their archaeological work with and within knowledge (see Keirstead, 1998: 44; see Blom, 2004: 67; Darnton, 1979: 34-36). Still, the “remembered knowledge” belongs to the past, to which we are committed and which we respect. We belong to the past in the same way as it eludes us (see Sandkühler, 2009: 74). This applies for historical work to be found in the encyclopedia, accomplished by authors and editors. Encyclopedias navigate in time-

frameworks due to special positioning signs, while they possibly might face problems both on the level of the episodic narration of history and on the level of metaphysical speculation about the “great” story beyond the facts.

Nishi Amane’s *Hyakugaku renkan* and its ethics of the nation as common knowledge through education stress, thus, the role of discursive performativities – a key term in Butler’s formulation of identity (Butler, 1990: 79) – towards the creation of a national self, as to be accomplished in the infamous year 1984 when the Japanese encyclopedic school comparable with its German, French or British counterpart was established through the release of the Heibonsha’s *World Encyclopedia*, Shogakukan’s *Encyclopedia Nipponica* and the English-version of Kodansha Encyclopedia of Japan. The centripetal and centrifugal effects of knowledge, as Castells calls modern and late-modern processes of power fluctuations (Castells, 1997: 295), find in Nishi Amane’s *Hyakugaku renkan* and its ambivalent organization of Western, Chinese and Japanese thought and thinking structures their early concretizations (Matsuda, 2008: 187-193). One could even say that, potentially, in the frugal notes of this lecture series the very core of Japan’s astonishingly fast modernization and its miraculous postwar resurrection is to be sought: the historical premonition of the forthcoming transition from ethics to aesthetics and from imagination to ideology which would transform Japanese encyclopedias from an insignificant socio-cultural medium to a powerful political-economic message in modern Japan. In Japan’s transition from a feudal archipelago to a modern nation-state, Nishi Amane’s *Hyakugaku renkan* (1870-1871) played a decisive role as linguistic performance in Butler’s term of self-stylizing identity (1990: 125). From that point on, in the first half of its modernity – that is, from the Meiji Restoration in 1868 up to the bitter defeat at the end of WWII in 1945 –, Japan would attempt what one could call a gamble with power: the invention of nation in the maelstrom of historical turmoil with the concurrent dissipation of stocks of knowledge and the insinuation of flows of information, as Machlup would later call the process of crystallization of knowledge out of fugitive information (Machlup, 1984: 68; Maeda, 2009: 176-189).

Nowadays, it is an open secret that Japan is redefining superpower – though as cultural issue. Japan does not collapse beneath its continuously and widely reported political and economic misfortunes as well as under the burden of its specific social

inconsistencies. Instead, Japan's cultural influence has quietly grown during the last decades: analysts agree on the fact that Japan's cultural revitalization and influence rest on its immense reserves of power decoded as the ability to concentrate and synthesize in one small device huge amounts of information – and encyclopedias are emblematic concretizations of this endeavor.

3. Conclusion: implementing the Japanese self

More than at a first glance visible, Nishi Amane's *Hyakugaku renkan* unifies the main elements of Western encyclopedias along their historical evolution. Western early encyclopedias were basically, generally grounded on systematic organizing principles. Solely starting with the Enlightenment encyclopedias, the alphabetical principle started to become predominant and, eventually, to take the overhand. In an attempt to attenuate the so-called "loss of the reigning order" (Sandkühler, 2009: 56), the philosophers and the encyclopedists prefaced encyclopedias with the Baconian systematics of the sciences and structured the single chapters in further specific sub-categories. However, this is merely an "apparent loss", as the alphabetical order signalizes the challenge to individual, free thinking and a "veto" against the "authority arrogance" sticking to the systematics of the scholastic philosophy. The encyclopedia's user is not controlled by the system via the systematic order, but is compelled to find his way from A to Z, independently, within the encyclopedia. Thus, from such a perspective, there is no real regret that Hegel's systematic concept of an encyclopedia of the philosophical sciences did not survive, as Hegel's hierarchical model is founded and culminates in a philosophy regarded as the "measure of symbolical forms" which it treats as inferior – or at least as secondary (see Darnton, 1979: 34). Alternatively, there is Friedrich Schlegel's thesis: "the encyclopedia is to be represented by all means and completely solely as 'fragments'" – but is this really a valid alternative or simply a rhetoric question?

However, Diderot's reasons and reasoning, as modest from a systematic perspective as they might seem, but so much stronger oriented towards a resolute action, are decidedly more seminal than the mono-logical system.

"Indeed, the role of an encyclopedia is to gather the pieces of knowledge scattered around the world, to present to the human beings the general system of these

insights and to pass them on to those coming after us, so that the work of the past centuries doesn't disappear as useless for the coming centuries, so that our grand-children become not only more educated, but also, simultaneously, happier and more virtuous – and, above all, so that we don't die without having contributed in our own way to the progress of humanity.” (Sandkühler/Lim, 2004: 98)

Consequently, this *raison d'être* of the encyclopedia stays as the root of the concept behind the logical-empirical *International Encyclopedia of Unified Sciences*, which might seem to represent the ambition to continue the work which was initiated by “d’Alembert, who, as is generally known, had a very strong antipathy towards systems” (see Sandkühler, 2009: 54):

“The encyclopedia could become the symbol of a highly developed scientific cooperation and the symbol of the unity among sciences and of fraternalism among the ‘new encyclopedists’. [...] Such an encyclopedia, which envisages the illustration of misunderstandings and of diametrically opposed points of view and, simultaneously, underscores the fragmentariness of our knowledge, is especially directed at people who wish for and work at a process of self-growth and self-development.” (quoted in Collison, 1966: 111)

Nishi Amane seemed to have found in this encyclopedic tradition founded by Francis Bacon who thought of the human pilgrimage between spiritual experience, empirical know-how and rational existence, the grounding element of his own “knowledge as education” principle. Francis Bacon wrote in *Novum Organon* a general warning on the real goal of knowledge, as in his opinion, one should not strive for knowledge out of speculative joy, or out of rivalry, or out of hegemonic efforts, or out of thirst for profit, for celebrity, for power over other humans, or out of any other minor reasons, but one should establish and apply knowledge for the common welfare and for love of life. Furthermore, knowledge should be channeled towards and within charity and compassion (see Collison, 1966: 154). While expanding this vision of knowledge as message towards a “more human tomorrow” (see Castells, 1997: 421), Nishi Amane creates and develops his idea of knowledge – organization and dissemination – as

practical instrument for individual and national emancipation as well as historical awareness.

Generally speaking, there is a practical standard for the philosophy striving to become encyclopedic, as well as for intellectual considerations and decisions. What belongs to the current circle of knowledge at a certain point in time, what is supposed to be made public given its importance for the present? What may be left out as a consequence of its lack of significance? Philosophy, regarded as an encyclopedic endeavor, may not indicate or decide upon what is “true” and what is “not true”. It can at the utmost display an offer, a means of thinking, a possibility to find orientation within and through knowledge. To judge encyclopedically and philosophically means today, in times of increasing specialization and division of labor, to judge in cooperative terms, taking into account sciences as well as arts. Pluralism, democracy and encyclopedias are building up a new triad: the encyclopedic principle is in this context by no means the compensation for the degradation into pluralism of a world which used to be “homogeneous”; furthermore, pluralism is not the destruction of something which used to be “good” – it is rather the “normal case” of the *conditio humana* in its quest and strive for progress. It is far more than a historical truism that in the past, the “normal case” had been, more often than not, suppressed and that Enlightenment movements had to find their way through a jungle of prejudices and pre-conditioned judgments. Change as well as the perception of change as answer to crisis and the attempt to overcome the crisis is rather common. The whole goal of “thinking encyclopedically” emerged, in fact, from “thinking in opposition” and “thinking philosophically” as the result of overcoming previous crises and of “thinking in alternatives”. Thus, from defeated crises of the past, educational institutions and orientation establishments arose: encyclopedias are by-products of these institutions and establishments, and their function is, among others, to diagnose the times as well as to offer solutions and examples. Nishi Amane’s *Hyakugaku renkan* is more than an intellectual milestone – it is an “instruction book” containing answers to inconsistencies and recipes for misunderstandings, and it opened the way for subsequent similar publication projects, more complex and more sustainable.

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LA CORRESPONDANCE FLAUBERTIENNE: L'EXPRESSION D'UNE MALADIE ?

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***Abstract:** In this paper, our intention is not to admit or to deny the epilepsy of Flaubert or to make an inventory of all the debates led outside numerous names of the disease of this author. It matters less for us, as we know well the testimonies of the writer with regard to his nerve disease; it is himself who teaches it to us through his letters. Repeatedly, he complains there about his fits of hysterics, engendered by a series of irritations and sorrows. In the lines which follow, our intention is rather to try to see how the symptoms described by Flaubert influenced the process of his writing and which is the functioning mechanism of the author's disease.*

***Keywords:** madness, letters, disease, nerves, epilepsy.*

Introduction

Dans cet article non-exhaustif, on se propose de montrer comment s'articule le texte flaubertien sur la folie. Plus précisément, on essaiera, d'une part, de mieux comprendre comment se configure « l'air de folie » dans la correspondance de Flaubert. Le langage est l'un des éléments les plus subtils du psychisme humain, considéré très souvent par les linguistes et les stylistiques le baromètre ou le miroir des troubles du psychisme. La plupart des poètes et des romancières de la fin du XIX^{ème} siècle et du début du XX^{ème} souhaitent de plus en plus approfondir leurs recherches sur le langage. L'écriture n'est autre chose que la concrétisation de la pensée, le visible de l'invisible ; c'est pourquoi avant d'être textuelle, elle est mentale. C'est dans cet espace dématérialisé (de l'idéal, de l'imagination, du rêve et de la folie) que les idées se forment, se mélangent, se croisent et se déforment. D'autre part, notre analyse vise à montrer la manière dont la folie (synonyme d'hallucination, de vue, de vision et de nerfs), énoncée d'une manière implicite ou explicite dans les lettres, fonctionne, se construit et trouve ses significations sous la plume de Gustave Flaubert. Bref, suivre les procédés auxquels l'auteur recourt afin de décrire ses états psychiques et physiques, les images et l'intensité de leur perception, c'est l'objectif principal que l'on se propose dans cette étude.

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Discours scientifique sur la maladie

Si l'on parcourt l'exégèse littéraire ou médicale consacrée à l'œuvre littéraire et à la correspondance flaubertiennes, il n'est pas difficile de se rendre compte que la biographie de ce grand écrivain a extrêmement attiré l'attention, celui-ci devenant ainsi un observé, un biographié ou un sujet d'observation. Ses soi-disant maladies portent de nombreux diagnostics, à savoir : *épilepsie hystérique, épilepsie essentielle, épilepsie névrosée, pseudo épilepsie, épilepsie post traumatique, épilepsie du lobe temporal gauche, épilepsie égotiste, sympathicotomie, exhibitionnisme, fétichisme, sadisme, masochisme, sadomasochisme, parricide, frigidité, manie sexuelle, androgynisme, voyeurisme sadique*, etc. C'est un axe nominal complexe par l'intermédiaire duquel l'on essaye de nommer et fixer la maladie. À partir de là, la notion de maladie est intégrée dans un tissu de relations avec d'autres mots, concepts, images et métaphores. Les incongruités des perspectives sur la maladie de Flaubert avec les autres termes voisins ne font que déterminer les critiques à adopter une position non-tranchée lorsqu'ils traitent le cas de Flaubert. Disons d'ores et déjà que malgré cette accumulation d'« étiquettes », les spécialistes n'ont jamais laissé une anamnèse certifiée concernant la maladie de cet auteur, d'où peut-être le scepticisme des uns et la multiplication de spéculations des autres.

N'oublions aussi de rappeler dans ce contexte que le XIX^{ème} siècle enregistre un vrai essor de recherches sur la psychiatrie ainsi que le développement du genre romantique, où les folies des « têtes grimaçantes » artistiques pullulent, l'imagination et l'originalité prenant les terrains les plus mystérieux et inexplorés.

La maladie de Gustave Flaubert a suscité beaucoup l'intérêt des médecins, et les thèses dédiées à ce sujet le justifient pleinement. Les uns, parmi lesquels Henri Gastaut, disent que Flaubert souffre d'une épilepsie partielle avec une manifestation d'hallucinations visuelles élémentaires, parfois suivies d'une symptomatologie complexe, puis d'une perte de conscience et d'une généralisation convulsive. Les autres, parmi lesquels Daumesnil, Lombroso ou Fortin, infirment catégoriquement l'épilepsie de Flaubert.

Dans son article de 1982, Henri Gastaut fixe chronologiquement la première crise de Flaubert et offre une large description de celle-ci en s'appuyant sur les écrits de ses prédécesseurs, notamment sur ceux de Maxime du Camp. L'auteur reprend, plus

exactement, les nombreuses hypothèses énoncées par les médecins psychiatres ainsi que les témoignages de Flaubert, retrouvés dans son abondante correspondance, pour pouvoir ensuite formuler lui-même un diagnostic. L'aliéniste étudie également les impacts et les conséquences de la maladie de Flaubert sur le plan social et comportemental ; c'est la lésion temporelle, souligne l'aliéniste, qui touche l'auteur et qui permette d'expliquer les troubles caractériels, de l'intelligence et de la mémoire verbale, du comportement sexuel observés chez Flaubert et signalés par ce dernier et par certains de ses biographes. Malgré ses arguments clairs, le docteur reste quand même assez réservé.

Pour avoir une idée d'ensemble sur la maladie de Flaubert, il faut à tout prix explorer et lier l'œuvre littéraire, la biographie réelle ou inventée et l'histoire médicale pour interroger la possibilité de soumettre Flaubert aux théories de la névrose ou de la psychopathologie. Certains critiques nient le fait que romanciers et médecins, issus d'un même fonds culturel et idéologique, peuvent produire à leur tour des concepts semblables ou bien proches. Rappelons-nous, pourtant, que Nerval, pour ne donner qu'un seul exemple, maîtrisait assez bien le savoir médical, ses réflexions à l'égard de la pathologie avançant ou même contredisant souvent le savoir médical. La méfiance de l'auteur envers ceux qui peignent les marginaux et les aliénés sous une apparence positiviste et scientifique s'exprime bien dans ces mots :

« Il serait insensé d'établir sur ce qui n'est que décomposition efflorescente et malade, ou mélange stérile de substances hétérogènes, une base trompeuse, où les générations croiraient pouvoir poser un pied ferme »³⁵.

Nerval s'oppose en fait à tous ceux qui étudient l'esprit humain afin d'« établir » une « base » sûre pour des études futures. De toute façon, l'auteur d'*Aurélia* définit différemment le réalisme par rapport à Champfleury :

« Il en est de même de *cette école si nombreuse aujourd'hui d'observateurs et d'analystes en sous-ordre* qui n'étudient l'esprit humain que par ses côtés infimes ou souffrants, et se complaisent aux *recherches d'une pathologie suspecte*, où les anomalies hideuses de la décomposition et de la maladie sont

³⁵ CN, NPI, III, p. 1074.

cultivées avec cet amour et cette admiration qu'un naturaliste consacre aux variétés les plus séduisantes des créations régulières »³⁶.

D'autre part, certains aliénistes réussissent à faire de leurs études scientifiques de véritables textes littéraires, ce qui nous amène à dire que la frontière entre le scientifique et le littéraire n'est pas si nette tel que l'on conçoit. Juan Rigoli nous offre dans cette direction une étude excellente qui traite entre autres de l'interférence ou de la superposition de ces deux domaines et savoirs.

L'hystérie ou la difficulté d'écrire décrites maintes fois par Flaubert dans ses lettres seront pour Jean Paul Sartre source d'analyse, d'inspiration et prétexte de dénigrer l'auteur. Dans ses trois volumes, Sartre essaye de convaincre ses lecteurs que Flaubert n'est qu'un médiocre à l'esprit réduit, un névrosé et un masochiste. En gros, il catalogue l'auteur de fou, tel que Janin ou Dumas l'ont fait dans le cas de Nerval.

Dans l'avant-propos de son livre *L'Idiot de la famille, Gustave Flaubert de 1821 à 1857*, on peut lire : « l'épilepsie – le nom qu'on donnait à la 'maladie' de Flaubert – c'était en somme l'idiotie continuée »³⁷. Pour mettre en évidence ses assertions, Sartre fait abondamment référence à la correspondance de Flaubert et prétend que l'épilepsie est l'enfant d'une névrose. Il n'hésite pas à recourir aux dates biographiques, plus ou moins inventées, pour soutenir ses accusations à l'adresse de l'auteur des lettres et des œuvres littéraires, insistant surtout sur les traits de ses parents : le père colérique et la mère souffrant des attaques de nerfs :

« son père, ancien interne de Dupuytren, puis chirurgien en chef de l'Hotel-Dieu de Rouen, était intelligent et très actif. Il eut quelques violents accès de colère. Sa mère, femme fort impressionnable, présenta quelques hémoptysies à des époques indéterminées, une pleurésie à 64 ans, des névralgies et un zona à 71 ans, quelques migraines, des hallucinations funèbres après la mort de sa fille, et une petite attaque d'apoplexie à 73 ans »³⁸.

D'ici jusqu'à dire que l'épilepsie de Flaubert est héréditaire n'est qu'un pas.

³⁶ *Idem*, p. 1126.

³⁷ Sartre, Jean Paul, *L'Idiot de la famille, Gustave Flaubert de 1821 à 1857*, Paris, Gallimard, 1917, p. 17-18.

³⁸ *Idem*, p. 215.

Avec la défense de la thèse de René Dumesnil, l'hybridité des perspectives greffées autour de la maladie de Flaubert semblent être abolies. L'auteur, après avoir parcouru les études aliénistes consacrées à Flaubert où s'affrontent des interprétations concurrentes des plus vertigineuses, exclut sans réserve le diagnostic d'épilepsie. De plus, celui-ci n'hésite pas de dénoncer les inventions, les spéculations et le manque de crédibilité générés par certains de ses prédécesseurs. Sans doute, Dumesnil a eu l'intuition d'un aliéniste qui connaît la spécificité de la littérature et la mission des écrivains, d'explorer l'inconnu, de satisfaire plutôt ses curiosités et de poursuivre ses préoccupations personnelles.

De la divergence des opinions, de l'hybridation des hypothèses, des réflexions et des conclusions de ces exégètes, bref, de ce jeu de miroir (dé)formant sur le même thème, découle l'idée que ni l'une, ni l'autre de ces perspectives des aliénistes ne peuvent être exclues ou retenues. Certes, Flaubert dévoile dans sa correspondance les faiblesses de son corps et les affections de son esprit. Il informe ses amis sur la condition de ses nerfs ou sur ses états physiologiques :

« Sache donc, cher ami, que j'ai eu une congestion au cerveau, qui est à dire comme une attaque d'apoplexie en miniature avec accompagnement de maux de nerfs que je garde encore parce que c'est bon genre. [...] On m'a fait 3 saignées en même temps et enfin j'ai rouvert l'œil. Mon père veut me garder ici longtemps et me soigner avec attention, quoique le moral soit bon parce que je ne sais pas ce que c'est que d'être troublé. Je suis dans un foutu état, à la moindre sensation tous mes nerfs tressaillent comme des cordes à violon, mes genoux, mes épaules et mon ventre tremblent comme la feuille. [...] On me fera prendre de bonne heure cette année l'air de la mer, on me fera faire beaucoup d'exercice et surtout beaucoup de calme »³⁹.

Apparemment, l'auteur des lettres trouve un grand plaisir de faire une auto-analyse clinique publique de ses affections. Relevons pourtant qu'il parle toujours de maladie nerveuse, sans citer le mot « épilepsie » (considérée comme une tare héréditaire). Il connaît bien la portée péjorative de cette maladie, c'est pourquoi il l'évite

³⁹ Lettre à Ernest Chevalier, 1^{er} février 1844, *Correspondance*, éd. Jean Bruneau, Bibl. de la Pléiade, t. I, p. 203.

dans ses écrits. La maladie que Flaubert nomme le plus souvent dans ses lettres à Colet est décrite en termes de « nerfs », ou d'« affections nerveuses » : « Ma jeunesse est passée. La maladie de nerfs qui m'a duré deux ans en a été la conclusion, la fermeture, le résultat logique »⁴⁰ ou bien « [...] une maladie de nerfs qui m'a duré deux ans, et dont je ne suis pas encore peut-être tout à fait quitté ! Depuis que je te connais pourtant je n'ai jamais mieux été »⁴¹.

Maxime Du Camp (1882–1883) offre des pages savoureuses par rapport à la biographie de son ami Flaubert et à sa maladie, se présentant en tant que témoin. Dans ses *Souvenirs Littéraires*, celui-ci note :

« Tout à coup, sans motifs appréciables, Gustave levait la tête et devenait très pâle. Son regard était plein d'angoisse et il levait les épaules avec un geste de découragement navrant [...] il disait 'j'ai une flamme dans l'œil gauche', puis, quelques secondes après : 'j'ai une flamme dans l'œil droit, tout me semble couleur d'or' »⁴².

Aux dires de Du Camp, la crise inchoative de Flaubert se manifeste progressivement, c'est-à-dire d'une symptomatologie élémentaire jusqu'à une symptomatologie psycho-sensorielle. Citons de nouveau cet observateur et clinicien de l'état de santé de Flaubert:

« Son visage palissait encore plus et prenait une expression désespérée ; rapidement il marchait, il courrait vers son lit, s'y étendait, morne, sinistre, comme il se serait couché tout vivant dans un cercueil : puis il s'écriait : 'je tiens les guides, voici le roulier, j'entends les grelots. Ah ! je vois la lanterne de l'auberge' »⁴³.

Cette description, digne d'une observation médicale, relie les crises partielles simples aux hallucinations visuelles élémentaires, suivies de manifestations complexes. Du Camp paraît surprendre, telle une caméra externe, les gestes de l'observé et les

⁴⁰ Lettre à Louise Colet, 8-9 août 1846, *Corr.*, t. I, p. 281.

⁴¹ *Idem*, p. 341.

⁴² Du Camp, Maxime, *Souvenirs littéraires*, préface de Daniel Oster, Aubier, 1994 (texte conforme à l'édition Hachette de 1892, p. 199-200).

⁴³ *Idem*, p. 202.

signes imprégnés sur son visage, devenus des indices de maladie. Mais ces indices ne seraient pas porteurs de signification si l'observateur ne s'avérait être un fin interprète des physionomies et des outils de l'analyse psychologique. Certainement, on connaît bien à cette époque-là les études de Lavater sur la physionomie.

La maladie que Flaubert appelle génériquement « les nerfs » est souvent figurée comme une porte par laquelle âme et corps communiquent. Ce sont les nerfs, semble dire l'auteur, qui rendent possible le passage entre l'esprit et la chair :

« Je vivrai comme je vis, toujours souffrant de nerfs, cette porte de transmission entre l'âme et le corps par laquelle j'ai voulu peut-être faire passer trop de choses »⁴⁴.

La maladie nerveuse que Flaubert décrite se présente comme surexcitation :

« Chaque attaque était comme une sorte d'hémorragie de l'innervation. C'était des pertes séminales de la faculté pittoresque du cerveau, cent milles images sautant à la fois, en feux d'artifices. Il y avait un arrachement de l'âme, d'avec le corps. »⁴⁵

Pour paradoxale que ce soit, Flaubert extrait son écriture de tous ses nerfs et tous les convulsions du corps. L'art et nerfs, génie et folie font écho. La folie de Flaubert résonne à l'hallucination et à l'inspiration. La folie nous arrive comme des pièces décachetées, comme des lignes de fuite, justement parce que le trajet n'y préexiste jamais. Et pour que l'écriture mentale devienne lettres mises en récit, elle doit s'excentrer de sa source et sortir au dehors.

Pour mieux comprendre le mécanisme qui s'opère entre hallucination et raison, on recourt aux lettres échangées entre Taine et Flaubert, où le dernier développe clairement une distinction entre l'« hallucination pathologique » – une douloureuse « maladie de la mémoire » – et « l'hallucination artistique » – une hallucination volontaire, heureuse, qui substitue au monde extérieur un réel imaginé : « Dans ma première jeunesse j'en avais une singulière : je voyais toujours des squelettes, à la place

⁴⁴ Lettre à Louise Colet, 11-12 décembre 1847, *Corr.*, t. I, p. 489.

⁴⁵ *Idem*, p. 377.

des spectateurs, quand j'étais dans une salle de théâtre »⁴⁶. Flaubert prévient qu'il ne faut pas confondre les deux états hallucinatoires, signe qu'il connaît bien les savoirs médicaux et littéraires :

« Du reste n'assimilez pas la vision intérieure de l'artiste à celle de l'homme vraiment halluciné. Je connais parfaitement les deux états ; il y a un abîme entre eux. Dans l'hallucination proprement dite, il y a toujours terreur, on sent que votre personnalité vous échappe, on croit qu'on va mourir. Dans la vision poétique, au contraire, il y a joie. C'est quelque chose qui entre en vous »⁴⁷.

L'hallucination a une double angularité : dérive, pièces décachetés, terreur, respectivement joie, inspiration, totalité signifiante.

En guise de conclusion

Pour synthétiser, la maladie est un médiateur pour Flaubert ; elle est progénérative dans l'acte de l'écriture. D'ailleurs, l'auteur lui-même le témoigne dans sa correspondance :

« Ma maladie de nerfs m'a bien fait ; elle a reporté tout cela sur l'élément physique et m'a laissé la tête plus froide, et puis elle m'a fait connaître de curieux phénomènes psychologiques, dont personne n'a l'idée, ou plutôt que personne n'a sentis. Je m'en vengerais à quelque jour, en l'utilisant dans un livre (ce roman métaphysique et à apparitions, dont je t'ai parlé). Mais comme c'est un sujet qui me fait peur, sanitaire parlant, il faut attendre, et que je sois loin de ces impressions-là pour pouvoir me les donner factivement, idéalement, et dès lors sans danger pour moi ni pour l'œuvre ! ».

On peut lire les effets de maladie dont l'écrivain avait tombé victime dans la clé de cette lettre citée tout à l'heure. La maladie est pour Flaubert le seuil par le biais duquel l'écrivain transgresse au delà de « la froideur de la maladie ».

À un premier état d'angoisse, suit un deuxième état de lucidité. Inconscience et conscience, folie et raison, pathologie et art ne s'opposent pas, au contraire, chacun

⁴⁶ Lettre à Hippolyte Taine, 1^{er} décembre 1866, *Corr.*, t. III, p. 572.

⁴⁷ *Idem*, p. 562-563.

définit une réalité de ce qu'ils indiquent, renvoyant à une incessante dialectique. En outre, cela nous aide à montrer que ces termes en paire, ensemble avec leur partialité et connivence, font place à une esthétique dynamique. Les nerfs sont créateurs du mal, mais aussi du repos. Si Flaubert vagabonde dans les interstices de sa maladie, il ne peut plus raconter ses expériences. En d'autres mots, s'il n'y a pas de fixité ou de centrage dans la pensée de cet auteur, il n'y aura pas de correspondance avec les autres, de rencontre, d'échange et de foisonnement possible avec ses destinataires. C'est ainsi que Flaubert se voit tirailé entre deux forces – l'une centrifuge, l'autre centripète – sans réussir à concilier celles-ci ou à trouver leur équilibre. De cet enchaînement de phrases découle l'idée que l'incohérence, l'instable et la fixité n'existent pas à l'état pur.

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IAȘUL ȘI IEȘENII: (AUTO)IMAGOLOGIE LITERARĂ IASI AND ITS INHABITANTS: LITERARY (SELF) IMAGOLOGY

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Abstract: *This study investigates the projections of Iasi and of its people as they are reflected in Alecu Russo's, Mihail Kogalniceanu's, Alecsandri's and Costache Negruzzi's 1848 prose in an attempt to devise literary (self) imagology. It is revealed as a patriarchal space split up between the orientalist logic and the semi-European mentality, giving birth to a game of images and counter-images, which are maintained by a continuous oxymoronic relation. The writers seek to reveal the effects of such representations on the collective imaginary, on a certain social, cultural or communication context, by highlighting national cultural stereotypes. They do it in different ways: playfully, objectively, good-naturedly, seriously, acidly, comically, ironically, or by means of parody or banter.*

Keywords: *Literary (Self) Imagology, Imaginary, Space, Identity, Ethnic.*

Semnalat de cronicari și învăluit în magia filelor de demult, absorbit febril în proza pașoptiștilor, de unde va fi perpetuat de marii clasici și apoi de interbelici, Iașul a devenit în timp un veritabil spațiu al contrariilor, al hibridității inedite, al tranziției inerente, denunțate de fizionomia orientală și de cea europeană. Aceste însemne ale spațiului ieșean vor fi surprinse cu multă acuitate de prozatorii pașoptiști⁴⁹, pentru care Iașul devine acel *axis mundi*, acea oglindă retrovizoare, prin prisma căreia sînt interpretate vremurile, locurile, personajele. Din perspective diferite, în registre felurite o vor face Alecu Russo, în *Iașii și locuitorii lui în 1840*, Mihail Kogălniceanu, în *Iluzii pierdute. Un întâi amor*, Vasile Alecsandri în *Iașii în 1844* ș.a.

Conștient de diversitățile culturale, naratorul din *Iașii și locuitorii lui în 1840* reține „curiozitățile” universului ieșean, reductibile mai mult la firea locuitorilor, în

⁴⁸ Associate Professor, Research ID, Catedra de literatură română și universală, Universitatea de Stat „Alecu Russo” din Bălți.

⁴⁹ Cf. Ludmila Braniște, *Imaginea Iașilor de altădată în proza lui Dimitrie Anghel*, în volumul: *Spațiul lingvistic și literar românesc în orizont european*, Editura Universității „Alexandru Ioan Cuza” Iași, 2009, p. 276: „Ibrăileanu nota pe marginea *Amintirilor din copilărie* ale lui Creangă că genul memoriilor este caracteristic scrisului moldovenilor, temperamental înclinați spre evocare și mărturisire. Într-adevăr, mai toți scriitorii moldoveni, de la Neculce la Sadoveanu, deși genul a avut reprezentanți străluciți și printre munteni și ardeleni, au făcut să trăiască în opera lor, cu o prospețime uimitoare, un trecut plin de învățăminte și poezie. Neculce, lucid și sentimental, fixează, în conștiința posterității, amintirea unei epoci neliniștite, sbuciumate de războaie și războaie; observatori sociali, Negruzzi, Russo și Alecsandri judecă fapte și oameni de altădată cu o acuitate realistă; Nicolae Gane și Demostene Botez se întorc, nostalgici, spre vremuri patriarhale demult dispărute; Sadoveanu învăluie personaje și locuri într-o pătrunzătoare atmosferă de poezie.”

accepția sa, decît la curiozitățile publice: „în alte orașe, la alte neamuri clădirile mai mult decît oamenii sînt arătate curiozității publice; la noi, numai oamenii: arhitectura și toate artele frumoase n-au prins încă rădăcină”. Un prilej favorabil de a realiza o incursiune „asupra moravurilor și locuitorilor lui, asupra amestecului de inovații altoite pe vechile datini, care alcătuiesc un fel de mijlocie pitorească între moravurile asiatice și moravurile Occidentului”⁵⁰.

În mantia generoasă a Iașului de la 1840 încap *ovreiul* – „această ființă degradată și rătăcitoare, alungată de pretutindeni”, *armeanul* – „adevărat copil al leneșului Orient, grav și tăcut ca un turc”, *lipovenii* – „vechi sectari pribegiți din Rusia”, *neamțul* – „liniștit și meșter, lucrînd conștiincios”. Pe ici, pe colo sînt semănați mii de indivizi, greci, sîrbi, bulgari, „neamuri corcite”, care sînt „băcani, pitari, hangii ori mai curînd crîșmari-bucătari, mijlocitori”, în sfîrșit, „vin copiii faraonilor, enigmaticii egipteni, ori *bohemieni*, cum le zic franțujii, *gitanos*, *zingari* în spaniolește, *țigani* pe moldovenește, care au dat gata pe un tinerel fruntaș al literaturii naționale”. O varietate ce potolește pînă și elanul unui înverșunat cum este Kogălniceanu:

„Ar fi un lucru foarte greu pentru noi dacă într-un biet calendar, care trebuie să cuprindă de toate, am vroi să zugrăvim toate aceste varietăți ale soiului provincial. Departe de noi nebuneasca pretenție de a ne crede în stare sa arătăm toate aceste nenumărate figuri. Ar fi o sarcină mai presus de puterile noastre și vrednică de a fi numărată între cele douăsprezece fapte eroice ale voinicului Ercul”.

Încremenind între formele de viață rurală și înnoirile civilizației, între Orient și Occident, Iașul își descoperă hibriditatea etnografică: „Acuma rezumați liniile pe care le-ați străbătut, priviți ca printr-o lanternă magică cum defilează rînd pe rînd toate aceste popoare, rase, caste, toate aceste clase amestecate la un loc” (Russo, 1989: 244). Pe aceeași palmă de tîrg conviețuiesc: „țigani nomazi în zdrențe, cu pletele unsuroase și încîlcite”, „care vorbesc de una, de alta, în pragurile caselor lor, „moldoveni poligloți”, „bulgaro-sîrbi, așezați la pămînt grecește, cu fesul lor mare”, „nemții îmbrăcați în straie de sărbătoare” – un magnific laborator etnografic. Surprinderea expresivă a acestei panorame eterogene proiectează o veritabilă schiță „fiziologică”. Autorul insistă asupra

⁵⁰ Alecu Russo, *Opere*, Chișinău, Editura Literatura artistică, 1989, p. 226. În continuare, numărul paginilor din respectiva ediție va fi trecut în interiorul textului.

aspectului fizic, identifică dominate în sfera ocupațiilor în funcție de națiuni, le denunță năravurile, tabieturile, un rol important acordând credințelor minorităților naționale. Aceștia sînt redați în proiecții realiste, uneori chiar naturaliste, într-un registru pretins obiectiv și tolerant. Totodată, Iașul reprezintă o mică galaxie formată din băcani, slujitori, boieri, comisari, avocați, negustori, vizitii, proprietari, țărani și cinovnici, surprinși în meseriile specifice etniei. Acest aspect apare relevant descris la Vasile Alecsandri:

„Aici un cofetar italian se lovește de un crîșmar jidov; mai colo un croitor francez se înghiontește cu un ciubotar neamț; mai departe o modistă parisiană dă brațul unui ceasornicar svițer”.⁵¹

Mai puțin echidistant în privința profilului etnografic al Iașului se va dovedi Mihail Kogălniceanu, care-l va surprinde în tușe ironice-grotești, în *Iluzii pierdute*:

„Iașii, care îi orașul cel mai frumos din lume cînd îl vezi de departe, sau cînd îi întorci dosul, este locuit între alte nații de armeni, cai, jidani, cîini, țigani, boi, din care, după etimologia învățatului Dionisachi Fotino, se trag și boierii; mai este locuit și de o mîna de claponi care fac mai mult vuiet — și mai puțin lucru — decît toate celelalte bipede, dar nu ți-oi spune numele lor, pentru că am mîncat odată papara și am hotărît să fiu discret. Iașii este locuit de toate aceste noroade, seminții, dobitoace și vietăți, și lucrul cel mai rar ce întîlnești în capitalia Moldaviei este un *moldovan*”.⁵²

În accepția lui Alecu Russo însă, parada etnică este găzduită de Iașul identificat cu tipul daco-romanului – „cu căciula pe-o ureche, nalt și voinic, cu vorba deschisă, pitorească și energică”, cu care are în comun următoarele:

„În mișcări e domol; e liniștit, însă fără milă, brutal și sălbatic, ca un puhoi revărsat cînd se răscoală pentru dreptul lui; ca un miel, cînd știi cum să-l iai; ignorant nu din vina lui, ci din pricina unui lanț lung de împrejurări, păstrînd

⁵¹ Vasile Alecsandri, *Iașii în 1844*, în „Opere IV”, Chișinău, Editura Hyperion, 1992, p. 80.

⁵² Mihail Kogălniceanu, *Iluzii pierdute. Un întâi amor*, în *Scrieri literare, istorice și sociale*, Chișinău, Editura Litera, 1997, p. 28.

totuși în ignoranța lui un bun-simț prețios și o judecată dreaptă; adesea filozof cu atât mai surprinzător, cu cât mai puțin te aștepți la așa ceva; ascunzînd sub învelișul acesta, care pare gros la prima vedere, simțămîntul soartei lui nedrepte” (Russo, 1989: 230).

Spiritului domol i se adaugă acest moale „far niente”, osteneala fiind dușmanul citadelei, chinuită de „boala plictisului”, aspecte denunțate, între alții, și de Costache Negruzi: „Ieșenii iubesc liniștea și acel drag farniente din care se alcătuieste cea mai mare parte din viața lor. Osteneala i-ar omorî. Pentru ce să îmblu pe jos, dacă am trăsură?”. Atît Alecu Russo, cât și Costache Negruzzi rețin monotonia și „golul înspăimîntător” specifice locuitorilor acestui spațiu, pentru care *a căuta să-ți omori vremea* devine dezideratul suprem. Pentru Vasile Alecsandri, „ieșeanul este o ființă amfibie care trăiește jumătate din viața lui pe uscat și care înoată în tină cealaltă jumătate. Viață plăcută și vrednică de dorit! Noi o recomandăm tuturor iubitorilor de trai molatic”.

Iașul desemnează tîrgul *patriarhal*, în care spațiul și timpul sînt divizate prin intermediul unor practici sociale specifice, „regionalul nu are conotații geografice, ci (...) sociale”⁵³. Iașul e urbea *unde nu se întîmplă nimic*, cum avea să spună ceva mai tîrziu Mihail Sadoveanu. Dar incapacitatea lui de a evolua nu e determinată atît de tradiționalism, cât de imobilitatea, monotonia și anemia intelectuală. Alecu Russo deconspiră această falsă patriarhalitate specifică, convertită într-un „un soi de patriarhalism bătrînicios”, ce alcătuieste „sulimanul moravurilor”. Tot de „sulimanul moravurilor ieșene” ține și o fină observație făcută de Vasile Alecsandri: „Iașii este un teatru curios, decorat cu palaturi și bordee lipite împreună; actorii lui sînt luxul și sărăcia; iar comedie ce se joacă în toată ziua pe scena lui poartă deosebite titluri, precum: „Cine-i mare, îi și tare; cine-i mic, tot nimic”; „Șlicul și pălăria, sau idei vechi și idei nouă”.”⁵⁴

Din aceeași dorință de a spune lucrurilor pe nume, naratorul din *Iașii și locuitorii lui în 1840*, constată că Iașul e un oraș unde, „nu este viață publică”: „Sfera plăcerilor e foarte mărginită iarna și fără nici o urmare în timpul verii. Boierii cei bătrîni,

⁵³ Nicolae Panea, *Zei de asfalt: antropologie a urbanului*, Craiova, Cartea Românească, 2001, p. 26.

⁵⁴ Vasile Alecsandri, *op. cit.*, p. 75.

în afară de tribunale, de partida de wist și de macaua prea iubită, la care își ruinează familiile, mîngîindu-și cu plăcere bărbile lungi, iar cei mai tineri răsucindu-și mustața — sînt nuli pentru societate; se mulțumesc să fumeze ciubuc după ciubuc, să ia dimineața și după somnul de după prînz dulțeți (minunat obicei!) și să soarbă cafeaua turcească, batjocorindu-și cu toată energia moldovenească țigani și slugile” (Russo, 1989: 240).

Tatonînd fizionomia etnografico-spirituală a Iașului, Alecu Russo descoperă un spațiu al *plictisului*, al *blazării*, al *ignoranței*, ce generează o „viață de nelucrare, de lene, în care inteligența veșnic doarme, viață care nu știe să-și ascuțească prin activitate și muncă plăcerile și zilele ei uniforme” (Russo, 1989: 237). Ca și în nuvela lui Costache Negruzzi, Iașul apare ca un spațiu al *metehnelor* („noi vegetăm într-o înțepeneală letargică, între slujbe ușoare și venituri îndestulătoare, pentru a ne ține același fatal *dolce far niente*”), unde „întîietatea” o deține *snobismul* („în dezastruosul ridicol de a disprețui tot ceea ce *miroase* a moldovenesc”), *ipocrizia* și *falsul* („Din respect pentru amorul propriu ori părul cărunt al unei rude, trebuie să taci; pentru a nu călca cele dintîi principii de politețe, nu ai decît liberul zîmbet sardonice al celui care se respectă, cînd auzi scăpînd năzdrăvăniile neconținute din gura unei cunoștințe onorate, ori a unei persoane pe care din pricina unei legături intime trecute s-o respecti” (Russo, 1989: 237), *formalismul* („Să nu se mire nimeni de uscăciunea boierilor noștri, care prețuiesc traiul lor lenevos și se bucură cînd văd adînci și repetate saluturi de pălării... Spre a nu face vreo stîngăcie, apoi pornesc deodată vorba despre anotimpuri, despre schimbările vremii, despre vremea urîță și frumoasă...” (Russo, 1989: 243). În același context, Vasile Alecsandri se arată preocupat de lipsa de personalitate de care românii dau adesea dovadă, renunțînd cu prea multă ușurință la spiritul românesc:

„românul e ca ceara și că primește foarte lesne toate întipăririle ce-i lasă vremea (...) Românii, zicea el, se fac turci cu turcii, francezi cu francezii, englezi cu englezii. Ei astăzi poartă fracuri strîmte și ciripesc *bonjour* și *bonsoir*, pentru că așa-i moda. În vremea turcilor ei purtau cealmale și făceau temenele, zicînd *hojghioldum*, *safaghioldum*. Sub domniile greci ei își încărcău capetele cu

șlice și din *țelebimu* nu se scoteau. Cine știe, de-or veni chinezii în țară, dacă ei nu s-or face mandarini și dacă nu s-or numi *Cing-ching-tung-fo*?”⁵⁵

Adevăratul spirit al ieșenilor poate fi cunoscut, susține naratorul, în cadrul saloanelor, răsărite după moda vremii, cum era cel al Elenei Sturza, „pe cât de renumit, pe atât de vrednic de a fi cunoscut și cercetat de ieșeni, salon care s-a declarat campionul *bon-ton*-ului și al eleganței europene”. Aici, ieșenii își dispută primatul, „școala de eleganță”, experiența căreia trebuie să facă „epocă în istoria prefacerilor societății noastre”, observă ironic naratorul. Frecventarea acestor saloane cu pretenții, în care oaspeții își ocupă locurile în funcție de poziția socială – „mijloc mare de a te plictisi” - devine, în continuare, subiect de persiflare: „Cred că va fi mult *bon-ton* la Iași când saloanele vor fi saloane, și nu birouri de genealogie ori case de schimb”. Naratorul le găsește convenționale, considerînd că au prea puțin în comun cu adevăratele saloane ale duelurilor spirituale din Europa, unde „fieștecare își spunea slobod opinia sa; împotrivirile nu ieșeau niciodată din regulile armoniei”.⁵⁶ La Iași, însă, „arta salonului însemnează pretenția ca fieștecare persoană ce intră într-o casă unde stăpîna ține salon să-și depuie la ușă vrednicia, caracterul și opiniile și să se hotărască a nu fi decît papagalul damei de gazdă”. O privire ostentativ caricaturală asupra societății ieșene „cu pretenții” este oferită, astfel, în *Iluzii pierdute. Un întâi amor*:

„Fieștecare bărbat, fieștecare femeie se socoate fenixul sexului său, observă naratorul. Bărbații se socot diplomați, administratori, legislatori, oșteni, magistrați, artiști, pîn’ și oameni cu duh, pîn’ și patrioți și oameni cinstiți. Damele asemenea, mai ales acele care au fost pînă la Viena sau și măcar pînă la Lemberg, se socot cele întîi dame din lume; se socot cu duh, cu frumuseță, cu talent; au mai ales pretenția a cunoaște *à fond* arta salonului, *l’art du salon*, cum zic dumnealor, și cu toate aceste duhul dumilorsale stă în cancanuri de tîrgușoare, în niște proaste clevetiri, în colibeturi împrumutate din colecții de anecdote și de *bons-mots* ; frumuseța dumilorsale este postișă ca și formele ce subjugă inimile bieților

⁵⁵ Vasile Alecsandri, *op. cit.*, p. 75-76.

⁵⁶ Mihail Kogălniceanu, *Iluzii pierdute. Un întâi amor*, in *Scrieri literare, istorice și sociale*, ed. cit., p. 30.

neispitiți; frumuseța și formele le sînt aduse în cutii de la Paris împreună cu capelele și rochiile”.⁵⁷

Spirit critic, prin excelență, Mihail Kogălniceanu se dovedește un persuasiv comentator. Observă, propune, sugerează, sancționează modul acesta de existență tipic provincial, cantonat într-o vanitate goală.

Ieșeanul lui Alecu Russo poate fi surprins în toată splendoarea și micimea sa, cu ceea ce îi este intim și distant. Alecu Russo își orientează interesul în special asupra imaginilor care alcătuiesc portretul, văzut din exterior, al membrilor societății ieșene de la 1840, pentru care, lasă să subînțeleagă naratorul, sentimentul demnității este o valoare vagă:

„Sînt trei ani de cînd caut să dezleg o problemă foarte importantă: *care este onoarea moldovenilor, compatrioții mei?* Procedul algebric niciodată nu mi-a dat ceva onorabil. Am eu o mică idee asupra lucrului acestuia, dar o păstrez pentru mai târziu, căci, pentru a ajunge la concluzii, ar trebui să ne urcăm la o epocă anterioară epocii noastre; ar trebui de asemenea să scrutez conștiința și principiile multor oameni, dacă mai este conștiință și dacă sunt principii” (Russo, 1989: 243).

Abordînd critic aspectele sociale, Alecu Russo denotă calități de analist, mai ales în aceste pagini dedicate locuitorilor Iașului. El întreprinde un veritabil studiu „fiziologic” în care ieșenii sînt văzuți captivi ai propriilor tabieturi, robiți unor „invidii tare prostuțe”, adînc „blazați față de toate”, chinuiți de „boala plictisului”. Mai mult, autorul își concepe textul și ca pe *un roman al firii ieșeanului*:

„Trebuie să mai adăugăm la numeroasele ridicole ale oamenilor noștri de duh și faptul că învinuiesc țara de lipsa ei de mișcare și nu se gîndesc că chiar ei sînt cea dintîi pricină. Trufia aristocratică găsește atîtea plăceri secrete în izolarea aceasta! Printr-o fatalitate oarbă și foarte convenabilă, pentru că toate familiile cu trecere sînt înrudite mai de departe ori mai de aproape, înțelegerea a fost surghiunită din oraș. Fiecare casă e o cetățuie înarmată cu țepi, limbile ascuțite

⁵⁷ *Ibidem*, p. 31.

ale tuturor partizanilor, atît femeiești, cît și bărbătești. Ușurătatea și vorbele rele sînt îndeletnicirea cucoanelor, și lenea, deschisă zgomotelor străzii și noutăților cronice moravurilor, — partea bărbaților ” (Russo, 1989: 240).

Naratorul scanează ironic portretul ieșeanului, care, dincolo de metehnele sale, rămîne un simpatic adept al sloganului „*lasă-mă să te las*”. El denunță *retorica ieșeană* și *demagogia diplomatică* care „degenerează în intrigă clasică”. *Bonomia* ieșenilor este doar o aparență, în viziunea sa: „La cea dintîi vedere, orașul nostru pare alcătuit numai din frați buni, dar cercetați-l mai de aproape și pe urmă să stați cu mine de vorbă” (Russo, 1989: 242).

Din jocul imagologic pe care îl întreprinde Alecu Russo, ieșenii ies *refractari la nou*: „țin la obiceiurile vechi, cum ținem noi la obiceiurile nouă, cu putere, cu disperarea unei cauze amenințate de apropiată și inevitabilă descompunere”), *patriarhali* și *conservatori* („Dar într-o societate meschină și plină de vorbării, ca a noastră, a îndrăzni să te deosebești de concetățeni ori, ce e mai rău, de membrii acestei vaste familii, care prin ramificațiile ei, mai mult sau mai puțin depărtate, alcătuieste boierimea mare, — a îndrăzni să arunci obiceiurile și datinile vechi, a voi să creezi o reunire aleasă însemnează să te pui rău cu lumea bună” (Russo, 1989: 241), *ignoranți*, avînd „intelegența și imaginația niciodată deșteptate”, *formaliști*, arătîndu-se înrobiți de „prejudecățile noastre de rang, de drepturi, de interese, de mică vanitate, uitate în străinătate, pe care însă cu plăcere le găsim la întoarcere” (Russo, 1989: 240). Comoditatea nativă nu le permite să renunțe la convențiile prestabilite, dovedindu-se mai degrabă obedienți și dispensabili. Alecu Russo percepe resemnarea ca *diferență* prin grila valorilor etice și chiar sentimentale, dar nu le ignoră pe cele estetice.

Autorul nu se mulțumește însă doar cu denunțarea firii ieșenilor, ci se întreabă asupra cauzelor acestor predispoziții:

„Eu le găsesc: întîi, în viața turcească, viață de nelucrare, de lene, în care inteligența veșnic doarme, viață care nu știe să-și ascuțească prin activitate și muncă plăcerile și zilele ei uniforme. (...) al doilea, în dezastruosul ridicol de a disprețui tot ceea ce *miroase* a moldovenesc, ceea ce îndeamnă să ne jertfim plăcerea pentru amorul propriu de a arăta că totu-i rău; al treilea, în ignoranța

societății noastre care oprește energic orice mișcare involuntară a gândirii” (Russo, 1989: 237).

În urma acestei descinderi analitice, este oferit și diagnosticul: „Pornind de aici, vedem că ignoranța e o lepră rușinoasă, care pătează toate treptele sociale ale țării și, amestecată cu nesățioasa iubire de argint, devine o plagă de nevindecat” (Russo, 1989: 237). În aceste pagini, discursul renunță la tonalitatea ironic-binevoitoare, obținând contururi ceva mai vehemente.

Reprezentant notoriu al tinerilor formați în lumina culturii europene, Alecu Russo realizează un rechizitoriu dur și educației autohtone, referindu-se la reticența vechii clase față de tinerii veniți din Franța și Germania, care căutau să pună societatea anemică în mișcare:

„Dar o societate pe care au consacrat-o veacurile nu se preface așa de repede. Boierii cei bătrâni, lume aparte, țin la obiceiurile vechi, cum ținem noi la obiceiurile nouă, cu putere, cu disperarea unei cauze amenințate de apropiată și inevitabilă descompunere. Boierii mai dincoace s-au deșteptat înaintea reorganizației sub influența vechii stări de lucruri, și mai țin la trecut, deși mai slab; iar noi, fii ai unei epoci de civilizație, care ne-am încălzit la focarele Europei, nu ne-am eliberat încă de prejudecățile noastre de rang, de drepturi, de interese, de mică vanitate, uitate în străinătate, pe care însă cu plăcere le găsim la întoarcere; noi mai găsim încă farmec în vechile abuzuri care lovesc și-n justiție și-n judecată și, născuți cu civilizația, noi avem o scăpare minunată în obiceiurile și deprinderile țării împotriva turcilor, care ar putea să stînjenească bunul nostru plac” (Russo, 1989: 239).

Spațiu al *metehnelor* și *riscurilor*, Iașul reprezintă și locul favorabil pentru tot soiul de *parveniți*. În tabloul fiziologic pe care îl realizează societății ieșene de la 1840, Alecu Russo va acorda o atenție sporită celor din urmă:

„Ca în toate țările, parveniții sînt obraznici, poporul, cu bunul lui simț și în antipatia-i vădită împotriva lor, îi numește *ciocoi*, adică slugi; și chiar de multe ori cei mai mulți așa încep; puțin câte puțin prin protecția stăpînitorilor și dibăcia, cu

care la noi se nasc, de a se tîrî, a linguși, a sluji, ajung să dobîndească oarecare slujbe; după asta se numesc oamenii de casă ai stăpînilor lor. Pe nesimțite își fac drum așa fel, încît după o bucată de vreme ajung să se sărute cu stăpînii lor ori, după cîtiva ani, să le protejeze fiii” (Russo, 1989: 247).

Vestimentația ieșenilor este la fel de pestriță, cum le sînt și năravurile: „tîrgoveții, în îmbrăcămintea lor jumătate europeană, jumătate orientală, așa de pitorească în contrastul ei, naivi în disprețul ori neștiința lor față de gusturile noastre”, „bulgaro-sîrbii cu șalvarii largi, bortiți, cîrpiți, de culoare îndoielnică, după cum e vreme de colb și de noroi”. Naratorul realizează o veritabilă paradă vestimentară, menită să sublinieze excentricitatea socială:

„în costumul lor deosebit, de la bogatele blănuri de Orient pînă la pantalonul cu chingă, de la cizma ascuțită pînă la condurul turcesc de marochin roș ori galben, pînă la opincile grosolane ale daco-romanului, de la fustanela filfitoare a albanezului pînă la ȋtarii și cămașa țăranului, și o să credeți că sînteți de față la o fantasmagorie ori la o scenă a judecății din urmă, cînd toți se vor ridica în limba și îmbrăcămintea seminției lor” (Russo, 1989: 244).

Un capitol separat este dedicat vestimentației feminine, așa cum „femeile sînt mobilul revoluțiilor, mai ales în ceea ce privește moda”. Cucoanele ieșence „au schimbat costumul grecesc, frumos, bogat și măreț, pe cînd ovreicele s-au împărțit în două tabere (...), femeile, de obicei foarte frumoșele, ale ovreimii aristocrate (...) — au primit de-a dreptul toaletele nouă. (...). Cealaltă tabără se alcătuiește din matroanele ovreimii așezate mai jos, care au păstrat costumele pe care le vedem în tablourile vechi ale școalei flamande; corsajul roș, cu tivel de aur, fusta scurtă, șorț și diademă de mărgăritare, felurită ca formă și bogăție, moștenire de la mamă la fete, din generație în generație, din străvechi vremuri. Cînd femeia e încă tînără și frumușică, îmbrăcămintea aceasta îi stă bine; dar sluțește bizar pe cele urîte și bătrîne...” (Russo, 1989: 248).

Toate aceste incursiuni fizionomice constituie „tablourile de viață burgheză și elegantă, de moravuri potrivnice cu atingerea pitorească a tuturor națiilor îmbrăcate în felul lor, care fac din orașul nostru un lucru ideal pentru cine nu l-a văzut, pepinieră înfloritoare de moravuri orientale” (Russo, 1989: 247).

„Radiografia” tîrgului înregistrează, prin urmare, următoarele „simptome”: *provincialismul, monotonia, solitudinea, contradicția, deprimarea, mizeria, ignoranța, trufia, lipsa de duh, invidia, formalismul* – toate acestea reflectîndu-se într-un anumit tip de conștiință specifică Iașiului. Cum va observa peste ani Ioan Holban, prefațatorul lucrării *Despre Iași – numai cu dragoste* de Constantin Ostap, „ieșeanul, asemenea orașului său, e un «semn ușor» și, totodată, greu de citit”.⁵⁸ Modelat în mare măsură de factorii istorici, sufletul etnic al ieșenilor își cultivă pasivitatea, rezistența defensivă, resemnată, pasivă, supusă, lipsită de energie. Fin cunoscător al firii ieșenilor, Alecu Russo remarcă o anumită impregnare de melancolie, dar și o anumită nepăsare stoică, oriental-fatalistă față de viață, care determină încrederea și supunerea necondiționată în fața destinului. Reflecțiile naratorului sînt interesante prin considerentele care probează cunoștințe în diversele domenii, avînd ca obiectiv de cercetare cultura, istoria, etnopsihologia, etnografia etc. Se poate afirma că intențiile sale sînt justificate de dorința de a *duce o politică civilizatoare*.

Alecu Russo își construiește textul ca pe o constelație de observații personale de ordin istoric, ideologic, cultural, economic sau etnic, mai mult sau mai puțin literaturizate, în care inocența și entuziasmul descoperirilor sînt subordonate scopului pragmatic de a prezenta lectorului o *alteritate*. Imaginea ieșenilor se constituie empiric, multireferențial, într-un dialog permanent dintre impresiile, memoria, imaginația și proiecțiile naratorului. Lui Alecu Russo îi reușește această schiță fiziologică, interesantă atît pentru un studiu de imagologie *stricto sensu*, de reprezentare a ieșenilor, cît și din perspectivă literară. Pentru autorul *Sovejei*, Iașul nu este doar o realitate, ci o realitate implicită, un decor, o stare de spirit, un sentiment. Altminteri, ca și pentru ceilalți scriitori pașoptiști. Fiecare, în parte, are un Iași al său pe care îl comunică, cu mai mult sau cu mai puțină îngăduință, cu mai mult sau cu mai puțin talent, știință și sensibilitate, dar cu toată stăruința de a lăsa mesaje pentru posteritate.

Împăcînd documentarul cu livrescul, perspectiva reportericească cu caracterul eseistic, polemicul cu persiflantul, contribuțiile pașoptiștilor au caracter atît informativ, cît și formativ, constituind pentru lectorul autohton un exercițiu de a se privi pe sine

⁵⁸ Constantin Ostap, *Despre Iași - numai cu dragoste*, Iași, Editura Vasiliana, 2005, p. 3.

însuși în oglinda alterității, iar pentru cel străin o posibilitate de a înțelege alteritatea prin cunoaștere și multiplicare a perspectivelor.

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IMPORTUL DE VALORI EUROPENE ÎN LITERATURA DIN VOIVODINA

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***Abstract.** The cultural European dimension of a country is a resource that needs to be capitalized upon and demonstrated to others. Some values of Voivodina's Romanian culture are certainly European and have circulated as such beyond Serbia's borders, however emphasizing the values of a people's literature is the proper role of criticism. In order to promote through translations in a major European language the cultural works of Romanians from Serbia we need first to select the Romanian literary tendencies which resonate with European ones.*

Here we reach the linguistic barrier of the Banat dialect spoken by Romanians in Serbia but also the issue of a work's intrinsic quality, entitling it to be translated in another European language. The European integration process tends to level or to create hierarchies of values, and in our case it is only very seldom that a work written in Voivodina comes to be translated into a world circulation language. It is rather translated into the country's language (Serbian or another of ex-Yugoslavia's languages) or into the languages of the national minorities living here.

***Keywords:** Romanian literature in Voivodina, European values, translation policies, Pavel Gătăianțu.*

I. Introducere

În ultimul timp tot mai des se pune problema locului unei literaturi minoritare în literatura statului, în literatura țării de origine, impactul literaturilor naționale asupra literaturilor minorităților precum și ideea dialogului intercultural care trebuie să aibă ca punct de plecare recunoașterea diferenței și a multiplelor perspective și dimensiuni ale lumii în care trăim. Aceste diferențe, de opinie, de puncte de vedere, și chiar valori nu există doar în cadrul unei culturi, cu atât mai mult ele sunt vizibile în disputele dintre diferite culturi. Barierele comunicaționale apar atunci când indivizii înțeleg greșit sensul intenționat într-un mesaj transmis de cineva provenind dintr-o altă cultură. Un obiectiv,

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apărut relativ recent, în ultimul deceniu al secolului trecut, și care, între timp, a devenit indispensabil în întregul proces educațional, este interculturalitatea, care reactualizează obiectivele de natură culturală și literară și se concretizează prin competența de comunicare interculturală. Trebuie subliniat și caracterul interdisciplinar al comunicării interculturale, al studiilor interculturale, ce reunesc ipoteze și soluții epistemologice din domenii diverse.

Tipic pentru fenomenul interculturalității este spațiul european, prin evoluția convergentă a culturilor ce se regăsesc aici, prin codul de valori culturale comune care au stat la baza dezvoltării patrimoniului cultural european. Ca spațiu ideal pentru cercetarea fenomenului cultural al unor popoare minoritare este Serbia, unde se cultivă fenomenul de interculturalitate la toate nivelurile și unde se găsește cea mai mare concentrație de limbi și culturi din Peninsula Balcanică. Serbia, datorită poziției geografice specifice, al patrimoniului istoric și cultural, a circumstanțelor politice, a dezvoltării demografice, a migrației constante a populației, este o țară multietnică și multiculturală în care trăiesc numeroase minorități naționale care se deosebesc mai întâi după numărul locuitorilor, după coeziunea socială, organizația politică, emancipare națională, caracteristici etnice, etc. Acest lucru este confirmat la ultimul recensământ, care a fost realizat în 2011, cu scopul de a determina numărul și repartizarea în spațiu a populației, precum și caracteristicile etnice, economice, educaționale, sociale ale popoarelor care trăiesc aici. Din punctul de vedere al etnicității, datele arată că Serbia este o țară multietnică și multiconfesională unde pe lângă poporul majoritar sârb trăiesc și multe alte comunități etnice, diferite din punct de vedere istoric, a dezvoltării lor socio-culturale și demografice, a religiei și a limbii.

În Serbia trăiesc, pe lângă sârbi, români, maghiari, slovaci, rromi, bosnieci, croați, slovaci, albanezi, ruteni, muntenegreni și vlahi. O parte din populația vlahilor sunt la origine aromâni, despre care se știe foarte puțin. Ei trăiesc în sudul Serbiei și sunt pe cale de dispariție.

„Pe plan cultural, în sensul larg al cuvântului, lumea aromână este mai aproape de lumea greacă și, în anumite privințe, de cea albaneză și macedoneană (slavă) decât de lumea româna. Aromânii, mai precis o parte dintre ei, au intrat în

contact direct cu românii doar începând cu ultima treime a secolului XIX.” (Trifon 2011: 10).

În ultima perioadă de timp, datorită dezvoltării tehnice și a dezvoltării rețelelor virtuale, operele scriitorilor din Voivodina, prin intermediul traducerii lor în diferite limbi europene, devin cunoscute de un public mult mai larg decât până acum. Ceea ce nu este cazul cu operele aromânilor din sudul Serbiei, încât se pune problema existenței unor opere literare de valoare scrise în aromână, intelectualii din rândul acestei populații preferând mai mult scrierea în sârbă sau în română, greacă, albaneză sau macedoneană.

Unii exegeți afirmă că europenitatea culturală a unei țări „este o resursă ce trebuie valorificată și demonstrată altora” (Simuț, 2007: 7). Unele valori ale literaturii și culturii române din Voivodina desigur că sunt europene și au circulat ca atare mai departe de granițele Serbiei, însă critica este cea care ar implica „acțiunea culturală [...] de a releva valențele literaturii” (*Ibidem*) unui popor. Pentru a fi promovate, prin traduceri, operele culturale ale românilor din Serbia, în una din limbile europene, este nevoie de o selecție a tendințelor literare românești ce intră în rezonanță cu tendințele europene. Procesul de integrare europeană tinde spre uniformizare sau spre ierarhizarea valorilor, în cazul nostru foarte rar o operă scrisă din Voivodina ajunge să fie tradusă într-o limbă de circulație mondială. Ea mai degrabă este tradusă în limba țării (sârbă sau una dintre limbile fostei Iugoslavii) sau în limbile minorităților naționale conlocuitoare aici. Operele scriitorilor din Voivodina, prin calitatea conținutului se apropie foarte mult de valorile europene. Amintim doar câteva nume de excepție care ar putea fi puse alături de Nichita Stănescu, Marin Sorescu, etc., cum ar fi Ioan Flora, Slavco Almăjan, Pavel Gătăianțu, Petru Cârdu, Ioan Baba, Ion Miloș, Nicu Ciobanu, Ileana Ursu, etc. Pentru ca valorile culturii și literaturii unui popor să depășească statutul de valoare națională, „ele trebuie recunoscute ca valori universale, pentru a contribui la tezaurul de gândire și simțire al culturii europene” (*Ibidem*: 9).

Dialogul european se bazează pe reciproca îmbogățire culturală, ținând cont în același timp de salvarea tradițiilor naționale. De multe ori criticii români au afirmat că

unii scriitori din Voivodina sunt „europeni”⁶⁰, ceea ce s-a adeverit în ceea ce privește literatura din Voivodina. Prin importul de valori europene și prin cultivarea criteriilor europene putem „să aducem Europa la noi acasă”, precum a repetat de nenumărate ori Adrian Marino.

În ultimele decenii, interesul studiilor culturale pentru fenomenologia spațială a reușit să surclaseze preocuparea tradițională față de timp, ca reper-cheie al discursului identitar. Tot mai des se simte interesul pentru construcția de spații purtătoare de semnificații pentru om. Gaston Bachelard subliniază dimensiunea trăită a spațiului și raporturile insului cu el. Conform lui Bachelard, indivizii stabilesc întotdeauna relații semnificative cu spațiul, „de unde interesul acut pentru modurile în care spațiul devine o dimensiune simbolică a identității”⁶¹. În comunități spațiale și culturale se poate enumera și cea pe care o numim Europa, ai cărei membri își asumă europenismul drept marcă notabilă a identității lor.

2. Un scriitor „european” din Voivodina – Pavel Gătăianțu

2.1. Poezia

Începând cu deceniul șapte al secolului trecut, în literatura iugoslavă s-a petrecut o deschidere în linii mari spre modernitate și chiar spre postmodernism. O astfel de poezie și proză postmodernă, venind din a suprarealismul și avangarda românească scrie cel mai de seamă dintre scriitorii generației mai tinere din Voivodina, Pavel Gătăianțu⁶². El singur afirmă: „Pe mine mă interesează foarte mult postmodernismul și

⁶⁰ A se vedea C. Ivănescu, Cuvânt introductiv la volumul lui Pavel Gătăianțu *Teroarea gloriei*. Editura Macarie, 1997.

⁶¹ Monica Spiridon (2006). *Inventând Europa – identități și frontiere (I)*. Observator Cultural, Nr. 60-61/20 aprilie- 3 mai, <http://www.romaniaculturala.ro/articol.php?cod=7273>

⁶² Pavel Gătăianțu s-a născut la Locve-Sân-Mihai în 15 decembrie 1957, Banatul sârbesc. Școala elementară a terminat-o în satul natal, iar Liceul (economic) la Alibunar. Este absolvent al Facultății de Științe Politice a Universității din Belgrad. A lucrat ca profesor la liceele din Alibunar și Vârșeț (a ținut cursuri de psihologie generală și filozofie marxistă). În anul 1986 se angajează la Postul de Radio Novi sad, redacția în limba română. În perioada anilor 1987-2000 lucrează ca analist mass-media la sediul Partidului Comunist din Voivodina, în Novi Sad. După transformarea acestuia, peste noapte, în Partidul Socialist din Serbia, revine la Radio Novi Sad, unde lucrează și astăzi ca redactor la emisiuni culturale (din anul 2003 – redactor responsabil, secția culturală). Timp de 12 ani nu aparține niciunui partid politic și se declară intelectual independent. „Militant al românității”, proeuropean prin vocație, este unul din fondatorii și primul președinte al asociației non-guvernamentale *Comunitatea Românilor din Jugoslavia* (1990-1994). Membru al Societății Scriitorilor din Voivodina, al Uniunii Istoricilor Bănățeni cu sediul la Timișoara, membru al Uniunii Scriitorilor din România și membru al Academiei Internaționale „Mihai Eminescu” din anul 1997.

mă consider un poet european”⁶³. Ion Rotaru, în volumul *O istorie a literaturii române*, spune că Gătăianțu este un „nonconformist și [...] un modernist neoavangardist după toate aparențele” (Rotaru, 2000: 5), iar Cezar Ivănescu afirmă despre Gătăianțu că este „format ca poet în acest formidabil creuzet cultural multinațional care a fost Iugoslavia, Pavel Gătăianțu, ca și Ioan Flora, scrie în fapt ca un poet european”⁶⁴.

Războaiele din ultimul deceniu al secolului trecut l-au inspirat să scrie un volum intitulat *Europoeme*, care l-au făcut cunoscut nu numai în Voivodina, ci și peste hotare, poeziile lui fiind traduse în mai multe limbi străine (Popović, 2004: 7). Prin proza și poezia lui Pavel Gătăianțu înțelegem o ruptură, o negație radicală a tradiției culturale și aspirația spre o absolută înnoire a limbajului. Putem observa un refuz al convențiilor de orice fel, o respingere a însăși literaturii, afirmarea necesității de sincronizare cu ritmul vremii, al spontaneității și deplinei libertăți a spiritului: „mai sunt și alte țări și alte orașe / în restul Europei unde etnicii / geloși ca pisoii din Italia / își ucid soțiile de weekend / sau înjură în limba maternă / contribuind astfel și ei la / ordinea de zi a Parlamentului / European” (*Europa*). În opera sa, Pavel Gătăianțu, iese din formulă și din convenție, întâlnim pagini bizare, o literatură a absurdului. Opera sa fiind apreciată în România de o critică literară exigentă, adesea neîndurătoare care îl legitimează ca pe un suprarealist, contestatar. Scriitor care a văzut cu ochiul său de artist mai multe războaie duse pe teritoriul fostei Iugoslavii, își orientează tot mai ferm scrisul către reportaj, prelungire firească a poeziei pe care o înțelegea ca pe o descripție crudă, nefardată a realității cotidiene și a oamenilor care făuresc această realitate. Devine unul dintre cei mai cunoscuți jurnaliști ai perioadei, unul dintre principalii reprezentanți ai neoavangardismului în Banatul sârbesc. Conceptul de Europa, spre care „se îndreaptă cu asalt și năvală poetică, dar nu lipsit de simțul datoriei civice și o conștiință realmente europeană, acumulate într-o viață de gazetar și literat de excepție, fin observator al firii și faptelor umane”⁶⁵, este folosit des în opera sa. Mai întâi apare antologia *Europoeme* la Editura I.N.S.C.R. din Iași în 1998, în care poetul se pune de partea periferiilor, a

⁶³ George Tolvai, într-un cuvânt „rostit în Programul serial al Radioului Novi Sad” (apud Popović, V., *Pavel Gătăianțu. Contribuții la monografie*, INED Co, Novi Sad, 2004, p. 77).

⁶¹[http://o-carte-pe-zi.com/calendar-de-carti/3martie/pavel-gataiantu-%E2%80%9Evantul-toamnei-ed-%E2%80%9Emacarie-targoviste-2006/prefata-de-cezar-ivanescuvictor-sterom/08 Martie 2007 – Pavel Gătăianțu, „Vântul Toamnei”, Ed. Macarie, Târgoviște, 2006, Prefața de Cezar Ivănescu \(Victor Sterom\).](http://o-carte-pe-zi.com/calendar-de-carti/3martie/pavel-gataiantu-%E2%80%9Evantul-toamnei-ed-%E2%80%9Emacarie-targoviste-2006/prefata-de-cezar-ivanescuvictor-sterom/08%20Martie%202007-%20Pavel%20Gataiantu,%20Vantul%20Toamnei)

⁶⁵Pavel Gătăianțu: *Poeme la portile redutei*:

http://www.observatorul.com/articles_main.asp?action=articleviewdetail&ID=3732

națiunilor „periferice care s-au lansat în căutarea unor tactici apte să le facă recunoscute și acceptate ca membre de drept ale prestigioasei familii europene”⁶⁶. Adept al europenismului, apare volumul bilingv de poeme (în limbile română și maghiară), intitulat sugestiv *Europa* și apărut în 2005, la Editura Tibiscus din Uzdin. În acest volum, poetul are „senzația că vrea să lase în urmă o povară, cătușe imaginare, un sentiment mistuitor, privind parcă mânios în urma sa, aidoma tinerilor furioși din cea de-a doua jumătate a secolului trecut, cultivând răzmerița spirituală, abandonată și iarăși reluată cu obstinație de altă generație din inima Europei”⁶⁷.

Poemele sale, „europoemele”, poemele în proză, „politicopoemele” taxează realitatea morbidă și dezumanizantă. O sincopatică înșiruire de cuvinte, o rostire impersonală egală fixează această lume inversată („lumea ca pradă de război”) (Agache, 2001: 28) din care vrea să evadeze, pentru a deveni „un International Man. Cu mănuși albe. Cu pașaport. Cu Havana tăiată-n două” (*Europoeme*) sau să supraviețuiască războaielor de la sfârșitul secolului trecut din fosta Iugoslavie, cu „două pâini” în brațe și cu „sentimentul național” în suflet. Pentru Gătăianțu războaiele în această parte a Europei nu sunt „decât o simplă replică la zeii noștri tereștri care conduc lumea” (*Antrenament pentru ogari*, în *Europoeme*) iar el, „Pavel Gătăianțu, fiu de țăran în secolul douăzeci,/ undeva în Europa de Est” sau „în Europa modernă, undeva în est/ spre sfârșitul mileniului al doilea” (*Europoeme*) încearcă să-și „oblojească rănilor” și să fie „pregătit pentru marșul final” (*Ibidem*). În poemul „Europa” din antologia *Europoeme*, Pavel Gătăianțu călătorește prin Europa: în Anglia, în „inima Europei”, în Elveția „o Micro-Europa”, afirmând că pentru el „Europa Centrală este o creație artistică” (*Europa*).

Într-o lume care se îndreaptă spre război, lume în care se descoperă atmosfera filmelor lui Kusturica și sirenele care anunță aviația NATO, Pavel Gătăianțu își dozează mânia ce mocnește, în timp ce „moartea plutește în aer” sau protestează sarcastic față de destinul sfârșitului de secol. „În inima poetului clocotește sângele și mânia împotriva războiului absurd, amenințător, chiar lângă inima Europei. Fie că împrumută tonul protestatar al anilor șaptezeci americani” (Mocuța, 2001: 171-173), fie că filmează

⁶⁶ Spiridon, Monica (2006), *Inventând Europa – identități și frontiere (I)*. Observator Cultural, Nr. 60-61/20 aprilie-3 mai, <http://www.romaniaculturala.ro/articol.php?cod=7273>.

⁶⁷ Binder, Gerhard (2006), http://www.observatorul.com/articles_main.asp?action=articleviewdetail&ID=3732.

dramele consumate pe teatrul de război, ori că își face „secțiunea sociologică în starea de spirit”, poetul nu poate scăpa de obsesia țintei, din care se naște ideea de *performance*, a sfidării, a textelor sarcastice. Înclinațiile ludice, gesticulația clovnescă, parodia, caricatura și teatralizarea poeziei, caracterizează în chip dominant versurile poetului Pavel Gătăianțu, pe care le reactualizează în cadrul avangardei românești din Voivodina. Prin apariția acestui fel de poezie, se deschide un nou drum, spre o poezie a neoavangardismului, spre o poezie a viitorului, o poezie care neagă tot ce s-a scris până acum pe aceste meleaguri. Poezia lui Pavel Gătăianțu pendulează între un suprarealism tardiv, „de catifea” (Lăzăreanu, 1995: XV), redescoperit și trecut prin filtrul propriu, și postmodernism, uneori cu o doză de „...teribilism juvenil...” (*Ibidem*: XV). „Poemele europeide ale lui Pavel Gătăianțu se mișcă pe terenul vieții. În *Europa* poetului se regăsesc euforia, teroarea, insolența, lipsa de onestitate a unei societăți de consum cuprinse de haos și deznădejde”⁶⁸. Balcanii au fost percepuți de romantici, precum Shelley sau Byron, ca o parte inalienabilă a unui continent, Europa, astfel Pavel Gătăianțu publică un volum *Din țara lui Shaban* (2006) unde a rătăcit cu gândurile în „mantaua numită Balkan”, care descoperă o ascunsă ură față de cei care separă tranșant de o parte Europa, și de cealaltă parte aria periferică a Balcanilor, o regiune careia i se atribuie suprafețe și dimensiuni imaginare extrem de diverse, Balcanii au „devenit muzeul exotic al Europei occidentale moderne”⁶⁹:

„Ca o potaie jigărită/ sau o rătăcită oaie/ an de an mă plimb/ cerșesc prin tristami țară/ numită Shaban/ în care prostimea nu mai biruie/ greutățile de neam/ și izbânda nu mai vine și acest pogan ne este rege/ și marele shaman [...] îl spălăm într-un lighean,/ clocotim împreună cu el/ în apa aceluiași cazan/ unii zic – apa libertății,/ alții zic – robia lui Traian/ pentru că nu știm unde e ascunsă/ cheia cetății/ poate în buzunarul/ din mantaua numită Balkan/ și degeaba stăm de vorbă cu toții/ și degeaba ne închinăm/ marelui shaman/ pe câmpia libertății.” (*Din țara lui Shaban - răspuns la Scrisoarea III*).

⁶⁸http://www.observatorul.com/articles_main.asp?action=articleviewdetail&ID=3732

Pavel Gătăianțu, *Poeme la porțile redutei*.

⁶⁹ Spiridon, Monica (2006), *Inventând Europa – identități și frontiere (I)*. Observator Cultural, Nr. 60-61/20 aprilie-3 mai, <http://www.romaniaculturala.ro/articol.php?cod=7273>.

„Itinerarul geografic trece firesc prin Europa și ajunge în America sau Asia, omul – indiferent că trăiește în București, Neptun, Moscova, Curtea de Argeș, Iași ori pur și simplu în Balkan”(Albu, 2010: 96).

2.2. Proza

Editura Libertatea din Panciova a publicat în biblioteca de eseuri, studii, istorie literară, antologii *ESILA* o nouă carte de eseuri a lui Pavel Gătăianțu care pot să intre fără nicio piedică pe lista cărților lui de tip neoavangardist. Această nouă carte este numită de scriitor *Balastologie (Manual alternativ)*. După definiția și etimologia cuvântului „balast”, cât și balastul în discursul poetic, Pavel Gătăianțu scrie despre globalizare în literatura română, performance-art de la sfârșitul secolului trecut și despre minoritățile din Europa de sud-est în procesul de tranziție.

Balastologia, o nouă disciplină științifică apărută la începutul secolului XXI, studiază relațiile dintre om și natură, iar în cadrul lor ocupă un loc important interacțiunile dintre individ și bunurile materiale și spirituale. În volumul său, Pavel Gătăianțu afirmă că balastologia „studiază cu ce este împovărat individul în societatea contemporană, ca și în trecutul ei, și căutarea căilor de despovărare dintr-o perspectivă științifică” (Gătăianțu, 2004: 45). Această sintagmă este și eticheta lui Gătăianțu. Prin poezie și prin proză, poetul și scriitorul Pavel Gătăianțu ne introduce într-un labirint, într-o mică enciclopedie de date, de antroponime, de toponime, o adevărată mixtură de cuvinte și sintagme inedite cu care, în momentul delectării noastre prin citirea lor, intrăm într-o lume nouă, o lume cu multiple orizonturi, ne simțim „despovărați” de cotidian.

Când este vorba de scenele de groază (*horror*) în poeziile populare și folclorul românesc, Pavel Gătăianțu a ales lupta dintre bine și rău din baladele legendare și eroice: „Tânăr voinic moldovean”, „Trei voinici pe trei cai murgi”, „Ianăș Gulianăș”, „Toma Alimoș”, luptă pe care azi o putem întâlni doar în filmele *hollywood*-iene, iar folclorul ceremonialului funerar la români este aici prezentat prin tehnicile de neutralizare a strigoilor morți, cunoscuți înainte de moarte și prin practicile și gesturile bisericesti care de parcă vin din Dracula-land și benzile desenate cu Vlad Țepeș. Apelul ecologic publicat în volumul său de debut este o încercare reușită de a face poezie în

proză: „Nu fructe industriale! Nu prăjituri cu aldehide! Nu pomme-fruittes, nu, consumați la chioșcuri. Nu surâsuri din import. Nu coadă de hipopotam conservată în ulei. Nu fiertură de iarbă haiducească. Nu șopârlă în sandviș și sandvișuri în șopârlă. Nu apă colorată în sticle. Nu bicarbonat de sodiu în mațe de șoricel. Nu cofeină și baralgină. Nu mănuși negre cu degete albe...”

În eseu „Amfiteatrul liric” Gătăianțu scrie despre o rubrică cu aceeași nume redactată de Laurențiu Ulici în revista *Luceafărul*, pe 19 mai 1979. Rubrica este consacrată ultimului act al Festivalului Artei Studentești, desfășurat la Pitești. Gătăianțu se întreabă dacă Festivalul de la Pitești este o formă de rezistență prin cultură, o formă culturală mascată în decor socialist sau o etapă normală a dezvoltării culturale a României. Concepția de *amfiteatru liric*, ieșirea din spațiul bănățean și aprecierea moștenirii culturale în context european sunt cele mai de seamă idei dezbătute în cartea eseistului Gătăianțu. Granițele culturale și poziția culturii române din Iugoslavia, precum și cazurile specifice de influențe reciproce în domeniul editării publicațiilor culturale, dar și a cărților de beletristică publicate la editurile Libertatea și Comuna Literară Vârșeț, despre poezii și scriitorii de origine română care la început au scris în limba română și mai târziu au trecut la scrierea operelor în limba sârbă, toate aceste subiecte au găsit un loc specific în volumul de eseuri *Balastologie*. Pavel Gătăianțu se referă aici și la unele aspecte ale culturii românilor din Voivodina: sentimentul *dezrădăcinării* care produce teamă, neîncredere și incapacitatea de a se adapta la noua cultură. Chiar dacă este un proces rar întâlnit, acesta are loc ca o reacție, iar rezultatul procesului de *aculturare* este *adaptarea*, care poate conduce și la *alienare*, uneori cu atitudini pozitive, adoptând comportamente compatibile cu oricare societate: „Alienarea culturală se manifestă printr-un proces de devalorizare a culturii gazdă și dorința de întoarcere la cultura de origine, individul avînd sentimente de marginalizare socială, frustrare, furie” (Șerbănescu, 2007: XX).

Pavel Gătăianțu ne argumentează continuitatea culturală actuală în Banat prin exemplul corului local din Coștei, care, în 1882, a interpretat vodevilul „Nunta țărănească” de Alecsandri și „până astăzi, casele de cultură, formațiunile muzicale, asociațiile culturale, au găsit metodele cele mai convenabile de a păstra românitătea pe aceste meleaguri” (Gătăianțu 2004: 33), căci „poporul are cultură, dar nu și ambiția de a se cultiva”.

Procedul traducerii începe cu determinarea genului operei, întrucât de caracterul acesteia depinde alegerea vocabularului, redarea diferitelor nuanțe ale cuvântului: una dintre condițiile de bază pentru traducerea literaturii artistice, de exemplu, este cunoașterea la perfecție a limbii, a culturii, a istoriei poporului, precum și a obiceiurilor acestuia descrise în original; în caz contrar, traducătorul riscă să denatureze trăsăturile caracterului, specificul național al creației inspirate a scriitorului. Deci, una dintre cele mai de seamă realizări ale traducerii adecvate este buna cunoaștere a celor două limbi și culturi. În acest context, Pavel Gătăianțu pune accentul pe traduceri din literatura română în limba sârbă, relatând despre primele traduceri importante din anii șaptezeci ai secolului trecut, despre colaborarea poetului Adam Puslojić cu Nichita Stănescu și „stabilirea unei punți între șaptezeciștii români și sârbi”; contribuția poetului și traducătorului Petru Cârdu la îmbogățirea literaturii prin traduceri din literatura română clasică și contemporană în limba sârbă a celor mai de seamă poeți și scriitori români și totodată publicarea lor la Editura KOV din Vârșeț; apariția cărților bilingve *Lucașfărul/ Scrisorile* de Mihai Eminescu și *Acuarelă/ Akvarel* de Ion Minulescu în limba sârbă, a prozei fantastice a lui Mircea Eliade și a multor scriitori români cunoscuți, volume publicate la Editura „Libertatea” și despre care numeroși cercetători ai teoriei echivalenței ar considera că aceste traduceri se găsesc cu siguranță într-o relație echivalentă cu textul inițial.

Când este vorba despre prezența editorială a scriitorilor români din Banatul sârbesc în România, Pavel Gătăianțu amintește de cartea lui Dumitru Micu, *Literatura română în secolul al XX-lea*, editată de Fundația Culturală Română, în care autorul a menționat că „scriitorii din afara României, pe lângă faptul că contribuie la menținerea identității culturale a românilor din imediata apropiere a granițelor cu țara mamă, pot fi incluși datorită structurilor artistice în istoria comună a literaturii române” (*Ibidem*). Gătăianțu enumeră cărțile autorilor români din Voivodina care au fost publicate în România și poeziile care au apărut în diferite antologii, cum este proiectul Editurii Cronica din Iași, cele două volume de *Metafore românești din Iugoslavia*, antologie care oferă o „imagine de ansamblu asupra mișcării literare din această zonă”; antologia *Intrarea în casă*, semnată de Simeon Lăzăreanu și Octav Păun; antologia poeziei românești din Iugoslavia semnată de Gheorghe F. Anghelescu și intitulată *Mărturii despre ființă* și *Antologia literaturii și artei din comunitățile românești*, o ediție

bibliofilă. Concluzia lui Pavel Gătăianțu când este vorba despre publicarea în România a operelor scriitorilor și poezilor din Voivodina este că „toate aceste apariții editoriale nu sunt nimic altceva decât o contribuție la o singură literatură română care ar avea drept numitor comun valoarea literară” (Gătăianțu, 2004: 23). Valoarea cărții, cele mai mari scrieri ale umanității, care popoare citesc mult, ce fel de lecturi și preferințe, de ce mai are viitor cartea pe hârtie, sau o vor scoate din circuit cartea electronică și calculatorul, rolul bibliotecilor, de la fondul de carte învechit până la salariile enorme, toate aceste idei, Pavel Gătăianțu le expune direct, cu o introducere în teoria cărții românești din Voivodina, cu documentări și titluri de carte, dorind astfel să pună în atenția cercetătorului sau criticului literar unele titluri pe care ar trebui să le folosească drept referințe pentru operele de mai târziu.

Doleanțele bătrânilor bănățeni (Gătăianțu, 2004: 56), războaiele austro-turce, cele două războaie mondiale, la care au participat și românii de pe meleagurile noastre, au avut drept rezultat jertfe, nenorociri și sărăcie, influențând asupra unei selecții negative a minorității române din Banatul sârbesc, iar „condițiile de trai sărăcicioase au făcut posibile migrările în străinătate” (*Ibidem*). Toți acești factori au înjumătățit populația de origine română din Banatul sârbesc, ceea ce îl determină pe Pavel Gătăianțu să-și expună gândurile și opiniile, afirmând că prin o astfel de „democrație” pot doar ca „*mari probleme [să] bată la ușă*” (Gătăianțu, 2004: 120). În capitolul *Devastarea tradiției prin conservare și refacere* sunt cuprinse calendarul agrar din anul 1907 și treburile gospodărești efectuate pe lunile anului, meșteșugurile, jocurile din timpul iernii, țiglaritul în timpul verii, cânepa, torsul, țesutul la război, culesul strugurilor, cositul grâului, cum s-a făcut picmezul, la cules de cucuruz, păsula și sosul, cum s-a călcat curechiul, scoaterea cartofilor, facerea cotărițelor, despre găștele de la sat. În volum sunt menționate și marile descoperiri ale secolului XX, începând cu primele cărți ale lui Sigmund Freud din 1905 și până în anul 2000, când în S.U.A. a fost finalizată prima parte a cercetărilor legate de genom, când au fost clonate primele animale. Pavel Gătăianțu enumeră în eseul următor obiceiurile noi, basmele și superstițiile apărute în ultimul timp. Scriitorul menționează că „spiritul unui popor poate fi citit, nu în fasole, de fel de fel de vrăjitori și vraci, ci și de sociologi și psihologi în piețele alternative” (Gătăianțu, 2004: 54). Lista obiectelor care se pot cumpăra la piața „Najlon” din Novi Sad este, cum consideră Pavel Gătăianțu, „un balast din stomacul

civilizației moderne” (*Ibidem*). Despre dezinformarea populației, despre cafeneaua „Dublin” și despre publicația sa *Monitorul de Dublin* din orașul Petrovaradin, ziar informativ cu un tiraj de un singur număr, agățat de un cui; despre Vladimir Ilici Ulianov, cunoscut după porecla sa – Lenin, chiar și întrebările puse personajelor din desene animate ale lui Disney: *De ce Oliva nu i-a măsurat niciodată în public tensiunea lui Popeye?*, *Care va fi ultimul buletin de știri camuflante?*, etc. fac ca eseurile lui Gătăianțu să fie pline de umor, satiră și inedite în acest spațiu balcanic. Despre noutatea adusă literaturii române din Voivodina ne dăm seama încă din titlu: „De ce căpiază doamnele după Hercule”, „Erotic performance”, „Dick o’ Sullivan sau Axinte în acțiune”, „Zona bikini 90-60-90”, „Poveste cu portjartier”, „Cea mai diletantă trupă de teatru din Balcani”, „When Poop’s și prietenii”, „Vaca și puiul”, „Cine este Axinte, de fapt?”, „Serbia până la Tokyo” și „Microfon brodat la birtul lui Joe” etc. Aventura noastră în lumea filmelor, teatrului, cinematografului, în lumea mitologică și în lumea mașinii se încheie cu o *Addendă* în care sunt dezbătute obsesiile românilor în baza presei citite din ultimul deceniu și cu o rugă pentru români și sârbi. Toate cele amintite mai sus rezultă cu opinia scriitorului că omul va fi ținut în lanțurile societății tehnice un timp foarte îndelungat. Dar acesta nu va muri în lanțuri. Societatea tehnică poate crea confort, nu însă și spirit, iar fără spirit nu există geniu. O societate lipsită de oameni de geniu dispare. Societatea tehnică, care se instaurează acum în locul celei tradiționale și care va cuceri întregul pământ, va pieri cândva și ea. Televiziunea, filmele porno și reclamele sunt considerate produse de prost gust pentru Europa de Est. Oamenii se trezesc obligați să trăiască și să se comporte după legi străine celor umane. Cine nu respectă legile „mașinii” – devenite legi ale societății – este sancționat. Omul, care trăiește în minoritate, devine cu timpul o minoritate proletară. El este exclus din societatea căreia îi aparține, dar în care nu se mai poate integra, fiindcă nu îi permite condiția lui umană. Dezumanizarea continuă sub diferite forme: renunțarea la sentimente, reducerea relațiilor sociale la ceva categoric, precis și automat, cum sunt relațiile între piesele unei mașini. În eseu „Ecranocrație”, Pavel Gătăianțu scrie despre segmentele importante ale noilor tehnologii informaționale în care își lansează opinia că „filmele porno de pe canalul III al Televiziunii Belgrad au fost transmise cu scopul de a slăbi moralul socialist al muncii sau pentru a pregăti «revoluția» de mai târziu din România. [...] Puterea ecranului este enormă, fiecare cuvânt este absorbit, fiecare gest este copiat. Nu degrabă se vorbește de

cultura «Pink» sau muzica MTV. Televiziunea trebuie să aplatizeze mințile indivizilor, consumatorii trebuie să fie apatici.”

3. Concluzii

Prin scrierile sale, Pavel Gătăianțu a rămas dator cititorului să prezinte ideile cu propoziții dezvoltate și imbricate în cuvinte, de parcă ar fi uitat că aici nu face poezie sau cronică pentru ziar. Intenția lui este alta: să stârnească prin puține cuvinte fantezia cititorului și totodată să îl convingă să mediteze la importanța problemei **valorilor** europene în societatea postmodernă. Scriitorul ține să accentueze faptul că această societate **nu** mai produce valori, sau promovează **alte** valori, decât cele clasice: mai întâi valoarea banului și – de aici – multe alte „păcate”. **Dialogul cultural, comunicarea interculturală**, sindromul omului post-totalitar (*homo ideologicus*) în Europa de Sud-est, vârstele umanității, *homo religiosus*, *homo sapiens*, fascinația geniului, *Homo homini diabolus*, imagologia, mentalități ș.a., toate aceste idei (în opinia lui Pavel Gătăianțu) rămân sub semnul întrebării.

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– Pavel Gătăianțu, *Vântul Toamnei*, Ed. Macarie, Târgoviște, 2006, Prefată de Cezar Ivănescu (Victor Sterom).
http://www.observatorul.com/articles_main.asp?action=articleviewdetail&ID=3732

Pavel Gătăianțu, *Poeme la porțile redutei*.

L'ANALYSE TEXTUELLE EN TANT QUE TAUTOLOGIE

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Abstract: *The approach of the literary text can also be defined as a tautology that has both an informational vacuum and a discursive overflow. The model of traditional literary criticism, whether academic or postmodern, is always the same: the absolute and prestigious tautology of the tetragrammaton, “Eyh Asher Eyeh”. This study outlines the drama of the hermeneutist in search of meanings, who, by his deconstruction-reconstruction inaugurates a space of utopia or one of resignation.*

Keywords: *“Eyh Asher Eyeh”, Adorno, Horkheimer, New Historicism, New Criticism, mimetic tautology, underground culture.*

o. Introduction

Comme le soutiennent et le démontrent Adorno et Horkheimer, « seule l'exagération est vraie⁷¹ ». Il est possible que notre hypothèse puisse s'y inscrire. De YHWH ou *tetragrammaton* (gr. Τετραγράμματος)⁷² à la critique standard et « alternative », postmoderne ou *underground*⁷³, il n'y a qu'un « pas ». Un des mots-clef bibliques fondamentaux – YHWH, *Yahweh*, *Yahvé* ou « *Eyh Asher Eyeh* » – a été traduit par : « *Je suis celui qui est [Ehyeh Asher Ehyeh אֶהְיֶה אֲשֶׁר אֶהְיֶה]*⁷⁴ ». Une tautologie absolue, dont l'autorité est confirmée par la pratique historique multimillénaire des religions mosaïque et chrétienne, une tautologie prestigieuse qui présente à la fois un vide informatif et un trop plein discursif. Au centre ou à la périphérie de cette expression mystérieuse, on peut déceler le noyau de toutes les méthodes d'exploration du texte. Un critique, un herméneute, un explorateur en quête des significations et

⁷⁰ Academia Română, Academia Română a Oamenilor de Știință, Académie allemande-roumaine (Mainz), ISPF (University of Sheffield, GB)

⁷¹ Adorno, T. W. & Horkheimer, M., *La dialectique de la Raison* [1947], Gallimard, Paris, 1974, p. 126.

⁷² Knight, Douglas. A.; Levine, Amy-Jill *The Meaning of the Bible: What the Jewish Scriptures and Christian Old Testament Can Teach Us* (1st ed.), HarperOne, New York, 2011; Thiher, A., *The Power of Tautology: The Roots of Literary Theory*, Associated University, Cranbury, New York, 1997.

⁷³ Whiteley, Sheila, « Contre-cultures : Musiques, Théorie et Scènes », *Volume !*, 9 : 1 | 2012, 5-16; Whiteley, Sheila, « Countercultures n°2: Utopias, Dystopias, Anarchy. Introduction », *Volume !* 2/2012 (9:2), p. 8-12; URL: www.cairn.info/revue-volume-2012-2-page-8.htm.

⁷⁴ Raymundus Martinus (~1230 -1284) : «Et quod est nomen tuum? YHWH - Jehova, sive Adonay, quia Dominus es omnium » in *Pugio fidei Christianae*, III.2.3, 1270 – commentaire du *Livre des Rois*; Reuchlin, J., *De verbo mirifico (Du verbe admirable)* (1494), in *Sämliche Werke*, Frommann-Holzboog, Stuttgart-Bad Cannstatt, 1996, vol. I ; Secret, F., *Les Kabbalistes chrétiens de la Renaissance*, Dunod, Paris, 1964, rééd. Arma Artis, 1985, p. 44-51.

symboles du texte définit finalement l'œuvre de la même manière: l'œuvre est l'œuvre; l'œuvre est celle qui est; l'œuvre est telle qu'elle est. C'est une tautologie mimétique, d'après le modèle primordial.

L'approche du texte littéraire s'avère être à travers l'histoire de l'herméneutique une tautologie à part, « une ample comédie à cent actes divers/Et dont la scène est l'univers »⁷⁵. Du *New Historicism* et *New Criticism* à la (*Néo*)-*Nouvelle critique*, de la critique littéraire traditionnelle à la mythocritique, psychocritique, pragmatique ou narratologie, lesquelles parfois ne sont que des fusions de la poétique-rhétorique gréco-latines, et jusqu'à la sémiotique (Peirce, Greimas) et la sémantique (Tarski, Barthes), l'approche textuelle pourrait être définie donc comme une *tautologia* (gr.), autrement dit une « redite, proposition identique » (de *tauto* « le même », contraction de *to auto* « la même chose » et *-logia* [*legein*, « dire »])⁷⁶. Mais pour que la tautologie soit « fonctionnelle », elle implique, voire exige, « l'arrêt, l'interruption, la cessation », ou *epochè* (ἐποχή / *epokhé*, gr.). Par la suspension du jugement (*epochè*), l'herméneute, l'analyste refuse d'accorder son assentiment à une œuvre littéraire, représentation (*phantasia*) ou raison (*logos*) parce que les arguments contraires ont une force égale⁷⁷. Sextus Empiricus explique:

« La suspension est l'état de la pensée où nous ne nions ni n'affirmons rien. Quiétude (*arrepsia*), c'est la tranquillité et la sérénité de l'âme»⁷⁸.

1. *Repères pour une épistémologie historique de l'épochè*.⁷⁹

Une interrogation rhétorique du type « qu'est-ce que l'histoire globale d'un concept? » peut générer plusieurs réponses, parmi lesquelles une *sûrement* appartient à Foucault:

« Le projet d'une histoire globale, c'est celui qui cherche à restituer la forme d'ensemble d'une civilisation, le principe — matériel ou spirituel — d'une société, la signification commune à tous les phénomènes d'une période, la loi qui rend

⁷⁵ La Fontaine, *Le Bûcheron et Mercure*, livre V, 1668.

⁷⁶ *Dictionnaire historique de la langue française*, A. Rey dir., Le Robert, 1992.

⁷⁷ Abrams, M. H., *A Glossary of Literary Terms*, 6th edition, Fort Worth, Harcourt Brace College Pub., 1993.

⁷⁸ Empiricus, Sextus, *Hypotyposes pyrrhoniennes*, I, 10.

⁷⁹ Lecourt, D., *L'épistémologie historique de Gaston Bachelard*, Ed. Vrin, Paris, 2002, p. 23.

compte de leur cohésion - ce qu'on appelle métaphoriquement le "visage" d'une époque»⁸⁰.

Il semble que le premier théoricien de l'*epochè*, c'est Arcésilas de Pitane, le maître de la II^e Académie de Platon, vers 268 av. J.-C. Le commentaire de Cicéron sur le modèle de l'*epochè* soutenu par Arcésilas de Pitane a deux mots-foyer: *réfuter* et *suspendre*. C'est du Husserl avant la lettre:

« Il agissait selon cette méthode, si bien qu'en réfutant les avis de tous il amenait la plupart de ses interlocuteurs à abandonner leur propre avis. Quand on découvrait que les arguments opposés de part et d'autre sur un même sujet avaient le même poids, il était plus facile de suspendre son assentiment, d'un côté comme de l'autre»⁸¹.

La suite de ses *Academicorum Priorum* introduit une autre constellation de champs sémantiques, « obscurité, RIEN → assurer, affirmer, approuver, approbation vs connaissance »:

« C'est contre Zénon [de Cittium] qu'Arcésilas, d'après la tradition, engagea le combat [...], à cause de l'obscurité des choses qui avaient amené Socrate à avouer son ignorance... Il pensait donc que tout se cache dans l'obscurité, que rien ne peut être perçu ni compris ; que, pour ces raisons, on ne doit jamais rien assurer, rien affirmer, rien approuver ; qu'il faut toujours brider sa témérité et la préserver de tout débordement, alors qu'on l'exalte en approuvant des choses fausses ou inconnues ; or rien n'est plus honteux que de voir l'assentiment et l'approbation se précipiter pour devancer la connaissance et la perception»⁸².

On remarque donc que pour Cicéron la dimension morale est plus importante («rien n'est plus **honteux** que de voir l'assentiment et l'approbation se précipiter pour devancer la connaissance et la perception ») que la dimension épistémique. Ce genre de contradictions qui marquent le parcours logique, la structure du discours philosophique

⁸⁰ Foucault, M., *L'archéologie du savoir*, Gallimard, Paris, 1969, p. 17-18.

⁸¹ Cicéron, *Les Académiques*, I, 45.

⁸² Cicéron, *Les Académiques*, I, 45.

gréco-latin seront décelables aussi dans le discours de la critique moderne, académique ou « alternative ». Malgré la « multiplication des ruptures dans l'histoire des idées »⁸³, les séries tautologiques se succèdent. Même si, selon Foucault, « la notion de discontinuité prend une place majeure dans les disciplines historiques »⁸⁴, la tautologie herméneutique ouvre la possibilité d'une histoire globale, où « l'espace d'une dispersion »⁸⁵ n'est qu'un élément chromatique. Notre projet d'une histoire tautologique de la critique littéraire pourrait assimiler, en contrepoint, « la dissolution du sujet », « l'antéprédicatif » de Merleau-Ponty ou « la praxis humaine » de Sartre, mais, malgré les idiosyncrasies de Foucault, une séquence de la démonstration contredit sa logique et marque une « fissure », point de départ et argument pour notre « déconstruction » tautologique:

« Dans l'analyse qu'on propose ici, les règles de formation ont leur lieu non pas dans la "mentalité" ou la conscience des individus, mais dans le discours lui-même ; elles s'imposent par conséquent, selon une sorte d'anonymat uniforme, à tous les individus qui entreprennent de parler dans ce champ discursif »⁸⁶.

La critique de Foucault, dans la perspective de Michel Serres, est confuse, un « mixage » de Jung et Lacan, de « même » et de « l'autre ». Un fragment dévoile la pratique de la tautologie, masquée par des paradoxes et oxymorons:

« En bref, Foucault traite une bibliothèque comme un inconscient culturel et collectif (dont il est tautologique de dire qu'il est structuré comme un langage, d'où le voisinage avec Lacan dans le milieu entre logicisme et psychologisme) et comme un espace étranger et fermé: l'historien est ici analyste du drame d'un autre (qui est le même), il est la mémoire de son oubli, il est ici ethnologue d'un sens lointain et silencieux, et ramène son absence; il traite les livres comme des monuments enfouis, et l'écriture comme une inscription: il est ici archéologue d'un langage aujourd'hui perdu. Manière d'entrer dans cet espace sans y être, manière de s'approcher sans être attiré par la force d'un sens, manière de

⁸³ Foucault, M., *op.cit.* p.16.

⁸⁴ *Idem, ibidem*, sqq.

⁸⁵ *Idem, ibidem*, p.19.

⁸⁶ *Idem, ibidem*, p.27-28.

suspendre une gravitation, de se glisser sans s'engager, d'être attentif sans être concerné: epokhé rendue possible par la limite vibrante entre le même et l'autre»⁸⁷.

Malgré son incohérence conceptuelle, Michel Serres allait observer en 1968, dans le registre de l'*intelligence émotionnelle*⁸⁸, d'étranges thématiques, effets de la « discontinuité », de la « réification » ou de la révolte contre la tautologie, signes d'une nouvelle lecture des écritures bibliques: Levinas (*Le temps et l'autre*, 1983)⁸⁹, Ricœur (*Soi-même comme un autre*, 1990)⁹⁰ en quête du « Soi-même comme un autre ». Les conceptualisations ricœurniennes du dédoublement du « Même » (l'ipséité + la mêmeté) ou de l'«Autre» ne sont que des *réécritures* des valeurs religieuses, telles que la responsabilité, la culpabilité, le péché ou la pitié, une pratique des « palimpsestes » genettiens⁹¹. Une confusion similaire entre « le spirituel » et « le savoir » met en scène Levinas:

« Partout dans la civilisation occidentale, où le spirituel et le sensé résident toujours dans le savoir, on peut voir cette nostalgie de la totalité. Comme si la totalité avait été perdue, et que cette perte fût le péché de l'esprit. C'est alors la vision panoramique du réel qui est la vérité et qui donne toute sa satisfaction à l'esprit»⁹².

Dans *Autrement qu'être ou au-delà de l'essence* (1974), Emmanuel Levinas – dans une sorte de (auto)tautologie – reprend, dans le langage de l'ontologie phénoménologique heideggerienne, les thèmes dominants de ses projets antérieures

⁸⁷ Michel Serres, *D'Erehwon à l'Antre du Cyclope* in *Michel Foucault. Critical Assessments*, ed. Barry Smart, London & New York, vol. IV, 1995, 1998, 2000, p.104; *Idem, Hermès ou la Communication*, Ed. Minuit, Paris, 1968, p. 167-205.

https://books.google.ro/books?id=jKBmAE4uFbIC&pg=PA104&lpg=PA104&dq=l%27histoire+comme+tautologie&source=bl&ots=xrG6GeB5PJ&sig=FH5lI9eqROyPvbn5pEmafJvN7QE&hl=en&sa=X&ved=0CFsQ6AEwCWoVChMI_4bJsPqFyQIV6whzCh0iBwPp#v=onepage&q=l%27histoire%20comme%20tautologie&f=false

⁸⁸ Goleman, D., *L'Intelligence émotionnelle. Comment transformer ses émotions en intelligence*, éd. R. Laffont, Paris, 1997.

⁸⁹ Levinas, E., *Le temps et l'autre*, PUF, Paris, 1983; *Idem, Ethique et infini. Dialogues avec Philippe Nemo*, Fayard, Paris, 1982.

⁹⁰ Ricœur, P., *Soi-même comme un autre*, Seuil, Paris, 1990.

⁹¹ Genette, G., *Palimpsestes, La littérature au second degré*, Seuil, coll. « Essais », Paris, 1982.

⁹² Levinas, E., *Ethique et infini, op. cit.*, p. 79-81.

(*Totalité et infini*, 1961): la subjectivité la passivité, la responsabilité, la justice, le langage, l'«in-condition» (au-delà du transcendantal), l'infini, etc. :

« Si la transcendance a un sens, elle ne peut signifier que le fait, pour l'événement d'être – pour l'esse –, pour l'essence, de passer à l'autre de l'être. Mais l'autre de l'être qu'est-ce à dire ? Parmi les cinq “genres” du Sophiste manque le genre opposé à l'être; bien que dès la République il soit question de l'au-delà de l'essence. Et que peut signifier le fait de passer, lequel, aboutissant à l'autre de l'être, ne pourrait au cours de ce passage que défaire sa facticité ? Passer à l'autre de l'être, autrement qu'être. Non pas être autrement, mais autrement qu'être. Ni non plus ne-pas-être. Passer n'équivaut pas ici à mourir. [...] Être ou ne pas être – la question de la transcendance n'est donc pas là. L'énoncé de l'autre de l'être – de l'autrement qu'être – prétend énoncer une différence au-delà de celle qui sépare l'être du néant : précisément la différence de l'au-delà, la différence de la transcendance»⁹³.

Les écrits de Levinas dévoilent ses erreurs, ses doutes, ses désespoirs, son discours beckettien ou « godotien »: c'est le signe de *la conscience tautologique* qui devient dominante et déclenche l'entropie. Pour sauver un minimum de cohérence, Levinas aurait dû « se taire » ou relire Eusèbe de Césarée:

« Il faut demeurer sans opinions, sans penchants et sans nous laisser ébranler, nous bornant à dire de chaque chose qu'elle n'est pas plus ceci que cela ou encore qu'elle est en même temps qu'elle n'est pas ou bien enfin ni qu'elle est ni qu'elle n'est pas. Pour peu que nous connaissions ces dispositions, dit Timon, nous connaissons d'abord l'“aphasie” (c'est-à-dire que nous n'affirmerons rien), ensuite l'“ataraxie” (c'est-à-dire que nous ne connaissons aucun trouble) »⁹⁴.

La suspension du jugement (*epochè*) est le refus d'accorder son assentiment à une représentation (*phantasia*) ou à la raison (*logos*) parce que les arguments

⁹³ Levinas, E., *Autrement qu'être ou au-delà de l'essence*, [1974], Gallimard, Paris, 1990/2004, pp. 13-14; *Ch. 1. Essence et Désintéressement §1 – L'autre de l'être*.

⁹⁴ Eusèbe de Césarée, *Préparation évangélique*, XIV, 18, 2.

contraires ont une égale force. Levinas, tout comme Ricœur, en quête de la vérité deviennent des victimes de la logorrhée (*incontinence verbale*), en accédant ainsi à une sorte de paraphrasie verbale, permutation / substitution lexicale, ou à des paraphrasies sémantiques⁹⁵. La leçon d’Arcésilas/Cicéron, centrée sur *refutatio* (« réfuter » et « suspendre »)⁹⁶, est paradigmatique:

« Il agissait selon cette méthode, si bien qu’en réfutant les avis de tous il amenait la plupart de ses interlocuteurs à abandonner leur propre avis. Quand on découvrait que les arguments opposés de part et d’autre sur un même sujet avaient le même poids, il était plus facile de suspendre son assentiment, d’un côté comme de l’autre. [...]. L’affirmation “Le sage suspend son assentiment” a deux sens. Selon le premier, le sage n’assentit absolument à rien [sur la vérité ou la fausseté de ses représentations]. Selon le second, il s’abstient, quand il donne une réponse, d’admettre ou de nier tel point [une représentation approuvable]»⁹⁷.

La pensée moderne et postmoderne, voire néo-postmoderne, a renoncé aux exigences mentales et morales de la culture gréco-latine. Le penseur européen a perdu la quiétude (*arrepsia*), la tranquillité et la sérénité de l’âme, l’*aphasie* et l’*ataraxie*, et a découvert l’*anomie*. Une proposition comme celle, ci-jointe, de Sextus Empiricus n’est plus transparente et éducative. Elle est devenue opaque et incompréhensible: « La suspension est l’état de la pensée où nous ne nions ni n’affirmons rien. Quiétude (*arrepsia*), c’est la tranquillité et la sérénité de l’âme »⁹⁸. Les répressions, les censures, les défoulements ont pour effet pervers des désirs imprévisibles et irrépressibles, des anomalies et anomies. Pour Durkheim (*Le Suicide*, 1897):

« L’anomie est donc, dans nos sociétés modernes, un facteur régulier et spécifique des suicides ; elle est une des sources auxquelles s’alimente le contingent annuel. [...] [Le suicide anémique] diffère en ce qu’il dépend, non de

⁹⁵ Eustache, F. et Faure, S., *Manuel de neuropsychologie*, Dunod, coll. Psycho Sup, Paris, 2005.

⁹⁶ Perelman, Ch., L. Olbrechts-Tyteca, *The New Rhetoric: A Treatise on Argumentation*, Notre Dame, University of Notre Dame P, 2000.

⁹⁷ Cicéron, *Les Académiques*, II, 104.

⁹⁸ Sextus Empiricus, *Hypotyposes pyrrhoniennes*, I, 10. Voir aussi Sextus Empiricus, *Esquisses pyrrhoniennes*, traduction Pierre Pellegrin, Seuil, Paris, 1997.

la manière dont les individus sont attachés à la société, mais de la façon dont elle les régleme»⁹⁹.

Refaire des parcours identiques, affirmer la même chose, le même texte mène et emmène à la réification, à la mort, au suicide verbal et mental. La tautologie c'est l'agonie. La conscience de la tautologie c'est le suicide sémantique, symbolique, et métaphysique. Le paradigme gréco-latin est complémentaire au paradigme judéo-chrétien du « *Eyeh Asher Eyeh* » (« *Je suis celui qui est* »).

2. Quelques stratégies anti-tautologiques : Husserl, Jung, Advaita Vedānta, Hegel.

Pour Husserl, l'épochè désigne la mise en suspens de la thèse de la croyance à la réalité extérieure du monde:

« L'ἐποχή phénoménologique. À la place de la tentative cartésienne de doute universel, nous pourrions introduire l'universelle ἐποχή, au sens nouveau et rigoureusement déterminé que nous lui avons donné. [...] Notre ambition est précisément de découvrir un nouveau domaine scientifique, dont l'accès nous soit acquis par la méthode même de mise entre parenthèses [...]. Ce que nous mettons hors de jeu, c'est la thèse générale qui tient à l'essence de l'attitude naturelle [...]. Je ne nie donc pas ce monde comme si j'étais sophiste ; je ne mets pas son existence en doute comme si j'étais sceptique ; mais j'opère l'ἐποχή phénoménologique qui m'interdit absolument tout jugement portant sur l'existence spatio-temporelle. Par conséquent, toutes les sciences qui se rapportent à ce monde naturel [...] je les mets hors circuit, je ne fais absolument aucun usage de leur validité ; je ne fais mienne aucune des propositions qui y ressortissent, fussent-elles d'une évidence parfaite »¹⁰⁰.

2.1. On sait que les événements physiques et psychiques se développent dans un champ unitaire, nommé par les alchimistes *unus mundus*, synonyme peut-être de *l'ordre*

⁹⁹ Durkheim, E., *Le Suicide. Étude de sociologie*, PUF, Paris, coll. « Quadrige » (no. 19), 1990, p. 288.

¹⁰⁰ Husserl, E., *Idées directrices pour une phénoménologie pure et une philosophie phénoménologique* [1913], traduction Paul Ricœur, Gallimard, coll. "Tel", Paris, 1950, p. 101-103.

implicite de Bohm. Pour Jung¹⁰¹, cette coïncidence aurait des causes profondes: juste à cause de cette dépendance, le psychique et le physique pourraient être, « identiques, quelque part, au-delà de notre expérience présente »¹⁰². La synchronicité, croyait Jung, est une manifestation de *l'unus mundus*, au niveau de l'inconscient collectif, mais aussi dans l'horizon de la critique littéraire. Les quatre facteurs jungiens standard (a-causalité, a-temporalité, effet de sens et mise en œuvre de la zone psychoïde), étant des points de départ des phénomènes psychico-somatiques, définissent implicitement l'activité et la dynamique de *déconstruction* apparente du texte. La perspective « métaphysique » et archétypique dévoile une cohérence interne du « Tout » qui fonctionne dans sa globalité, et interroge l'homme sur sa tâche par rapport au « savoir absolu » de l'inconscient et sur le sens de la « création continue » dont il est partie prenante. L'a-causalité et l'a-temporalité semblent être deux repères d'une stratégie anti-tautologique jungienne, apparentée à « la famille spirituelle » de Pyrrhon, Énésidème et Agrippa, qui pratiquait la quiétude, la sérénité, l'*aphasie* et l'*ataraxie*. Quand même, malgré ces efforts d'imagination théorique, le Dieu de Nietzsche comme le Godot de Beckett ne reviendront plus sur la scène du monde. Ils ont été depuis la *Genèse* des symboles « vides » et des fonctions: tantôt l'absence, tantôt l'attente. Autrement dit, des tautologies.

2.2. L'Upanishad affirme l'identité du Soi individuel avec une essence subtile: « cela, toi-même tu l'es » (*tattvamasi*). Le Logos *fort* judaïque « *Eyeh Asher Eyeh* » (« Je suis celui qui est. ») rencontre le Logos *fort* vedantin, l'affirmation de l'identité Atman-Brahman, « *tattvamasi* » et « *aham brahm asmi* »), c'est-à-dire « cela, toi-même tu l'es ». L'emploi du pronom démonstratif neutre montre le caractère indéterminé du « cela ». *Isha Upanishad*, ajoute des précisions justement pour augmenter l'*obscurité*, condition héraclitienne de la révélation, donc de l'anti-tautologie:

¹⁰¹ *Atom and Archetype: The Pauli/Jung Letters, 1932-1958*, Ed. C. A. Meier, trans. David Roscoe, Princeton University Press, Princeton, New York, 2001.

¹⁰² Jung, C. G., *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*, *Collected Works*, Bollingen, Princeton, NY, 1976, vol. XIV, p. 765; Cazenave, M., « A la recherche de la synchronicité. Le psychoïde, l'Unus Mundus et l'omniprésence de l'Univers », *Cahiers Jungiens de Psychanalyse*, N° 29, 1981/2; URL: <http://www.cahiers-jungiens.com/articles/a-la-recherche-de-la-synchronicite-le-psychoide-lunus-mundus-et-lomnipresence-de-lunivers/>; Aziz, R., *C. G. Jung's Psychology of Religion and Synchronicity*, State University of New York, NY, 1990.

« Cela est en mouvement et Cela est sans mouvement; Cela est lointain, Cela est aussi proche ; Cela est au-dedans de ce tout, Cela est au-dehors de ce tout »¹⁰³.

Le caractère indéterminé du Cela montre qu'il est au-delà des oppositions, et si la tautologie est l'absence des contradictions et oppositions, alors « Cela » est un symbole ou un instrument de la tautologie qui correspond « bizarrement » à la logique parméniennienne de la non-contradiction. Mais l'histoire « romantique » et primordiale de la tautologie se retrouve dans la *Chandogya Upanishad* et rapporte la conversation entre un père et son fils :

«T'es-tu jamais enquis de l'enseignement grâce auquel on sait ce qu'on n'a jamais appris comme si on l'avait appris, ce à quoi l'on n'a pas pensé comme si on y avait pensé, ce qu'on n'a pas compris comme si on l'avait compris?»¹⁰⁴ .

2.3. Paul Deussen, influencé par Schopenhauer, ami de Nietzsche et Swami Vivekananda, est considéré le premier savant européen à avoir mis sur le même plan d'égalité la pensée indienne et la philosophie occidentale. Il publie, en 1897, *La philosophie des Upanishads (Sechzig Upanishad's des Veda)*¹⁰⁵, qui inaugure la « voie royale » de *l'inconscient-conscient collectif tautologique*. Quelques repères-itinéraires en témoignent: dans *l'Advaita Vedānta*, *avidyā* relève de *Māyā*, le principe de l'illusion cosmique. Elle cache une réalité (*avarana-śakti*, pouvoir d'obnubilation) et en fait apparaître une autre à sa place (*viksepa-śakti*, pouvoir de projection)¹⁰⁶ . Les philosophes distinguent souvent une ignorance individuelle (*tūla-avidyā*) et une ignorance universelle (*mūla-avidyā*)¹⁰⁷. Dans l'état de veille ou de rêve, *avidyā* se trouve à l'origine, à la fois, de la division sujet/objet, qui cache la réalité non-duelle, et du concept de causalité, qui affecte le mental. Illusoire, elle maintient l'individu dans le

¹⁰³ *Trois Upanishads, Ishā, Kena, Mundaka*, commentées par Shri Aurobindo, Albin Michel, Paris, 1972, p. 245-256 ; *Bhagavad-Gîtā*, traduit du sanskrit par Alain Porte, Arléa, Paris, 1995; *Brihad-aryanaka-upanishad*, traduite et annotée par Émile Sénard, Les Belles Lettres, Paris, 1934.

¹⁰⁴ Müller, M., *The Upanishads*, Dover, New York, 1962. Voir aussi Éd. Forgotten Books, p. 47-48, réimpression de l'édition de 1879 ; <http://www.sacred-texts.com/hin/sbe01/sbe01013.htm>

¹⁰⁵ Deussen, P., *Sechzig Upanishad's des Veda*, Leipzig 1897; *Ibidem, Upanishaden: Die Geheimlehre des Veda*, Hrsg. Peter Michel, Marix Verlag, Wiesbaden, 2007; *Ibidem, The philosophy of the Upanishads*, A. S. Geden. Éd. Motilal Banarsidass Publ., 1999.

¹⁰⁶ *The essential Vedanta: a new source book of Advaita Vedanta*. Eliot Deutsch, Rohit Dalvi. Éd. World Wisdom, Bloomington Inc, 2004, sqq.

¹⁰⁷ Doniger, W., *The Hindus: An Alternative History*, Oxford University Press, London, 2010, sqq.

saṃsāra. Si, comme l'affirme Levinas, dans la civilisation occidentale, « le spirituel et le sensé résident toujours dans le savoir », dans la civilisation orientale, dans celle indienne traditionnelle, en particulier, *parikarma* ou « purification du milieu mental qui aboutit à la sérénité » est une des valeurs identitaires, religieuse, intellectuelle et morale, tout comme *nirvikalpa samadhi* ou « l'état sans pensée ». L'antithèse est profonde entre la société/culture occidentale où, selon Levinas, le savoir soutient et justifie le spirituel; et la société/culture indienne, dominée et définie par *Avidyā* qui signifie ignorance, ou aveuglement. D'autre part, si, pour l'hindouisme, *Avidyā* signifie l'ignorance de la nature authentique, cachée par le désir et l'attachement; pour le bouddhisme *Avidyā* est la première étape de la chaîne des causes (*pratīyasamutpāda*) de la souffrance (*duḥkha*) et l'un des Trois poisons. Tensions, conflits, oppositions, répétitions, redondances, surcharge et superfluité, redoublement et antanaclase, voilà tout autant de formes et structures, de séquences et dynamiques d'une tautologie imprévisible, difficile à codifier et à quantifier.

3. Si les observations de Hegel sur la pensée hindoue semblent évoquer les gloses de Cicéron sur Arcésilas de Pitane, les instruments herméneutiques de sa phénoménologie sont révélateurs des parcours labyrinthiques de la tautologie que nous avons à peine esquissés:

« Il faut serrer de plus près encore le caractère de l'esprit rêveur, en tant que principe de la nature hindoue. Dans le rêve, l'individu cesse de se savoir tel individu déterminé, excluant les objets. À l'état de veille, j'existe pour moi, le reste est par rapport à moi extérieur et fixe, comme moi-même à son égard. Étant extérieur, l'Autre se déploie en un continu intelligible et un système de rapports dont mon individu particulier même fait partie, est un individu qui s'y rattache; c'est là la sphère de l'entendement. Mais dans le rêve cette séparation n'existe pas. L'esprit cesse d'être pour soi en face d'autre chose, et d'une manière générale, la séparation de l'extérieur et de l'individuel cesse ainsi à l'égard de l'univers et de l'essence. L'Indien en son rêve est donc tout ce que nous appelons fini et individuel, étant en même temps un universel infini et illimité, en soi une chose divine. La conception hindoue est un panthéisme tout à fait général et certes un

panthéisme de l'imagination, non de la pensée. C'est une substance et toutes les individualisations sont immédiatement vivifiées et animées en puissances particulières. La matière et le contenu sensibles sont simplement recueillis et transportés à l'état brut dans l'universel et l'illimité, sans être libérés sous une forme belle par la libre puissance de l'esprit et idéalisés spirituellement, en sorte que le sensible ne soit que subordonné, et expression étroitement adaptée à l'esprit ; au contraire ce facteur est immensément et démesurément élargi, rendant ainsi le divin, bizarre, confus et inepte. Ces rêves ne sont pas des songes creux, un peu d'imagination où l'esprit ne ferait que papillonner de-ci et de-là ; celui-ci est au contraire absorbé dans ces rêveries et ballotté par elles comme par sa propre réalité et son côté sérieux; il s'abandonne à ces objets finis comme à ses seigneurs et à ses dieux. Tout donc lui est dieu, le soleil, la lune, les étoiles, le Gange, l'Indus, les animaux, les fleurs ; et le fini, perdant à cette divinisation sa consistance et sa solidité, toute son intelligibilité s'évanouit aussi ; inversement le divin parce qu'il est en soi variable et instable, est complètement souillé et rendu absurde sous cette forme vile. De cette divinisation générale de tout le fini, et par suite de cet abaissement du divin, il résulte que la représentation de l'humanisation, l'incarnation de Dieu n'est pas une pensée particulièrement importante. Le perroquet, la vache, le singe, etc. sont également des incarnations de Dieu, sans s'élever au-dessus de leur être. Le divin n'est pas individualisé en sujet, en esprit concret, mais avili jusqu'à la vulgarité et l'absurdité. Tel est en général le caractère de la conception de la vie chez les Indiens. Aux choses aussi manquent la compréhension, la coordination finie de cause à effet comme à l'homme la sûreté de la libre autonomie, de la personnalité et de l'indépendance»¹⁰⁸.

L'approche académique ou « alternative » du texte littéraire s'avère être, encore une fois, grâce aussi à la clarté cartésienne de la description hégélienne, une tautologie à part, « une ample comédie à cent actes divers », une tautologie mimétique, d'après le modèle primordial de la Torah. Par la suspension du jugement (*epochè*), l'herméneute

¹⁰⁸ Hegel, G. W. F., *Leçons sur la philosophie de l'histoire*, trad. Gibelin, Vrin, Paris, p. 110 sqq.

aurait pu retrouver la quiétude (*arrepsia*), la tranquillité et la sérénité de l'âme. Son refus symbolique et pragmatique inaugure le drame épistémique, dans son hypostase tautologique.

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HEINRICH HEINES BEITRAG ZUR VERSTÄNDIGUNG, TOLERANZ UND KOMMUNIKATION ZWISCHEN DEUTSCHLAND UND FRANKREICH SEINER EPOCHE

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Abstract: The article gives a brief update of the biographical data and the works of the great writers again, but also presents the importance of the literary circles of that era in the development of his work. Very important is the journalistic activity of the writer in exile, and his effort to create a connection and an understanding between France and Germany through the cultural ways. Heine was one of the greatest figures of German culture, which was enthusiastically received by the Romanian literature, where he has even created a fashion. The influence of the German writer among the Romanian personalities proves itself not only in the large number of translations of the poetry of the German poet, but also in the numerous articles about the writer who was published in the press of that time and even in the imitation of his lyrics by the Romanian poets.

Keywords: journalist, connection, understanding, culture, reception.

Heinrich Heine (13. Dezember 1797 – 17. Februar 1856) war einer der bedeutendsten deutschen Dichter des 19. Jahrhunderts. Er war auch Journalist, Essayist und Literatur-Kritiker. Sowohl in seiner Heimat als auch im Ausland wurde der Schriftsteller durch seine Frühlyrik, *Buch der Lieder*, berühmt. Diese *Lieder* wurden von Robert Schuman und Franz Schubert vertont. Heines Spätlyrik und Prosa waren weniger bekannt, denn sie zeichnen sich durch scharfe Satire und Ironie aus. Seine radikale politische Stellung hat viele von seinen Werken beeinflusst, darum wurden diese von den deutschen Behörden in seiner Heimat verboten. Seit 1831 musste Heine in

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Paris leben und schaffen, denn er war in Deutschland nicht mehr willkommen. Er lebte seine 25 Jahre bis zum Tode als Auswanderer in Paris.

Der Ausbruch der Pariser Julirevolution 1830 bewog ihn, Deutschland endgültig zu verlassen.

Durch ein Dekret des Bundestages von 1835 wurden die Werke des politischen Emigranten in Deutschland verboten, zusammen mit den Schriften anderer Vertreter des "Jungen Deutschlands". In Frankreichs Hauptstadt, die er liebevoll mit dem lateinischen Namen "Lutetia" ansprach, widmete er sich journalistischer Tätigkeit und war bestrebt, dem deutschen Publikum fortschrittliche Aspekte in Frankreich bekannt zu machen, einem Lande, das politisch und sozial viel weiter gekommen war; andererseits wollte er den französischen Leser mit den literarischen und philosophischen Schöpfungen seiner deutschen Heimat vertraut machen, der er bis zu seinem Tode — er starb fern von Heimat am 17. Februar 1856 in Paris — unverbrüchliche Liebe bewahrte.

1830 nachdem Heine mit München und Platen abgerechnet hatte, hielt er sich zeitweilig auf Helgoland auf. In der *Denkschrift über Börne* jubelt Heine über den Sieg der Juli-Revolution in Frankreich.

Mit seiner Existenz als freischaffender Schriftsteller und Journalist begann Heines fruchtbare Zeit seines Lebens. Seine kritische Beobachtungsgabe, die witzig-ironischen Schilderungen seiner Erfahrungen, Aggressivität und Originalität seiner Schriften machten ihn bald behrmt.

Die kritische Stellungnahme zu sozialen und tagespolitischen Fragen zog die Aufmerksamkeit der Regierung auf sich. Von einer Verhaftung bedroht, reiste Heine 1831 nach Frankreich. Dort lernte er 1834 Crescentia Eugénie Mirat kennen, die er dann Mathilde genannt hat, die sieben Jahre später seine Frau wurde und sich seiner, als sich sein Gesundheitszustand zusehends verschlechterte, hingebungsvoll annahm.

Es stand für Heine nicht von Anfang an fest, daß er sein ganzes weiteres Leben in Frankreich verbringen sollte. Der Anschluß an die kulturelle Szene in Paris stand unter guten Zeichen: Schriftsteller, Musiker und Künstler, darunter Balzac, Hugo, Chopin, George Sand, Liszt, Dumas u. a. gehörten zu seinem Freundschaftskreis. Sein aufgeschlossenes Interesse für Politik und Geschichte, nicht zuletzt für Literatur und

Kunst brachte ihn rasch in enge Verbindung mit den französischen utopischen Sozialisten.

Vertraut mit den Gedanken von Saint-Simon und Fourier, mit Fragen der Republik, Monarchie, des Umbaus der Gesellschaft und der revolutionären Umwälzung, schrieb Heine 1831-1832 seine kritischen "Berichterstattungen" mit Hinweisen auf die sozialen und tagespolitischen Probleme, indem er seine Abneigung gegen jene Art von Nationalismus und Provinzialismus in Deutschland verkündete. Seine Angriffe auf die Mißstände der deutschen Kleinstaaterei brachte ihm Veröffentlichungsverbot in der *Augsburger Allgemeine Zeitung* ein. Seine Berichte erschienen dann in Buchform unter dem Titel *Französische Zustände*. Es sind Schilderungen der sozialen und politischen Entwicklung Frankreichs jener Jahre.

Während dieser Zeit und danach war Heine insbesondere um einen Austausch und Ausgleich, die Vermittlung zwischen Deutschland und Frankreich bemüht. Seine bevorzugten Interessengebiete waren Kunst und Politik in Frankreich (*Französische Zustände* und *Französische Maler*). In dieser Zeit fällt auch die Entstehung der Darstellung *Zur Geschichte der neueren schönen Literatur in Deutschland* (1836 erweitert als *Romantische Schule*) und *Zur Geschichte der Religion und Philosophie in Deutschland*.

Politische Umstände bewirken die Entstehung von zwei Richtungen in der deutschen Literatur: die Romantiker und das "Junge Deutschland", zu dem eine Anzahl von Dichtern mit bürgerlich-revolutionärer Gesinnung gehörten. An der Entwicklung dieser Richtung hatte Heine mit seinem Beitrag im Kampf um das Erbe der deutschen Klassik mitgewirkt.

Im Exil hat Heine Stellung genommen im Sinne der Verständigung, Toleranz und Kommunikation zwischen dem deutschen und französischen Volk, indem er verschiedene Artikeln darüber zwischen 1840-1843 in der *Allgemeinen Zeitung* von Augsburg veröffentlicht hat. Diese Artikel wurden dann gesammelt und in seinem Band *Lutezia* publiziert. Sie berichten über die politische, kulturelle und gesellschaftliche Situation des französischen Volkes in jener Zeit. Heine stellt in diesen Schriften auch die historischen und sozialen Umstände der französischen Revolution vom Juli 1830 dar. Außer der dargestellten politischen Situation beeindruckt das Epochebild über das kulturelle Leben in Frankreich. In seiner Korrespondenz beschreibt

Heine mit vielen Einzelheiten nicht nur die französischen Schriftsteller jener Zeit, wie zum Beispiel: Lamartine, Hugo, Balzac, George Sand, sondern auch die großen Persönlichkeiten der klassischen Musik: Chopin, Liszt, Mendelsohn, Rossini, Wagner, Johann Strauss-Vater und andere.

Der materiellen Schwierigkeiten, Schulden und Krankheit ungeachtet, setzt sich Heine umso entschlossener für die Demokratie, gegen den bürgerlichen Liberalismus und gegen den Radikalismus ein. Es kam zur berühmten Auseinandersetzung zwischen Heine und Ludwig Börne, dem Wortführer der emigrierten Radikalen in Paris. Börne vertrat die bürgerlichen Interessen einer parlamentarischen Republik, Heine dagegen war für eine wahrhafte Demokratie im Interesse der Volksmassen.

Um 1840 wurden in Deutschland die Stimmen für nationale Einheit, für eine Verfassung laut. Der Gegensatz zwischen Bourgeoisie und Arbeiterklasse nahm an Schärfe zu. Aufstände, wie jener der Schlesischen Weber, vermehrten sich.

In der Literatur dieser Zeit machte sich die sogenannte "Tendenzdichtung" der bürgerlich Gesinnten bemerkbar. Gegen diese Richtung, die sich im Schoße der Liberalismus entwickelt hatte, nahm Heine mit entschiedener Entschlossenheit Stellung. Die Kritik an der Tendenzweise fand im Gedicht *Atta Troll. Ein Sommernachtstraum* ihren literarischen Niederschlag.

Nach zwölfjähriger Abwesenheit aus Deutschland trat Heine 1843 seine erste Reise nach Hamburg an, um dort seine Familie zu besuchen und Verhandlungen mit seinem Verleger zu führen. Das literarische Ergebnis dieser Reise war sein Versepos *Deutschland. Ein Wintermärchen* (1844), das aus Zensurgründen zusammen mit seinen im gleichen Jahr erschienenen *Neuen Gedichten* herausgegeben wurde. Heines politisch-satirisches Gedicht ist eine Kritik an Preußen. Das Epos umfasst 20 Gedichte und einen Schlußhymnus.

Heine hatte sich als Abschluß seines Schriftstellerlebens eine Gesamtausgabe seiner Werke gewünscht, doch der Dichter starb am 17. Februar 1856 in Paris. Sein Spätwerk umfaßt vor allem religiöse, mythische und historische Themen. Der Gedichtband *Romanzero* (1851) und *Der Doktor Faust* (1851) sowie die autobiografischen Schriften, seine *Geständnisse*, die posthum veröffentlichten *Memoiren* geben Einblick in ein Dichterleben von weitsichtiger Humanität.

Hintereinander erschienen die Sammlungen von Aufsätzen: *Französische Maler* (1831), *Französische Zustände* (1832), *Zur Geschichte der Religion und Philosophie in Deutschland* (1834), *Zur Geschichte der neueren schönen Literatur in Detschland* (1833) und *Die romantische Schule* (1836).

Heine war zwischen 1840-1843 ein Schriftsteller, der sich seiner vollen Schaffenskraft erfreute, und er fühlte sich verpflichtet, eine Stellung zu nehmen gegen die gespannte politische Situation, die in Deutschland und Frankreich seiner Zeit herrschte.

Begeistert von dem Gedanken, daß sich der Tag der Befreiung vom Joch der klerikalen und adeligen Reaktion und zwar das Jahr 1848 näherte, war der Dichter voll von Hoffnung für die Zukunft, aber er wurde danach enttäuscht vom Scheitern der Revolution. Inzwischen war er auch krank gewesen. Die Korrespondenz für die *Allgemeine Zeitung* in Augsburg ist von der Idee einer sich nähernden großen Revolution beherrscht. Der Publizist versucht ein treuer Chronist seiner Zeit zu sein, darum hat er alle Briefe, die in dieser Zeitung veröffentlicht wurden, unter dem Titel *Lutezia* gesammelt, ein sehr spannendes Werk, das uns ein Bild der Epoche jener Zeit übermittelt, indem es uns Informationen über die Straßen und Salons, über die Literatur und die politischen Streiten, über die Institutionen und die Bewohner vom Paris seiner Zeit wiedergibt.

Heines Reiseberichte und Chroniken waren eine Übungsart für sein wahres Anliegen und zwar die Entwicklung der Verständigungsmöglichkeiten zwischen dem deutschen und dem französischen Volke.

Seine Neigung zur Auseinandersetzung mit politischen und sozialen Problemen seiner Zeit überwog seinen Geschmack für malerische Landschaften und Träume, die in seinem literarischen Werk dargestellt waren. Seine beängstigende Polemik hat seine Waffen vor allem in seiner Tätigkeit als Publizist und Pamphletist enthüllt.

Der Schriftsteller wurde in Deutschland seiner Zeit mit seinem Gedichtband *Buch der Lieder* bekannt, das im Sinne der deutschen Romantik geschrieben wurde. Nach dem Erscheinen dieses Gedichtbandes hat Heine Stellung gegen die Romantik im nächsten Gedichtband *Neue Gedichte* genommen, indem er vorhatte, nicht mehr im romantischen Stil zu schreiben, sondern alles in einer realistischen Weise darzustellen.

Heine hatte in Deutschland Probleme mit den Behörden, nicht nur wegen seiner politischen Dichtungen *Atta Troll* und *Deutschland ein Wintermärchen*, sondern auch wegen seiner Mitarbeit bei der revolutionären Gesellschaft "Junges Deutschland". Diese Tatsache zwang Heine im Jahre 1831 nach Frankreich zu übersiedeln. Der Schriftsteller hatte dann bis zum Tode nur zweimal seine Heimat besucht, aber jede Rückkehr in sein Vaterland wurde ein Anstoss für das Schreiben über die soziale und politische Situation in Deutschland seiner Zeit. Die reaktionären politischen Kräfte in Deutschland haben ihm dann für immer verboten seine Werke in seiner Heimat zu veröffentlichen, so dass Heine bis aufs Sterbebett sie nicht mehr wiedersehen konnte.

Im Exil war Heine ein Vermittler zwischen Deutschland und Frankreich, indem er dachte, dass es ein großer Fortschritt wäre, wenn diese zwei Länder sich einander verständigen könnten. Darum hat der deutsche Schriftsteller das Werk zuerst auf französisch geschrieben, indem er es *De l'Allemagne* (1833) nannte. In der deutschen Version, enthält das obengenannte Buch zwei Teile: *Zur Geschichte der Religion und Philosophie in Deutschland* und *Die Romantische Schule*.

Heines Beliebtheit wird am nachdrücklichsten durch die große Anzahl von Vertonungen erwiesen, die seine Lieder anregten, jene Gedichte insbesondere aus dem *Buch der Lieder*.

Ins Rumänische wurde diese Schrift zusammen mit anderen Fragmenten aus Heines Prosa übersetzt, wie zum Beispiel: *Französische Zustände* und *Französische Maler*. Die Übersetzung dieser Prosateile wurde in vier Bänden *Opere alese* (*Ausgewählte Werke*) zusammengefasst, die von Emanuel Cerbu, I. Cassian Mătăsaru,, Dumitru Hîncu und Al. Philippide durchgeführt wurden.

Heine hat zehn Jahre als Publizist gearbeitet. Er hat auch bei den Zeitschriften *La Revue des Deux Mondes* und *L'Europe litteraire* gewirkt. Der Journalist teilt dadurch mit, daß er in seinem Publizistenberuf das Ziel seines Lebens gesehen hat, und zwar wollte er damit eine Verbindung zwischen Frankreich und Deutschland schaffen. Heine wollte durch sein Schreiben Frankreich in Deutschland verständlich machen, um die Pläne derer, die zu ihrem Vorteil die internationalen Streite und Vorurteile nützten, zu vereiteln.

Heute liest man Heines Prosa in Deutschland kaum mehr und noch weniger in Rumänien, vielleicht nur in den universitären Literaturkreisen. Diese Schriften sind

heutzutage schwer zu verstehen, denn sie enthalten viele Bezüge zu den Persönlichkeiten des 19. Jahrhunderts.

Im Gegensatz zu der Ablehnung, die Heine in Deutschland erlebte, hatte er in Rumänien schon zu seiner Lebenszeit und zwar in den letzten 10 Jahren viele Anhänger gehabt. Seine Lyrik wurde von den Vertretern der rumänischen Kultur übersetzt und bekannt gemacht. Der deutsche Schriftsteller wurde in Rumänien in drei Stufen aufgenommen.

In der zweiten Hälfte des 19. Jahrhunderts hat er in der rumänischen Kultur eine wichtige Rolle gespielt, indem er eine Mode in der Dichtung schuf. Seine Frühlyrik erlebte zahlreiche Übersetzungen und seine Persönlichkeit zog die Aufmerksamkeit der rumänischen Kritiker der Zeit, die in ihren Artikeln sein Leben und Werk bekannt machten. Die erste Etappe seiner Rezeption dauerte bis zum ersten Weltkrieg und wurde in der rumänischen Literatur als die "Heinische Stufe" bekannt. Diese zeichnete sich aus durch ungefähr 750 Übersetzungen der Heinschen Lyrik und durch das Nachahmen seiner Gedichte durch die rumänischen Schriftsteller. Die bekanntesten Dichter, die das Heine-Vorbild genützt haben, wären hier folgende zu erwähnen : V. Alecsandri, Mihai Eminescu, St.O.Iosif, Maria Cunțan und Barbu Nemteanu. Am meisten wurden aber Heines Gedichte von den nicht so bekannten Dichtern rezipiert, die bei der Gesellschaft "Junimea" ("die Jungen Schriftsteller") mitgearbeitet haben, die von dem berühmten rumänischen Kritiker Titu Maiorescu geleitet wurde.

Die zweite Stufe der Heine-Rezeption in Rumänien war die Zeitspanne zwischen den zwei Weltkriegen. Zu dieser Zeit, im Gegensatz zur Situation in Deutschland, wo unter der Nazi-Herrschaft Heines Werk öffentlich verbrannt wurde, hat der Schriftsteller in Rumänien Toleranz und Hochwertung gefunden. In dieser Etappe hat man bei uns nicht mehr so viele Übersetzungen seiner Lyrik und Prosa durchgeführt, nur fast 200 neue Übersetzungen insbesondere aus seiner Frühlyrik sind entstanden; hingegen wurde noch mehr Prosa als vorher übersetzt. Man hat in dieser Zeit sehr viele Artikeln in der rumänischen Presse geschrieben, die von dem Dichter, seinem Werk und seinem Leben, insbesondere seiner Religion, seinem Judentum, seiner revolutionären Tätigkeit und seinen sozialistischen Neigungen handeln.

Die letzte Etappe in Heines Rezeption in der rumänischen Literatur ist die nach dem zweiten Weltkrieg, als in Rumänien die kommunistische Partei herrschte. Wie in

der vorigen Zeit hat man keine Gedichte im Heinischen Stil mehr geschrieben, denn die Epoche der Romantik und des Realismus war schon lange vorbei, doch das Bild des Dichters wurde jetzt rehabilitiert im Sinne der kommunistischen Ideologie als Revolutionär, Denker und Kämpfer für Wohlstand, Freiheit und gleiche Rechte der Masse der Arbeiter.

Die Übersetzungen seiner Gedichte waren nicht mehr so zahlreich zu dieser Zeit, doch man muss anmerken, dass die Hauptbeschäftigung der rumänischen Schriftsteller war es, seine Prosa ins Rumänische zu übertragen. Es wurden vier Bände mit Übersetzungen von Fragmenten aus der Heinischen Prosa veröffentlicht. Dieser Teil seiner Schriften war bisher unbekannt geblieben, darum ist der Beitrag der Übersetzer Al. Philippide und Cassian Mătășaru für die rumänische Literatur wertvoll.

Eine solche Rehabilitation hat das Heinebild auch in der vorigen DDR erlebt, wo seine Tätigkeit als Revolutionär und Anhänger der Ideen des Sozialismus hervorgehoben wurde.

Das Werk von Heine ist heute fast unbekannt, obwohl es aktuell geblieben ist und zu vielen Forschungen und kritischen Studien anregt.

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RUBÉN DARÍO, UN PUENTE PERDURABLE ENTRE CONTINENTES Y CULTURAS

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Abstract: *The article examines the literary activity of the Spanish poet Rubén Darío, the “poetic inventor of Spanish language”, in terms of Pablo Neruda, focusing the permanent effort of Darío to politically unify the Latin American countries, already fused in spirit and language. We emphasize the intuition of a cultural clash between the two Americas (Anglo-Saxon America versus Spanish America) in his initial poetic creation, indicating the elements that give rise to a strong sense of separation between the two. We later inspect Darío’s solution to bring together the countries of the “almighty dollar” and those of “love”, prior to the First World War. We identify the way Darío conceives the idea of motherland, his inner motivations being based on his sense of belonging to Nicaragua, Chile, Argentina on one hand and to Europe (Spain, France), on the other hand. We stress upon the elements present in his poems which underline his cosmopolitanism, his intense role of cultural harmonizer, revealing his declared aim to build an everlasting alliance between continents and cultures.*

Key words: *motherland, language, culture, clash, alliance.*

En Europa, a Ruben Darío se le conocía por el apodo de “el indio que se europeizó”, sintagma motivado por el aparente afrancesamiento del poeta nicaragüense. Sin embargo, en su obra se manifiestan abiertamente tendencias que contradicen esta reputación, o más bien la incluyen en una personalidad compleja, a la que no le faltan contrarios finalmente armonizados. Porque Darío también fue llamado por los críticos “el divino poeta transatlántico” (Rufino Blanco Fombona) y considerado un profundo “alma mediterránea”¹¹¹ (Guillermo Díaz-Plaja).

Poeta precoz, a los catorce años publicaba ya “en nombre de una idea/en nombre de un partido y de un derecho”, con la intención de unir las naciones de Latinoamérica dentro de la “patria grande que aguardamos”¹¹², convencido de que la patria es un amplio espacio interior que queda circunscrito a una profunda identidad espiritual.

Nacido en Nicaragua, Darío siente, al llegar a Valparaíso, que Chile es su segunda patria. Es aquí donde escribe, entre 1886 y 1889, poemas dedicados al paisaje, al amor, a insignes personalidades chilenas. También en Valparaíso publica *Azul...* y *Ahojos*,

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¹¹¹ En *Rubén Darío*, Barcelona, Sociedad General de Publicaciones, 1930, p. 15.

¹¹² En el poema “Unión centroamericana”, dedicado al General Justo Rufino Barrios.

libros de poemas en los que su vocación continental empieza a manifestarse abiertamente.

Más tarde conocerá Argentina, que le fascina por ser la integradora de los emigrantes, de los exiliados, “el paraíso terrestre”, un país con “corazón de oro”. Atraído por Buenos Aires, “la metrópoli reina”, el poeta se deja llevar por las “fuerzas urbanas” y “la respiración/del pecho de la capital”, que le harán escribir su “Canto a la Argentina” en 1910, preocupado por un futuro que se tenía que edificar sobre los escombros de las civilizaciones destruidas en el pasado. Esta enorme nación es, en su opinión, la que, dando “a todas las almas abrigo”, puede asegurar “la confraternidad de destinos”.

La sensibilidad exacerbada del poeta detecta, como un finísimo sismógrafo, las tensiones del mundo hispanoamericano, los conflictos que derivan de la mezcla de las sangres y el choque de culturas y mentalidades diversas. Existe, en el nuevo mundo, un enfrentamiento dramático entre el utilitarismo pragmático de la cultura anglosajona y el idealismo de la hispanoamericana. El más famoso poema en el que Darío pone de manifiesto la diferencia irreconciliable entre “la América ingenua” y la del todopoderoso dólar es “A Roosevelt”, donde el contraste entre actitudes y concepciones opuestas sobre la vida salta a la vista. Ahora, a Darío le parece que los países hispánicos son definidos por el espíritu pacífico derivado de la religión cristiana y sobre todo de la fe en Dios que representarían, en su opinión, una característica patente de Latinoamérica, mientras que el norte del continente americano es un espacio frío, cruel, marcado por el deseo de invadir, conquistar, someter e imponer, utilizando siempre la fuerza y proclamando la muerte de Dios, que en estos parajes ya no existe.

Siendo nicaragüense, Darío no podía mantenerse ajeno a lo que él consideraba una necesidad: rechazar el utilitarismo, en favor de la espiritualidad. Es por esto que escribió de los “yanquis” que son “colorados, pesados, groseros, van por sus calles empujándose y rezándose animalmente, a la caza del dólar”¹¹³.

El tomo *Cantos de vida y esperanza*, que el poeta publicó en 1905, es prueba definitiva de su esfuerzo de unificar espiritualmente los países de Hispanoamérica para salvarlas de la invasiva cultura anglosajona del norte del nuevo continente, que amenazaba, por su actitud imperialista, destrozando la espiritualidad. La mayoría de los

¹¹³ En el ensayo titulado *El triunfo de Calibán*, en *El modernismo visto por los modernistas*, ed. Ricardo Gullón, Labor, 1980.

poemas rubendarianos que tocan ese tema fueron incluidos en ese tomo que representan la máxima expresión literaria del hispanoamericanismo, en el que el poeta establece la diferenciación entre la cultura latina y la sajona en el nuevo continente. El término de *hispanoamericanismo* se construyó como concepto abstracto opuesto al *panamericanismo*, en un intento de considerar a Latinoamérica como a un conglomerado cultural. En efecto, los países de esta zona no se limitan al nacionalismo, sino que comparten su cultura. “Estos hombres – afirma Enrique Gallud Gardiel – intuyen que el futuro de América latina se halla unido de alguna forma aun no concretada, y dedican sus esfuerzos a conocerse mejor y a aumentar la interacción cultural”¹¹⁴. La creencia espontánea de la actitud específica de estos pueblos se basa en la noción de igualdad entre los hombres, independientemente de su raza.

Proclamándose, en *Los cisnes*, “un hijo de América” y “un nieto de España”, e intuyendo el provenir de Latinoamérica, Rubén Darío nutre sentimientos que oscilan entre la admiración para figuras sagradas de la democracia norteamericana (como Walt Whitman) y el pesimismo despectivo frente al intento de los yanquis de imponer su panamericanismo y la lengua inglesa en todo el continente americano. Según advierte Graciela Montaldo, “Pensar lo hispanoamericano implica, entonces, entrelazar dos problemas, identidad y alianza coyuntural entre culturas periféricas”¹¹⁵. La novedad de Darío consiste en la problematización del arte que se adapta a los nuevos requerimientos de las industrias culturales y aprende a convivir con sus nuevas exigencias y formatos, incorporando el arte al mercado, sin transformarlo por completo en cultura de masas, puesto que sigue escribiendo textos autorreflexivos y herméticos.

Sin embargo, esta visión rubendariana conocerá un cambio radical, que la crítica explicó por la angustia del poeta ante la inminente entrada de los Estados Unidos en la primera guerra mundial. Consiguientemente, Darío dulcificará su posición frente al “Águila” y publicará dos poemas de convicciones contrarias, titulados “Salutación al águila” y “Pax”.

¹¹⁴ “Rubén Darío frente al imperialismo sajón”, en articulosenriquegalludjardiel.blogspot.ro/2013/03/ruben-dario-frente-al-imperialismo-sajon.html

¹¹⁵ En “La cultura invisible: Rubén Darío y el problema de América Latina”, www.lehman.cuny.edu/ciberletras/v01n02/Montaldo.htm, p. 8.

En el primero, la peligrosa Águila que antes representaba una amenaza se convierte en mensajera de la paz y la gloria. En todo caso, es una fuerza enorme y necesaria, capaz de asegurarle al hombre “el pan con que se mueve su sangre”. Y más todavía: los hispánicos deberían dejar “de ser los rétores latinos” y aprender “de los yanquis la constancia, el vigor, el carácter”. Es el esfuerzo de la conciencia superior del poeta el de crear una unión definitiva en el marco de una hermandad espiritual, dado que la única solución sería “juntarse en plenitud, concordia y esfuerzo”. Darío convoca la “mágica influencia” de los Estados Unidos para que “renazca nuevo Olimpo, lleno de dioses y de héroes”. El resultado sería la creación de una nueva raza, cósmica, esfuerzo que también se revela en los versos de “Canto a la Argentina”.

En “Pax”, el poeta invoca “el ejemplo amargo de la Europa deshecha” y milita por “la paz en nombre de Dios” y por la inteligencia de rechazar el odio y de llevar “a los altares de la paz, miel y rosas”.

Tal como Lorca había odiado, al principio, la ciudad de Nueva York, para sucumbir finalmente ante su hermosura, Rubén Darío descubre, impresionado por el sentido pragmático de los estadounidenses, que los yanquis tienen muchos valores comunes a los latinoamericanos, Dios incluido. Esta revelación le determina escribir: “Lamentablemente se equivocan quienes piensan que los yanquis no son hombres de altos pensamientos. Saben de todo. Amasan millones de dólares, escriben libros, construyen ferrocarriles, hacen poemas y lanzan nuevas doctrinas científicas que el mundo respeta y acepta”.

En cuanto al continente europeo, su presencia se manifiesta en la obra poética rubendariana tanto a través del país que le dio la lengua, España, que le muestra al poeta las figuras colosales de Cervantes, Lope de Vega y Garcilaso de la Vega¹¹⁶, como por la afiliación espiritual con la tradición cultural europea, representada por Dante, Shakespeare, Víctor Hugo y Verlaine.

Entre los temas españoles de su obra poética, se encuentran y dan títulos a otros tantos poemas, “El romancero del Cid”, “El centenario de Calderón”, “Bajo el retrato de Espronceda”, “La poesía castellana” (que pasa revista de la poesía española desde

¹¹⁶ Dice Rubén Darío: “España no es el fanático curial, ni el pedantón, ni el *dómine infeliz*, desdeñoso de la América que no conoce; la España que yo definiendo se llama Cervantes, Quevedo, Góngora, Gracián, Velázquez; se llama el Cid, Loyola, Isabel; se llama la hija de Roma, la hermana de Francia, la madre de América” (en “El triunfo de Calibán”, en *Mundo Adelante*, Rubén Darío, *Obras completas*, vol. IV, Madrid: Afrodísio Aguado, 1950, p. 576).

Alfonso X el Sabio hasta Campoamor). Como sin España no existiese la lengua española de tantos países del nuevo mundo, Darío rinde tributo a su básica españolidad, declarándose “por alma y por cabeza, /español de conciencia, obra y deseo”. En efecto, el poeta confiesa que “yo nada concibo y nada veo/sino español por mi naturaleza”. El puente que Darío construye entre España y Latinoamérica se basa en la esencia de su españolidad, “la lengua divina” que fluye por su sangre. Al escribir, más tarde, “El salmo de la pluma”, Darío lo dedica la “España, madre patria”, siendo consciente de su enorme deuda espiritual con el país ibérico.

Más allá de su deuda personal, a finales del siglo XIX le intensificaron las relaciones diplomáticas entre España e Hispanoamérica. Esta última aspira a salir de su fragmentación literaria, mientras que España está preocupada por el intento de europeizar el país de Cervantes, en un intento de que sus méritos sean reconocidos en la escena internacional, razón por la cual está resuelta a disponer de las relaciones con Latinoamérica como espacio de intercambio. Los representantes máximos de esta tendencia son Unamuno en España y Rubén Darío en América Latina.

Evidentemente, la idea de una Hispanoamérica unida hubiese sido la solución al problema de la periferia cultural que acomplexaba estas regiones donde se hablaba el mismo idioma, el español. Al afirmar que “Darío’s literary evolution displays his despair over the condition of the Latin American but also hope for future Latin American unity”¹¹⁷, Nathaniel Krause destaca la intención de Darío de indagar el pasado indígena y su creencia católica, para unificar Hispanoamérica, de manera que ésta última pudiera adoptar ciertos rasgos políticos de los Estados Unidos, sin perder su alma cultural.

Por encima de las diferencias, marcadas por contextos distintos en España (porque la tradición cultural europea era, en esencia, predominantemente francesa) y América Latina (amenazada por la invasión y hegemonía de los “yanquis”), entre las dos se establecerá una profunda relación espiritual. En un intento de separar la cultura de la política, los latinoamericanos reformulan lo nacional y se empeñan en fortalecer la identidad hispanoamericana.

¹¹⁷ “Rubén Darío, *American Imperialism and Latin America in the 19th Century*”, en www.sjsu.edu/history-docs-Krause_Nathaniel.pdf, p. 1.

En el contexto de la amenaza de los “yanquis”, las relaciones con España, que en la opinión de Darío se encontraba ya en el crepúsculo, no iban a poner en desventaja a los países hispánicos. En un mundo ya invadido por la cultura de masas, la poesía parecía haber muerto, los poetas se convertían en bichos raros, el arte ya no servía para nada y el prestigio de la tradición se desvanecía para abrir camino a la información inútil, trivial, que además minaba los valores éticos. La identidad continental podía salvar esta situación, junto a la renegociación de las poéticas posibles en una cultura nueva, que se dirigía ya a nuevos sujetos, incluyendo a las mujeres y a las muchedumbres. La nueva dimensión del arte adquiere así el nuevo e inevitable valor que el consumismo suponía.

La identidad cosmopolita de Rubén Darío y su convicción de ser un ciudadano universal es, consiguientemente, esencial para el entendimiento de su poesía. Como ciudadano universal, entre las preocupaciones del poeta nicaragüense se nota su interés casi exclusivo por lo artístico y aristocrático, siempre doblado, sin embargo, por un profundo sentido de pertenencia a Hispanoamérica y a España, de donde el poeta extrae su identidad cultural.

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LEZIONI DEL POSTMODERNISMO. LO SGUARDO INDIETRO PER UNA PROSPETTIVA SUL FUTURO

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Abstract: *This article aims at an analytical approach to a referential text of the theory of Postmodernism: Six Memos for the Next Millennium, a posthumous work of Italo Calvino, edited by his wife, Esther Calvino, and by Garzanti Publishing House in 1988. The volume is based on a series of lectures written for Harvard University and intended for the academic year 1985-1986. The lectures had as themes certain “values” or “proposals” characteristic to the narrative literature of the coming millennium: Lightness, Quickness, Exactitude, Visibility, Multiplicity and a sixth one only sketched, Consistency.*

Keywords: *postmodern, lightness, quickness, exactitude, visibility.*

Il postmodernismo italiano viene definito generalmente oggi, nel complesso di tanti autori e opere, soprattutto con due coordinate, due nomi di autori narrativi e teorici della letteratura che usiamo chiamare “contemporanea”: si tratta di Italo Calvino e di Umberto Eco.

Fra tutti gli scritti teorici del primo, si distingue, quale marchio della poetica narrativa di questo, l’opera che ci è rimasta col titolo *Lezioni americane. Sei proposte per il prossimo millennio*¹¹⁹. Il titolo del libro apparso postumo, nel maggio del 1988 (presso l’editrice Garzanti, a Milano) fu deciso dalla moglie dello scrittore, Esther Calvino, con l’accordo dell’editore. L’opera raccoglie principalmente cinque manoscritti che avrebbero dovuto costituire una serie di sei conferenze, che Calvino fu ufficialmente invitato dall’Università Harvard a tenere nell’anno universitario 1985-86. La morte lo colse invece mentre ci stava lavorando.

Infatti Italo Calvino vi stava proponendo un “modello”, provando di anticipare, individuare e nominare le caratteristiche dominanti della narrativa, in particolare (e della letteratura, in generale) del “prossimo millennio” (in cui infatti oggi ci si vive).

La leggerezza, la rapidità, l’esattezza, la visibilità, la molteplicità sono i “valori”, le categorie ossia le “proposte” di criteri assiologici che Calvino aveva tentato di definire concettualmente, come specificità della creatività letteraria del “futuro”. Una sesta

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¹¹⁹ Italo Calvino, *Lezioni americane – Sei proposte per il prossimo millennio*, prima edizione, Einaudi, Torino, 1988; l’edizione qui citata: prima edizione Oscar Opere di Italo Calvino, Arnoldo Mondadori Editore, Milano, 1993.

“proposta” sarebbe stata la “consistency”, nel senso di “coerenza”, che avrebbe sostituito una forma iniziale chiamata “openness”, nel senso di “apertura, proporzione spaziale tra uomo e mondo”¹²⁰.

Formulando i concetti delle *Lezioni americane*, Calvino aveva estrapolato per necessità argomentative, ma appunto per non creare confusioni interpretative lui insiste in ciascun capitolo sul fatto che simili “valori” non esistono in stato puro, per poter così caratterizzare un’opera letteraria. Il più delle volte, all’interno della stessa opera possono coesistere due o più simili valori, o addirittura possono paradossalmente apparire accanto ad altri “valori opposti”: *il peso* (inteso come un risalto, un’impronta testuale manifesta a vari livelli della ricezione: sovradimensionamento del testo, caricamento dei significati, consistenza discorsiva ecc.), *l’indugio*, *la digressione*, *la linearità* (categorie considerate da Calvino ugualmente “valori”, nonostante la sua ovvia propensione per le prime). È il punto in cui dobbiamo osservare che simili opposizioni paradossali verranno prese in considerazione da Brian McHale (poco dopo la morte di Calvino, accaduta nel 1985, però un anno prima dell’esordio postumo delle *Lezioni americane*, nel 1988), nella sua *Postmodernist Fiction* (1987). Brian McHale vi glossava “l’indeterminazione ontologica”, considerata come uno specifico fondamentale del discorso postmoderno, che ci fornisce oggi uno strumento utilissimo di interpretazione dei rapporti fra categorie opposte del tipo calviniano, come sarebbero *leggerezza/peso* o *esattezza/vago*¹²¹.

Italo Calvino oppone il termine di *leggerezza*, come già menzionato, al termine di *peso*, di una forte concretezza nella lingua italiana, pure tenendo conto delle sue connotazioni. Calvino oppone i due termini su livelli diversi: a) in un senso denotativo concreto, visuale, “icastico”; b) in un senso concettuale, quindi astratto; c) in un senso tecnico e stilistico, con riferimento al linguaggio ed allo stile della scrittura di un autore; d) in un senso ontologico. A quest’ultimo senso, Calvino assegna un’importanza capitale: relativamente alla *funzione esistenziale* della letteratura, Calvino individua nell’atto della “ricerca della leggerezza” una reazione al “peso di vivere”.

La scelta di Calvino di aprire le sue “lezioni” con la conferenza sulla *leggerezza*

¹²⁰ Cf. Alberto Asor Rosa, *Stile Calvino – Cinque studi*, Einaudi, Torino, 2001, pp. 64-65.

¹²¹ Brian McHale, *Postmodernist Fiction*, 1987; Trad. limba română: *Ficțiunea postmodernistă*, Ed. Polirom, Iași, 2009, trad. de Dan H. Popescu, pp. 53-73.

non è una casuale. Lo scrittore la definisce sin dall'inizio come un filo rosso della sua vera e propria professione di fede dell'intera carriera di narratore:

*Dopo quarant'anni che scrivo fiction, dopo aver esplorato varie strade e compiuto esperimenti diversi, è venuta l'ora che io cerchi una definizione complessiva per il mio lavoro; proporrei questa: la mia operazione è stata il più delle volte una sottrazione di peso; ho cercato di togliere peso ora alle figure umane, ora ai corpi celesti, ora alle città; soprattutto ho cercato di togliere peso alla struttura del racconto e al linguaggio.*¹²²

Prendendo spunto dalla confessione di Calvino, il critico Alberto Asor Rosa (forse il più importante esegeta dell'opera calviniana) considera anche lui le *Lezioni americane* come “il momento in cui Calvino, operando un bilancio della sua carriera, al tempo stesso dice la sua idea di letteratura e pronunzia auspici e previsioni per il futuro”.¹²³

Calvino distingue inoltre particolarmente tre forme diverse della leggerezza. La prima consiste in un “alleggerimento del linguaggio” per cui i significati si intrecciano in un “tessuto verbale come senza peso”, assumendo così la stessa consistenza rarefatta del gioco fra parola e senso.¹²⁴ Se Calvino sceglie da esempi letterari di tale procedimento artistico le opere di Guido Cavalcanti o di Emily Dickinson, consideriamo invece interessante l'affermazione di Alberto Asor Rosa, che valuta illustrativo per la categoria della *leggerezza* l'esempio dell'opera calviniana stessa *Le città invisibili*.¹²⁵

La seconda forma della *leggerezza* consiste nella narrazione di un ragionamento o di un processo psicologico complesso in cui agiscono certi elementi sottili, impercettibili ad una lettura fugace, o in qualsiasi descrizione che implichi un “alto grado di astrazione”.¹²⁶ Gli esempi di Calvino, qui, sono la narrativa di Henry James o il poema *De rerum natura*, di Lucrezio. Invece, Alberto Asor Rosa considera il miglior esempio un'opera di Calvino stesso, *Palomar*.¹²⁷

Finalmente, la terza forma della *leggerezza* consiste in un'immagine figurata

¹²² Italo Calvino, *Lezioni americane – Sei proposte per il prossimo millennio*, I ed. Oscar Opere di Italo Calvino, Arnoldo Mondadori Editore, Milano, 1993, p.7.

¹²³ Alberto Asor Rosa, *op.cit.*, p. 68.

¹²⁴ Italo Calvino, *op.cit.*, pp. 20-21.

¹²⁵ Alberto Asor Rosa, *op.cit.*, p. 96.

¹²⁶ Italo Calvino, *op.cit.*, p. 21.

¹²⁷ Alberto Asor Rosa, *op.cit.*, p. 96.

della leggerezza stessa, che assume un valore emblematico. È così che succede, per esempio, in una delle novelle del *Decameron* di Boccaccio, con l'immagine di Cavalcanti-personaggio, che trova soluzione alla situazione in cui era intricato con una battuta apparentemente "leggera", in cui volteggia con le gambe sottili sopra le pietre tombali. A tale punto, Calvino osserva l'esistenza di "invenzioni letterarie che s'impongono alla memoria per la loro suggestione verbale più che per le parole".¹²⁸ Cercandone gli esempi sempre nell'opera calviniana, Asor Rosa menziona stavolta le invenzioni eteree delle *Cosmicomiche* e le figure rarefatte del *Castello dei destini incrociati*.¹²⁹ A queste, ci sembra importante aggiungere la struttura paradossale, visibile soprattutto e appunto per la sua "invisibilità", del protagonista del *Cavaliere inesistente*. Si trovano nella stessa famiglia di composizione dei caratteri i protagonisti del *Visconte dimezzato* e del *Barone rampante*.

La seconda "proposta" di Calvino è quella della *rapidità*. La "lezione" sulla *rapidità* si apre con un'antica leggenda su Carlomagno, scoperta in un quaderno di appunti inedito a quel tempo, dello scrittore romantico francese Barbey d'Aurevilly, ripresa sinteticamente da un libro di magia (la storia di un anello magico che provoca l'innamoramento dell'imperatore, prima per una ragazza tedesca, poi per l'arcivescovo che aveva nascosto l'anello, finalmente per il lago stesso in cui l'anello fu buttato). Calvino vi intuisce una funzione narrativa dell'oggetto magico, che fa la successione degli eventi ed il legame fra i personaggi. La storia di Barbey d'Aurevilly è preferita da Calvino fra tutte le altre sulla stessa leggenda per) "l'economia del racconto" in questa versione:

[...] gli avvenimenti, indipendentemente dalla loro durata, diventano puntiformi, collegati da segmenti rettilinei, in un disegno a zigzag che corrisponde a un movimento senza sosta.¹³⁰

Viene affermata qui una prima definizione della *rapidità* quale tratto caratteristico del testo letterario, particolarmente narrativo. Con la definizione del concetto di *rapidità*, Calvino deduce che un certo tipo di tensione dell'espressione densa

¹²⁸ Italo Calvino, *op. cit.*, p. 22.

¹²⁹ Alberto Asor Rosa, *op. cit.*, p. 96.

¹³⁰ Italo Calvino, *op. cit.*, p. 43.

e dal ragionamento rapido sia difficile mantenere in un genere di opere “troppo lunghe” e considera la concisione come un aspetto essenziale, forse l’unico, a generare la *rapidità* del testo.

Gli esempi di *rapidità* letteraria, per Calvino, sono l’opera di Jorge Luis Borges¹³¹ e, fra i propri scritti, le *Cosmicomiche*, *T con zero*, e le opere con uno sviluppo epico più ridotto, tipo *Le città invisibili* e *Palomar*.¹³²

La conclusione su questa categoria porta Calvino all’affermazione del fatto che nei tempi sempre più congestionati che ci aspettano, il bisogno di letteratura dovrà per forza mirare alla “concentrazione della poesia e del pensiero”.¹³³

Nella terza conferenza, sull’*esattezza*, Italo Calvino definisce il concetto, non per caso con molta precisione verbale, sin dall’inizio. L’*esattezza* calviniana vuol dire, quindi, tre cose specifiche: uno schema dell’opera ben definito e calcolato; l’evocazione di immagini visuali nitide e memorabili, caratterizzabili – secondo Calvino – con l’attributo “icastico”, una parola italiana proveniente dal greco, suggestiva per tale categoria; finalmente, *esattezza* vuol dire un linguaggio il più preciso possibile come lessico e come suggestione del pensiero e dell’immaginazione.¹³⁴

Due sono per Calvino le direzioni di applicazione dell’*esattezza*: la prima sarebbe l’*astrazione*, mentre la seconda è la *concretezza*. Sembrano per Calvino le due strade da seguire, fra le quali lui stesso sta pendolando continuamente. Per la prima, Calvino considera rappresentativo il suo micro-romanzo *Le città invisibili*, mentre per la seconda, lo scritto *Palomar*, al quale Alberto Asor Rosa aggiungerebbe *Se una notte d’inverno un viaggiatore*.¹³⁵

Lo stesso Asor Rosa osserva che nel sistema del ragionamento calviniano, l’*esattezza* sia necessaria per equilibrare un “eccesso di *rapidità*”¹³⁶ e per risistemare nel suo quadro qualitativo la *leggerezza* e la *rapidità* stessa¹³⁷, spiegate anteriormente da Calvino. L’immaginazione dello scrittore, secondo Calvino, deve seguire uno schema mentale dell’opera – quello della *fiamma*, quello del *crystallo*, o quello della *città* – che

¹³¹ *Ibid.*, p. 57.

¹³² *Ibid.*, p. 57.

¹³³ *Ibid.*, p. 58.

¹³⁴ *Ibid.*, pp. 65-66.

¹³⁵ Alberto Asor Rosa, *op. cit.*, p. 103.

¹³⁶ *Ibid.*, p. 98.

¹³⁷ *Ibid.*, p. 103.

la farà reggere nel momento del suo accompimento, quindi sarà un suo marchio intrinseco di valore.

La quarta conferenza delle *Lezioni americane*, dedicata alla visibilità, è infatti un discorso sull'immaginazione, nella prospettiva dei meccanismi mentali attraverso i quali quest'ultima si sta formando e sviluppando. Tali meccanismi, Calvino li individua in Dante, nella *Divina Commedia*, e poi li descrive nel suo proprio processo creativo.

Nella concezione di una storia, Calvino svela che la prima cosa che viene in mente allo scrittore è un'immagine che, per qualche oscura ragione, sembra a quest'ultimo carica di significato. Subito dopo che tale immagine diventa abbastanza chiara nella mente dell'autore, questo comincia a sviluppare una storia, lasciando le immagini stesse a sviluppare delle "potenzialità implicite", cioè le storie che esse stanno portando dentro.¹³⁸ Il punto di partenza dell'ispirazione narrativa, Calvino lo confessa nei comics americani degli anni Venti.¹³⁹ I fumetti diventano così un primo modello dell'"immaginazione visiva". Un secondo modello di questa, Calvino lo identifica nel cinema:

"Nel cinema l'immagine che vediamo sullo schermo era passata anch'essa attraverso uno testo scritto, poi era stata 'vista' mentalmente dal regista, poi ricostruita nella sua fisicità sul set [...] Un film è dunque il risultato d'una successione di fasi, immateriali e materiali, in cui le immagini prendono forma; in questo processo il 'cinema mentale' dell'immaginazione ha una funzione non meno importante di quella delle fasi di realizzazione effettiva delle sequenze come verranno registrate dalla camera e poi montate in moviola. Questo 'cinema mentale' è sempre in funzione in tutti noi, – e lo è sempre stato, anche prima dell'invenzione del cinema – e non cessa mai di proiettare immagini alla nostra vista interiore".¹⁴⁰

Man mano che si va avanti, la parola scritta sta assumendo un'importanza maggiore, prima come un equivalente dell'"immagine visiva", poi come un'adeguatezza alla struttura stilistica pensata dallo scrittore. In questo percorso, del "pensare per

¹³⁸ Italo Calvino, *op. cit.*, p. 100.

¹³⁹ *Ibid.*, *op. cit.*, p. 104.

¹⁴⁰ *Ibid.*, *op. cit.*, pp. 93-94.

immagini”¹⁴¹, la scrittura arriva ad essere la guida della storia nella direzione in cui l’espressione verbale scorre nel modo più felice, mentre all’“immaginazione visuale” non resta altro che tenerle dietro. In conclusione, Calvino afferma il predominio della scrittura, che sia l’unica strada per cui “tutte le *realtà* e le *fantasie* possono prendere forma”¹⁴².

Il modello della quinta proposta, la *molteplicità*, sarebbe per Calvino “il romanzo contemporaneo come enciclopedia”, come metodo di conoscenza e come rete di connessioni tra i fatti, i personaggi, gli eventi e in genere tra le cose del mondo. L’esempio di partenza, per Calvino, è quello del romanzo di Carlo Emilio Gadda, *Quer pasticciaccio brutto de via Merulana*, m poi estende i modelli (Proust, Flaubert, Valéry, Borges, Perec...). Nel definire questa categoria, Alberto Asor Rosa osserva un metodo alquanto confuso e approssimativo di Calvino, che mette insieme testi totalmente diversi¹⁴³. Faremmo però a questo punto l’osservazione che appunto questa diversità sembra illustrare il meglio proprio il tema della *molteplicità*. In conclusione alla conferenza, Calvino istituisce come modello essenziale della *molteplicità* il concetto di “enciclopedia”. Afferma però l’idea di una “molteplicità potenziale” come specificità del nuovo secolo letterario.

La conoscenza come *molteplicità* è quella che unisce le grandi opere del modernismo e del postmodernismo ugualmente, a seguire il discorso argomentativo calviniano. Trasformata in strutture letterarie del Novecento, tale *molteplicità* prende la forma paradossale di una “enciclopedia aperta”:

Quella che prende forma nei grandi romanzi del XX secolo è l’idea d’una enciclopedia aperta, aggettivo che certamente contraddice il sostantivo enciclopedia, nato etimologicamente dalla pretesa di esaurire la conoscenza del mondo rinchiudendola in un circolo. Oggi non è più pensabile una totalità che non sia potenziale, congetturale, plurima.¹⁴⁴

Il romanzo come “rete dei possibili”, il puzzle come modello formale e di intrecci,

¹⁴¹ *Ibid.*, *op. cit.*, p. 103.

¹⁴² *Ibid.*, *op. cit.*, p. 110.

¹⁴³ Alberto Asor Rosa, *op. cit.*, p. 100.

¹⁴⁴ Italo Calvino, *op. cit.*, p. 43.

l'*iper-romanzo* (di cui esempio sarebbero le opere di Calvino, *Se una notte d'inverno un viaggiatore* ed *Il castello dei destini incrociati*, oppure *La vie mode d'emploi*, di Georges Perec) sono tutti forme di collezionismo e di combinatoria che danno l'enciclopedismo paradossale nella sua incompiutezza, specifico all'opera ed all'autore postmoderno. In essenza, vi si tratta dell'"inerente struttura paradossale" del postmoderno, che "permette interpretazioni contraddittorie", su cui fondamentava la sua *poetica del postmodernismo* Linda Hutcheon¹⁴⁵.

Calvino conclude la sua conferenza sulla molteplicità, lasciando suggestivamente aperto qualsiasi approccio, polemico o empatico, alla sua teoria:

[...] chi siamo noi, chi è ciascuno di noi se non una combinatoria d'esperienze, d'informazioni, di letture, d'immaginazioni? Ogni vita è un'enciclopedia, una biblioteca, un inventario di oggetti, un campionario di stili, dove tutto può essere continuamente rimescolato e riordinato in tutti i modi possibili¹⁴⁶.

In conclusione alle *Lezioni americane*, quello che sta proponendo Italo Calvino nell'ultima delle conferenze elaborate, di quelle sei inizialmente progettate (ed alle quali il libro aggiunge un *appendice* sul *Cominciare e finire*, eterna problematica dell'atto narrativo in sé) sarebbe il "valore" narrativo della "pluralità", in apparente contraddizione con gli altri quattro "valori" della "singolarità". Il "valore" della "pluralità", però, non nega l'idea dell'unicità, bensì la rafforza, esprimendola stavolta come unicità combinatoria e sistemica dell'atto narrativo, un tipo di unicità nella diversità.

In una prospettiva conclusiva autoreferenziale, i cinque "valori o qualità o tratti specifici della letteratura" – come anche altri virtuali, considerandovi appunto il carattere *in-finito* dell'opera di Calvino – non restano isolati. Essi s'intrecciano, si combinano al livello dei vari piani del testo narrativo, in una polisemia testuale infinita.

Per Calvino, cominciare una conferenza (se ci riferiamo all'*appendice* già menzionato) è un momento essenziale, simile a quello in cui si comincia a narrare una storia, a scrivere un romanzo. È un momento della scelta, in cui "ci è offerta la

¹⁴⁵ Linda Hutcheon, *A Poetics of Postmodernism. History, Theory, Fiction*, London & New York: Routledge, 1988; Trad. limba română: *Poetica Postmodernismului*, Ed. Univers, București, 2002, trad. de Dan Popescu, p. 349.

¹⁴⁶ *Ibid.*, pp. 134-135.

possibilità di dire tutto, in tutti i modi possibili; e dobbiamo arrivare a dire una cosa, in un modo particolare”¹⁴⁷. La questione del finale resta però aperta, per Calvino, in una poetica del postmoderno, qua più ovvia che in qualsiasi altra parte, e – diremmo oggi – soprattutto in “un’epoca dell’epilogo”, come definisce Peter Sloterdijk il postmoderno¹⁴⁸. Davanti al finale ci si accorge che non era quello il punto verso il quale portava l’azione dell’atto del narrare. Infatti ciò che conta – considera l’autore del romanzo degli inizi di romanzo, *Se una notte d’inverno un viaggiatore* – si trova da un’altra parte: è quello successo prima, quel segmento narrato, isolato, di vicende, distaccato dall’“infinito narrabile”, dallo scrittore stesso. L’inizio di un romanzo è “l’ingresso in un mondo completamente diverso da quello di “fuori”: un “mondo verbale”, in cui il tempo avrà una fine. Quella “fine” – il finale della narrazione – dà valore invece a “quello successo prima”, vissuto o potenzialmente vivibile¹⁴⁹. L’inizio di un romanzo è il passaggio dal *mondo non scritto* al *mondo scritto*”¹⁵⁰, “l’ingresso in un mondo diverso, con caratteristiche fisiche, percettive, logiche tutte sue”¹⁵¹. Il finale “memorabile” è invece una cosa più rara e difficile da raggiungere. Un finale veramente importante sarebbe quello che “mette in discussione tutta la narrazione, la gerarchia di valori che presiede al romanzo”, Calvino trovandovi l’esempio dell’opera di Flaubert, *l’Éducation sentimentale*. L’inizio ed il finale, comunque, sono le zone di confine del “mondo scritto” con quello di fuori, “non scritto”, insomma le zone di confine dell’opera letteraria. Studiarle vuol dire, per Italo Calvino, “osservare i modi in cui l’operazione letteraria comporta riflessioni che vanno al di là della letteratura ma che solo la letteratura può ‘esprimere’”¹⁵². Sia dallo spazio metaletterario della teoria, sia dal *nucleus* dei profondi del “mondo scritto”, Calvino non cessa neanche al presente di portare i suoi lettori, con esatta e misurata arte, ad esplorare fra molteplici universi possibili di espressione verbale, cognizione immediata e fantasia figurale, attraverso la leggera materia della parola scritta.

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¹⁴⁷ *Ibid.*, p. 137.

¹⁴⁸ Peter Sloterdijk, *Eurotaoism*, cap.VI, *După modernitate*, pp. 129-157.

¹⁴⁹ *Ibid.*, p. 138.

¹⁵⁰ Cf. Italo Calvino, *Mondo scritto e mondo non scritto*, Arnoldo Mondadori Editore, prima edizione Oscar, Milano, 2002.

¹⁵¹ Italo Calvino, *Lezioni americane – Sei proposte per il prossimo millennio*, op. cit., p. 153.

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THE RECEPTION OF HEINRICH HEINE IN ROMANIAN LITERATURE

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***Abstract:** The reception of Heinrich Heine's literary work in Romanian literature began with the second half of the 19th century and continues until today, taking into account the translation of his creations into Romanian, the critical studies appearing in Romania dedicated to the German author and his influence on the local poets. From the plentiful studies of the bibliography dedicated to Heine, three huge periods of the Romanian literature resulted for the author's model, respectively: the period starting with the mid half of the 19th century up until the WWI, the interwar period and the post WWII period. Heinrich Heine was taken as a model and his lyrics has been copied and assimilated with enthusiasm in Romanian literature and contributed to the renewal of our poetry in the second half of the nineteenth century. Writers from the society "Junimea" such as Nicolae Schelitti, Dimitrie Petrino, Theodor Șerbănescu, Matilda Cugler-Poni, Samson Bodnărescu and, last but not least, Mihai Eminescu were influenced by the German romantic, creating a cult for him, translating much of his verses and using them as a source of inspiration. The model had later created echoes among the collaborators of the magazine "The Coeval", like George Kernbach and Avram Steuerman Rodion but also among those at the end of the century, the sower poets like Ștefan Octavian Iosif and Maria Cunțan and among the symbolist poets, especially Cincinat Pavelescu and Barbu Nemțeanu. Heine became very popular in our lyrics triggering a movement, a trend in Romanian literature, which would later be called heinism.*

***Keywords:** influence, model, poetry, renewal, trend.*

Literary history and critics set the beginning of Romanian romanticism around 1830, although some elements can be traced back to 1820 in Mumuleanu's preface to the volume "Rost de poezii" (*Time for poems*) or in the first translations of Young's "Meditațiile poetice" (*The Poetic Meditations*), followed by Cârlova's poems and C.Negruzzi's short story *Zoe*, this literary trend unfolding an even later phase in the creation of Mihai Eminescu, towards the end of the 19th century. After 1830, the Romanian romanticism and classicism coexist, which is why no vigorous confrontations appear between the two trends, unlike in France for instance. Nevertheless, the Romanian romanticism manifesto is presented in 1840 in the magazine called "Dacia Literară" (*Literary Dacia*), in Mihail Kogălniceanu's article entitled "Introducție" (*Introduction*).

Towards the middle of the 19th century, there is a tendency in Romanian literature towards a swift synchronization with the European literature, given the very

short time interval between the publishing of the original works in Western Europe and their Romanian translation.

A reality determined by European historical conditions shows that at the dawn of Romanian culture the necessary layering, which was essential to the thinking trends in our country, actually existed. Well defined and at times opposite trends coexisted unhindered in Romanian literature, evolved independently, relating rather to events or personalities than to schools or literary and ideological trends.

The romantic poetry largely develops here due to the creation of the eighteen forty-eight's poets, who, while transposing the themes and motifs of the romantic trend into their lyrics do not lose sight of the main cultural and political objective of the time, which is to evoke the 1948 Revolution ideals. Romanticism is invigorated then in the creation of the "Junimea" writers, especially prompted by Titu Maiorescu, the mentor of the association, who advises them to renew the Romanian poetry of the second part of the 19th century, i.e. starting from 1867.

In this period an ample receptiveness of the Romanians to the Western World is to be noted, to the purpose of informing the people on the political realities and cultural life in the western countries. In this literary context, the first lieds from Heinrich Heine's *The Book of Songs* appear in the Romanian literature.

The first period of the German writer's reception includes the representative period of Heine's work being known for the first time to the Romanians, concretised with an extensively translated volume into Romanian, but also with the relevant critical articles and well – documented studies about the author.

In this period, most of Heine's lyric has been translated, where very few equivalencies from his prose have been registered, mostly short paragraphs, many of them beeing anonymous. The breadth of Heine's poems is overwhelming, with a huge number of Romanian versions in that time's publications, without taking into consideration the ones which have appeared in volumes.

Among studies and critical articles, Ilaire Chendi's essays, Theodor Vacarescu's monography *Studie Litterarie*, and Titu Maiorescu's *Despre poezia romana (About Romanian Poetry)* are the most outstanding. Maiorescu presents Heine's verses as models for concision, simplicity and expression for the improvement of the Romanian lyrics of those times. Ilaire Chendi's articles are being remarked through the quality of

the judgement of aesthetics, though their profound way and the pertinent presentation of diverse aspects of Heine's reception in the Romanian literature, but also through evidence of the unique angles aiming at his religious and erotic views and his participation in the revolutionary organisation called *Young Germany*.

The German writer has imprinted himself even on the Romanian lyric itself. The writers revolving around "Junimea" society, namely N. Schelitti, D. Petrino, Theodor Șerbănescu, Matilda Cugler-Poni, Samson Bodnărescu, and last, but certainly not least, Mihai Eminescu, have created a cult around Heine's work, translating a lot from his poems, imitating them or assimilating them in their work. The Heinian model has had an echo around *Family's* and *The Contemporan's* magazines collaborators, but also for poets from different periods such as Șt. O. Iosif and Maria Cunțanor, symbolists such as Cincinat Pavelescu and Barbu Nemțeanu.

Heine's reception in the interwar period makes the second part of the Romanian literature opening towards cultivating the heinian model. In the context of the disastrous effects of hilterhism over Heine's image in Germany through the demolition of the monument dedicated to his memory and the burning of his work in the public square of Berlin, I have noticed the effort that the intellectual people of Romania tried to reestablish the poet's status in Romania, materialised by the various translation, especially in the heinian representative lyric, but also through the impressive number of critical articles and popularisation of his creative work brought in that time's press. The Romanian intellectuals have had as a goal the creation of a new Heinian ideology that would imply a repertoire in the Romanian lyric.

Even though for Heine there is not such an intense time like in the previous period in which he had created a certain fashion, so-called heinism in the Romanian literature, the preoccupation for the reactualisation of the romantic German writer's image continues throughout the two World Wars. The confinement in the number of the translations of the heinian poems to almost one volume, *Cartea cântecelor (Book of Songs)*, proves a choice to create a representative image for the poet in Romania. The main preoccupation of the literary Romanians was now to shape the religious belief, the racial affiliation and the revolutionary side of Heine's personality. There is a lot of emphasis on the poet's revolutionary spirit and his Jewish character of some of his fiction compositions.

The selection in translation for fragments of his lyric and prose have reflected the struggle the cultural people of Romania have overcome to idolise Heine's image for a better understanding and a restatement of the German author, not only as a person, but also as an artist, in the context of the racial discrimination, the critical political and social state the Hitler-Germany and the rest of the world. In comparison with the previous epoch, there has been registered a higher number of prose translations, these diversifying and continuing into new aspects of his views, respectively political, social, religious and revolutionary.

N. Tcaciuc's *Heinrich Heine in der rumänischen Literatur*, and I. E. Torouțiu's *Heinrich Heine și heinismul în literatura românească (Heinrich Heine and Heinism in the Romanian Literature)* have had great recognition alongside two other greatly important works, respectively A. C. Cuza's *Naționalitatea în artă (Nationality in the Art)* and I. Ludo's book, *Doi mari poeți: Heinrich Heine și A.C. Cuza. O pildă de înfrățire semito-ariană (Two Great Poets: Heinrich Heine și A.C. Cuza. A marge of brotherhood between Aryan and Jew)*.

The final period of reception for the Heinian work has been materialised by emphasizing the revolutionary side of the poets' activity in the spirit of the totalitarian doctrine, a fact which led to the misvaluation of his artistic image. In this period, there have been translations, especially from the author's prose, in order to complete the knowledge gap and understanding of his personality and literary work by the Romanian public. Similarly to the previous period, we assist in the communist period at the reactualisation of the best interpretations of the Heinian lyric, so that volumes would include translations from all previous receptive periods. The creation of an ensemble of Heine's poems through the publication of these volumes has been made in the detriment of the style's unity, expressivity and fidelity towards the original.

Certain critical articles about Heine's work have been written, so that we can bring forward George Călinescu's *Un cuvânt despre Heine (A Word about Heine)* from *Studii de literatură universală (Universal Literature Studies)* and Zoe Dumitrescu-Bușulenga's from her book *Eminescu și romantismul german (Eminescu and the German Romanticism)*.

In that time's press a large number of articles have appeared, generally regarding the author's reception or his influence on the Romanian literature. Most essays are

written with the goal of directing the attention to Heine's work, however, wearing the communist ideology imprint. From the most important ones, we bring forward: Herta Perez's *Aspecte ale receptării lui Heine în România (Aspects of Heine's reception in Romania)*, *Heine în critica literară din România (Heine in the Romanian critic)*, George Tănăsescu's studies: *Doi poeți ai umanității: Eminescu și Heine (Two Humanity Poets: Eminescu and Heine)* and Al. Philippide's *Heine și poezia polemică (Heine and the Polemic Poetry)*.

The heinian poems have contributed towards the development, improvement and diversification of the romantic elements in the Romanian literature. The Romanian poets have been mostly influenced by the lyrics in *Cartea cântecelor (The Book of Songs)*, most of them being the translators for Heine's work. The symbols and literary motifs borrowed from the Heinian poems, even though they keep the initial connotation, are charged with new interpretations from the Romanian writers, completely new meanings emerging in this way. There are, with all this, many cases in which elements from Heine are borrowed.

In our country the reception of Heine's creation intensifies especially towards the second half of the 19th and the beginning of the 20th century, up to the First World War. We need to point out that in this period a large number of translations from Heine's poetry appear and a strong influence of the German writer on Romanian poets is to be noted. The latter imitated and assimilated the German poet in their poetic creation, according to their affinities they had to him.

In the 19th century a heinian phenomenon appeared, a trend known as heinism, which manifested through the propensity towards the translation from his poetry and the amplitude of the Romanian equivalents of his lyrics. In the three Romanian historical provinces (Transylvania, Moldavia and Walachia) an impressive number of poems especially from the erotic heinian lyrics were translated, and thus over 700 versions in a highly qualitative Romanian were recorded. The Romanian cultural personalities who were first and foremost well acquainted with the original heinian creation attempted to translate Heine's poetry as correctly and as close to the original as possible. Willing to transpose the German text with a high level of accuracy, some of the translators interpreted Heine's poetry in prose, so that the readers understood the

message the German author meant to convey in his works as accurately as possible, despite the lower literary value of the translation.

In the research on the reception of the German writer Heinrich Heine in the Romanian literature we have identified three major stages, distinguishable through the amplitude, intensity and the purpose that underlie them in the taking over, the popularisation and appreciation of Heine's image in Romania.

The first stage consists of translations of Heine's poetry, i.e. while Heine was still alive, up to the First World War, during which time the German poet was enthusiastically assimilated and transposed in the Romanian literature, contributing to the renewal of Romanian poetry in the second half of the 19th century. It is in this period that Heine generated the trend that was later to bear his name – the heinism – just as in the first half of the 19th century Lamartine, an important representative of the French culture and literature, generated a similar phenomenon – the lamartinism.

According to the documents of the time, the second stage in Heine's reception encompasses the inter-war period, when not only a large part of Heine's poetry but also of Heine's prose was translated. Nevertheless, the translations from this period have a totally different character, being of lower literary quality and referring to a smaller part of Heine's poetry; they transpose what was found representative for the great German poet especially from his lyrics volume, *The Book of Songs*. Several other valuable poems belonging to the other volumes were translated, as well as a growing portion of prose, due perhaps to the will to compensate the gaps in Heine's first reception period in Romania.

During this time, a large number of articles on Heine's life and works appeared, with the purpose of creating an ideology of Heine's image in the Romanian literature, as was the case of the translations from that period.

The last stage in the reception of the German author includes the post War World II period until today. One can notice that Romanian cultural personalities have been aware of the incomplete reception on Heine's image in the previous stages, especially in the translated poetry and prose; as a consequence, new translations are made from previously transposed poetry and especially from prose. Several volumes that contain representative prose of the German author are now published. The critical studies on Heine, especially those of the 1950s, point out the aspect of the poet fighting for freedom

and equality for people, in the spirit of socialist ideas, with an obvious influence from the proletarian cult ideological climate. At the same time, one can notice the depreciation in Heine's image, a loss of content, of the essence of such a complex personality by means of exaggeration and distortion in the spirit of communist ideology.

In every reception stage, Romanian cultural personalities raised a great symbolic monument for the German author, which is projected towards an intangible ideal, just like the infinite column. Heine was a model for many Romanian writers – especially minor ones – who drew inspiration from his romantic poetry.

The 19th century represented the climax of heinian reception in Romanian literature, when much of the author's poetry was translated and he represented a model for Romanian poets. Heinrich Heine's lyrics deeply influenced the Romanian poetry in the second half of the 19th century, up to the First World War. The musicality of heinian lyrics penetrated first by means of the German original. Many attempts were made to express these new rhythms both in translations and in new poetic creations.

Romanian poetry bears the mark of the tonality of the heinian original, especially as far as the content of heinian lyrics is concerned. The Romanian poets imitated motifs, symbols and heinian situations, transposing them in Romanian lyrics as well. The heinian poem represented a model to the minor poets of "Junimea", who assimilated it enthusiastically.

In the second half of the 19th century Romanian literature, Heine became a genuine ambassador of the German romanticism, bringing up-to-date, amplifying and enriching the romantic poetry of Romanian authors, especially those of "Junimea", with new elements. The creation of two great Romanian poets, Mihai Eminescu and Vasile Alecsandri, also bears the mark of heinian elements, but this is more difficult to recognize, as it undergoes significant transformations in the laboratory of their own specific poetic creation. The heinian poetry also contributed to the development of the Romanian poetic language, as the Romanian writers cultivated the artistic expression while working with the heinian model. Following Titu Maiorescu's directions, the Romanian poetry gained conciseness in form, inspired by the German poet's model. The heinian lyrics had a catalytic effect on the Romanian poetry of the time, infusing new romantic themes and motifs and enriching its expressiveness.

Heine's influence on Romanian literature commenced once the Junimea literary society was founded. Titu Maiorescu, the founder of this society, caused the city to become an important literary centre. The leaders of this association were Titu Maiorescu, Iacob Negruzzi, Theodor Rosetti and P. Carp who had attended German schools and were therefore influenced by the German culture and philosophy of the time. P. Carp had known no other literature but the German one. In the weekly gatherings translations from the works of Shakespeare, Goethe, Heine and of other well known authors were read before the members of the society, followed by discussions on the same materials. In 1867 the society started publishing the *Convorbiri literare (Literary Talks)* magazine. In the first issues of the magazine eight translated versions from Heine's poems were published. It was in the same magazine that the poets N. Skeliti and Matilda Cugler-Poni published their translations; their original works clearly show the important influence of Heine's creation. From then on, Heine became known to most Romanian poets, and due to this fact, his influence on Romanian literature intensified.

The Romanian romantic poets offered the author of *The Book of Songs* an almost mythical status. In this special relationship we can identify their desire to express themselves, to define their identity by means of cultural dialogue.

Just as the translations from Heine's works, especially from love poems, shaped a trend, Heine's creation became a model for the original literary creations of his Romanian translators and readers of both translated and original variants. Such close cultural contact by means of translations facilitated a greater influence of the German culture on the Romanian one, nevertheless excluding mere imitation or copying; the influence manifested as a more complicated phenomenon of communication and expression between the German and Romanian culture. It is a fact that these translations promoted and facilitated the spreading of the atmosphere and the influence of romanticism in Romanian literature. In an age dominated by the discrepancy between hostility towards the human personality development and the human aspiration to fulfilment, the translation from Heine acted as a catalyst, contributing to the making of a synthesis of romantic motifs in Romanian literature. Not only did the translations from the romantic poetry of Goethe, Schiller, Lenau and especially Heine send European intellectual impulses, but they also played their part in drawing the German and Romanian culture closer.

The heinian poetic influence was visible first and foremost in the minor poets around “Junimea” society, founded in 1863 in Iași, and it started with one of its founders, Iacob Negruzzi, continuing with N. Schelitti, D. Petrino, Theodor Șerbănescu, Matilda Cugler Poni, Samson Bodnărescu and ending with the great Romanian poet Mihai Eminescu. All these Romanian poets published most of their poems in *Convorbiri Literare (Literary Talks)* magazine, promoted by “Junimea”.

Heine’s lyrics influenced the Romanian poetry from the second half of the nineteenth century until the First World War. The musicality of his lines pierced first through the original, then the local poets tried to transpose the new rhythms both in their translations and in their own creations.

The model offered by Heine contributed also to the enrichment of the Romanian poetic language, our writers also improving together with the new elements an artistic, unique expression. At the urge of Titu Maiorescu, the Romanian poem gained a more concise shape, similar to the one of Heine. His lines had a catalytic effect on the poetry of that time, imprinting romantic themes and motifs to it and improving it expressively.

Heine became a real ambassador of the German Romanticism in the Romanian literature of the second half of the nineteenth century, making it actual again, amplifying and enriching the romantic lines of our poets with new elements.

Especially the collaborators writers of the *Literary Talks* dallied with the rhythms of the poem of Heine, trying to copy it, but not in the structure, melody or style, they took over especially symbols, motifs and poetical images. They transposed these more or less elaborate elements in their lyrics, often on the basis of some exaggerated emotional tones, often being easy to recognize their source of inspiration.

The direct influence of the German writer expressed itself first of all in taking over the motifs, themes, and the artistic procedures specific to the author, but also through pure imitation as it happened to most of the minors poets from the “Junimea” society.

Accents of the Heine’s poetry are remarkable at the collaborators of the “The Coeval”, of whom we mention Gheorghe from Moldova (George Kernbach) and Avram Steuerman-Rodion, the sower poets, particularly Stefan Octavian Iosif, who got the closest to the style of the German poet as psychological affinity. We mention the presence of the lyricism of Heine in Iosif’s poems as evocation of feeling, and also as an

imaging and musical representation. The creation of the Romanian symbolist poets, especially the one of Barbu Nemțeanu and of Cincinat Pavelescu had also to suffer a influence of the German author, but in a lesser extent.

The translations of the German writer's work represented at first a spiritual impetus of receiving new rhythms of German literature, and Heine was on the first place in this respect, a fact that has revived the literary Romanian movement since the second half of the 19th century, until the early 20th century.

It was less important whose poet work has been translated the most at that time. Heinrich Heine was the most translated German poet among the foreign poets, registering up to World War more than 750 Romanian versions of his poems. What is significant for us is not the fact that it had been much translated from the German writer's work, but the phenomenon he had produced in our literature, namely the promotion and diversification of romance to us. The translations of his work contributed to the enrichment of the Romanian literature with new features and led finally to the achievement of a synthesis of these motifs, symbols, images and romantic tones. The Romanian versions of his poetry, in particular, had only to transmit European intellectual impulses, fulfilling also the role of the German culture coming around the Romanian one. The poetry of Heine enriched Romanian literature in the elements which were introduced in particular myths of German folk tradition, new romantic motifs and symbols, but also some specific images of the author.

Minor poets were not able to acquire new German lyrical elements and imitated them as such, these being easily noticed in their poems. Few are those who knew how to adapt the new style in their own way of creation. Among these we mention both Mihai Eminescu and Stefan Octavian Iosif, but also Barbu Nemțeanu and Cincinat Pavelescu.

The volume *New Poems*, a result of the blazer and deception of the poet who was trying hard to adapt to the rough rules of the society of his time, transposes romantic images in contrast with the reality of his era or an unexpected levity and sensuality, hardly conceivable and accepted at that epoque which was dominated by the German model, a serious and sentimental one, which submitted docile traditional marriage laws (Heine, 1972: 243). Such erotic scenes are also noticed at Eminescu, but they are transferred into a dream world, unreal, showing the two lovers as a couple, which share the same feelings, aiming to reaching deep feelings (Eminescu, 1884: 125). In many of

the poems of this volume appear different faces of women, whose beauty the poet does not praise but he transforms them into the object of his sensual satisfaction. The man is no longer a lover, he often does not want to see his lovers' face, often covering their faces with his hands. This image of the prostitute appears to the Romanian poet Avram Steuerman-Rodion, but he evokes the sad life of the woman who arouses compassion by the way she is forced by circumstances to earn her living. He reveals that she is forced to get into this situation because of the extreme poverty in which she lives without insisting on the erotic, sensual side of its links. This type of poetry was an exception in the Romanian literature and in general our poets were not influenced by this side of erotic poetry of the German author which, moreover, was not even in our public taste.

In the short poems from the *Book of Songs* we witness the construction of a short drama that occurs in just two or three stanzas, to the intense evoke of the tragic unrequited love, and then the climax of the feelings which is suggested through several phrases and by the unexpected outcome which comes as a blow in theater. Most poems of Heine from the erotic poetry volume written in his youth are built on this structure. His ballads are longer, reaching eight to ten stanzas, evoking a world of magic, specific to the Romanticism and their end is not terrible any more, but ironically, meant to withdraw the reader from the condition of delightful romantic day-dream.

The influence of the German poet was felt in Eminescu's poetry where not just the Heine's motifs or symbols are noticeable, but also some similarities in the dramatic construction of his poem. Eminescu takes a part of the structure and shape of the poems of Heine, but to him the fund or the evoked feelings gain an unprecedented depth, being emphasized in some poems on several stanzas. The tension meets an upward gradation known as a highlight, and a downward one and a final stanza, in which the poet puts a cool mask on his hero. The picture at the end is one of the superior man, of the genius who, through his intellectual ability ascends to an infinite space, that of divinity, in a gesture of the rebel who wants to prove he is more powerful than the others. In Eminescu's romance, we find, for example, a dramatic tension that is unknown to the writers of "Junimea", who were limited, with a few exceptions, to the mimicry of the evoked feelings, only to sentimental lyrics, fashionable at the time. In contrast with these, which have a predictable end from the context, Eminescu's poetry brings not only

an amplitude of evoked feelings, but a completely new end, which contains a stanza of reproach, in general, addressed to the lover, perceived as a punishment.

To Heine revenge against the woman he loves appears rarely at the end of the poem. An example of this kind is the poem *Donna Clara* where the man, after he stoically bears the malicious remarks of the girl against the Jews, reveals together with her name the origin in a challenging and also impertinent manner. Unlike most poems of the German author which end suddenly and, in most cases, tragically, at Eminescu the end is often an imputation, an indictment brought to the lover.

A tempered drama and denouement which is similar to the one of Heine from the poem *Der Asra* from *Romancero* are to be found in some poems of the Junimists, that, inspiring from the model of the German author, were able to easily adapt to the taken poetic picture. The slave evoked in the Romanian poetry is shy in love, after the lyrical model specific to that time; he dares neither to speak to the sultan's daughter, nor to gaze at her.

The attraction to chimeras, often found in the poems of Heine appears also in Eminescu's poems, especially in evoking the image of the girlfriend, of the idyllic landscapes, of the cosmic space loaded with metaphysical meanings. The temptation of death occurs to our poet too, however, to the German writer it acquires a greater depth. In the *Book of Songs*, but also in *Romancero* we meet the idea of afterlife to the fulfillment of the impossible love from the real world. Through death, after the conception of Heine, this dream becomes achievable; the couple would not have to face the financial or social barriers imposed by the society of that era.

The direct influence of the German writer expressed itself first of all in taking over the motifs, themes, and the artistic procedures specific to the author, but also through pure imitation as it happened to the most of the minor poets from the "Junimea" society, namely: Nicolae Schelitti, Matilda Cugler-Poni, Theodor Șerbănescu, Dimitrie Petrino and others. A styling, a more subtle use of the taken elements was seen at Samson Bodnărescu and at our great national poet, Mihai Eminescu.

Tragic accents which are similar to the ones of Heine are to be found in the poetry of the poets: Nicolae Schelitti, but these are, often, filled with philosophical reflections upon the sense of life and the sense of death. To Schelitti the feeling of love is often the

same with the feeling of death. Although his poetry is much deeper than other Junimists poets', it stands far from his German model level (Schelitti, 1888: 92).

Some of the Junimists who were able to easily process the items taken from Heine's poems transposing them into sentimental, melodious romances were Matilda Cugler-Poni and Theodor Șerbănescu. However, none of them capture the drama of the German poet, their creation remaining at the level of a romance which evokes gentle feelings on a melodious and elegiac tone.

Matilda Cugler-Poni had written erotic poems that were similar to the ones of Heine not because at that time the German poet was popular among the Junimists as far as that goes the translations and a reference value to which the young Romanian poets are related, but especially because he related in the way of feeling and in the psychological structure to the German poet. The themes of his poetry get closer to Heine's one, respectively: the predilection for evoking the unshared love, the feelings of unspoken love, of the lost love and of the separation of the beloved one. What is remarkable is the intensity of the poetic feeling which the poet transmits through his lines, especially the transition from evoking the sadness, the despair, to the pessimistic ideas on concerning life and to the presentiment of death. The feeling that predominates, however, in the poems of Matilda Cugler-Poni is love, a true love, with slightly romance accents. Her lines are characterized by an expressive language, with carefully selected lexical and stylistic forms (Cugler-Poni, 1885: 226).

From the German author, the poet had taken the interest for folklore, many of her lines presenting a folk structure, both in form and in content. The sadness, melancholy, isolation and the pain presented in Heine's poetry from the last period of creation find their correspondent in the lyrics of the woman writer. The preferences of the German poet for motifs like the linden tree, the swan, the tear, crying, the moon can also be easily found at Matilda Cugler-Poni.

Theodor Șerbănescu wrote short and emotional poems distinguished by lyrical expression and by the fine humour. The favourite themes of his poetry, written in Heine's style, are not sharing the love, the sufferings of love and separation. Related by temperament to Heine, the poet expressed feelings of love, grief or sadness similar to the great German romantic poet. Most of his poems contain a touching lyricism, impressing through the power of evocation of feelings (Șerbănescu, 1902: 105). The lost

love and separation from the beloved woman is evoked on a deeply elegiac tone in many of his poems. The feeling is deep, evoked similarly to Heine's lyrics, but without the specific tragedy of the German poet. Many of his poems, having many repetitions and rhetorical questions on love, life and death were set to music, becoming the new genre of romance initiated by him and known and appreciated by people.

At Dimitrie Petrino we remark the presence of an overwhelming sadness due to the untimely death of the beloved one. The poet mourns the dead lover in his lyrics, in a way similar to Heine, evoking the same feelings, but not caused by the lover's death, but her betrayal. His poetry has original notes regarding the intensity, the depth of feelings and contains mostly philosophical reflections (Petrino, 1870: 114).

Samson Bodnărescu stands out more as an artistic value of his poetry against the plethora of the Junimists writers taking and processing more the model from which they inspire. The theme of his lyrics is somewhat similar to other poets around the "Junimea" association, thanks to the common sources of foreign literature which they have called, using, in particular Heine's poetry, fashionable at the time, as a model. All these poets, including Bodnărescu, have in common sentimentality, a later Romanian romance feature. It is certain that Bodnărescu was a talented poet, especially in the short-form poetry, such as the heinian lied (Bodnărescu, 1968: 25). Favourite themes of his poetry, written in the style of the German poet, are not sharing the love, the sufferings of love and separation, grief, disappointment, loneliness, sea praise, meditation on the passage of time, genesis etc. The Junimist poet often cultivated the sense of escape, abandoning the loneliness of wide, huge spaces, like the sea and desert.

At the Romanian poet we can speak about the presence of a philosophical poetry, which addresses more widely the issue of creation, of love as a universal principle, of life's meaning, the sense of time, of faith and the process of artistic creation. Bodnărescu's philosophy, as reflected in his poetry, is similar to Heine's philosophical concept. Eloquent in this regard is their proximity to the mentality of the Greco-Roman world. If Heine declared his panteist belief in his volume *New Poems*, Bodnărescu did it at "Junimea". Pagan belief, which is based on accession to divinity through matter, is manifested as in the German's poetry of maturity, including, in fact, sincere nostalgia to the wisdom of the ancient world.

The influence of Heine can be found at Eminescu, but in a much more stylish and arranged form. Both Heine and Eminescu used a series of motifs, images, symbols and popular expressions. The language of the Romanian poet in his erotic poetry is simple, just as the heinean one, and has a tone close to the popular one, that is why it often sounded as a romance, being adored and sung by the people.

Eminescu expressed his attraction to the sea area in his wish to die at the sea (Eminescu, 1884: 147), because this was the paradise for him, and the sea bottom suggests "Walhalla", the fluid heaven, related to the diamond, a representation appearing at Heine but being more difficult to be recognized.

Both Heine and Eminescu came close to the Spanish space of the passionate love that they transferred and completed in their poems. Names as Donna Clara, Don Ramiro and many others, with Mediterranean sounds, can be found not only in the poetry of one of them, but in the other one's too, and they represent the proof of the same sensuous love and romantic fantasy.

Both poets use images from the sea area, especially from the sea space. The ocean, as well as the mermaids' mirage is symbolically known to both poets equally. The seascape appears on the background, having a cathartic effect, a purifying one, which would be the same as tranquility, serenity and a peaceful state of mind, thus suggesting a regaining of the poetry's genuine identity. Inside the North-South reference system it can be noticed that both of them treat the Italian and Spanish phenomenon as a symbol of the Mediterranean artistic and human atmosphere.

We can notice in both cases the balance between the exotic and romantic fantasy and the strictness of the classical rules. Eminescu and Heine were equally subject to the rules of the sonnet, meaning that they knew how to adjust to the art of stanza composition and to the verse of the classical model. The two poets included in this fixed form common motifs such as the dream, the moon and the clouds and highlighted the stars and the eyes symbols.

Heine and Eminescu's entire lyrical creation is based on "the dream", especially the awakening dream and visions that reflect life in its real meaning. There is at Eminescu a reality with spiritual connotations, namely "the dream world" (Eminescu, 1884: 68).

A pleasant presence of the accents of the Heine's poetry is remarkable at the collaborators of the "The Coeval", of whom we mention Gheorghe from Moldavia and Avram Steurman- Rodion.

Among other writers that had as a model the German poet, Gheorghe from Moldavia is distinguished by the folkloric style imprinted to his poetry. His lyrics retain many of the elements of Heine, which other poets also took, but these are very easy to identify because they are not adapted and assimilated in the style of his creation. In his poems we meet an idyllic blend between Alecsandri and Heine's verses, as of those sentimental belonging to Matilda Cugler or Theodor Șerbănescu. His sentimental lyrics are written in the style of the era and have folkloric influences (Kernbach, 1930: 104).

Most poems, like the ones of Heine, contain just a few stanzas. Other general elements, specifically romantic, encountered in Gheorghe from Moldavia's lyrics are: the forest, the wandering knight, mysteries of the night and stars. The images, motifs and situations from the lyrics of Heine are relatively easy to recognize in Gheorghe from Moldavia's poetry, because he most often does not process them very much, thus appearing simply compiled. He inspired himself from Heine's lyrics, primarily due to the translations from the author's creation and then because it was specific to the age.

A. Steurman-Rodion proves an uncommon strength of evoking a feeling in his poems, which reaches special amplitudes, arriving often to the extreme (Steurman-Rodion, 1898: 88). An example of the depth of the feeling is the one in which love transfigures into hatred. At Steurman-Rodion numerous images from Heine's lyrics appear, such as: the unshared love, the face of the women compared to an icon, the man's disappointment caused by the treason of his beloved, the break up, the ignorance of the beloved one, etc.

Another presence of the accents of the Heine's poetry is remarkable at the sower poets, Maria Cunțan and particularly Ștefan Octavian Iosif, who got the closest to the style of the German poet as psychological affinity. We mention the presence of the lyricism of Heine in Iosif's poems as evocation of feeling, and also as an imaging and musical representation.

Without having the depth of Eminescu's lyrical poetry, Ștefan Octavian Iosif has, however, originality and a poetic art of his own, a simple grace in our literature that was only himself. From the creation of the German poet, he has translated the poetry of love

that matched his special sentimentality. The influence of the German author can be noticeable in his resignation and melancholy, in the pale light of the moon, in the romantic isolation and in the alienation of the poet (Iosif, 1903: 172). His love poems fit in the Posteminescianism from the confluence of centuries, from where romance was born. Most of these poems reflect influences from Heine's lieds and from Romanian folklore. Like his predecessors he harnesses folklore, also a main source of poetic expression, always simple and clear, often dotted by oral forms of expression. The fine artisan work is not lacking in popular type lyrics and leads to remarkable results most of the time. However the influences of the new lyrical poetry are felt through his work and the symbolist note is not foreign. In particular the poems *With the eyelashes gone*, *Ballad* and *Gone Times* contain reminiscences from Heine's poetry. What are impressive are the romantic frame as well as the mysterious atmosphere of the castle of some poems which brings him near his model.

Maria Cunțan keeps in her poems vague echoes of Heine's poetry, deeply embedded in her own creative style. The lyric of the poet stands by evoking the tenderness, sadness and loneliness of the feminine feelings (Cunțan, 1901: 113). Some have slight lyrical tones from Heine's poetry, plus a specific musical note and influences of the Romanian folklore grown in a Semanatorist style. Maria Cunțan takes very few elements of the German model, which she often processes and assimilates into her lyrics.

Heine had later created echoes among the symbolist poets, especially Cincinat Pavelescu and Barbu Nemțeanu. Pavelescu was one of the closest poets to the German model, who wrote similar lyrics by evoking romantic landscapes and magical effects. Images of the Heine's poetry can particularly be found in romances, but his lyrics generally contain mild lines like those of minstrels. Pavelescu expresses specific feelings of melancholy troubadour style on the background of a symbolist outstanding musicality (Pavelescu, 1911: 75). His poems are distinguished by a suave image, the tone of romantic serenade translated into a musical background of sounds and musical incantations.

Barbu Nemțeanu, a well-known translator of Heine's poetry, presents some influences from his love poem. Nemțeanu took over the polemical style and irony from the German model and also the contrast technique and attraction to evocation of the

reality, towards the transposing of a realistic picture of life that compellingly evokes the rift between appearance and reality (Nemțeanu, 1926: 47). In some poems elements of social revolt appear, with similar accents of Heine's poems with political tendency. Most lines evoke man as a misfit to life's conditions.

The Romanian poets were influenced especially by the lyrics of *The Book of Songs*, as most of them were also the translators of these poems. The symbols and motifs taken over from the poetry of the author are sometimes filled with new meanings in their lyrics, although they keep their initial connotation. They appear in completely new contexts, but there are many cases where elements in the German poet lyrics can be clearly recognized, sometimes appearing to be translated from the original language.

There has been a fashionable trend in Romania in translating the Heine's creation, especially of his erotic lyrics, as well as a taking over of his model in poetry by both the poets that translated his work and by those who read it in the original version or read its translations into Romanian.

Ridicule and bantering is not reached by any of the Romanian poets which not even in the translation of the writer's lyrics failed to restore the satirical spirit of Heine. Just in Eminescu's poetry we meet some accents of romantic irony, yet more subtle, without reaching the extremely sarcastic level known to Heine. Eminescu also takes over the predilection for solemnity from the German model but without satire of the poem's end that destroys its idyllic picture.

Heine's poetry has been kept through time, his value imposing itself through the subjectivity specific to him, through the spiritual laughter and the pinching irony. Heine is almost the man of today and his work is timeless, being actual, modern even today. The author has given us a picture of his epoch through a variety of tones and colours, in his particular way, a unique style, that has acknowledged him in the German literature and worldwide.

The closeness of his works through the Romanian versions led to the influence of the German culture on the Romanian one, but this eliminates the simple imitation by copying it, its influence being a more complicated phenomenon of communication and expression of the two cultures. It is certain that the translations from the author's lyrics have favoured and promoted the atmosphere and the romanticism influence in the Romanian literature. Heine's translations, made in an era where there was a dominating

discrepancy between a world that is hostile to the human personality development and man's desire to become great, acted like a catalyst, contributing to the creation of a synthesis of the romantic motifs in the Romanian literature, imprinting it with European intellectual trends.

Heine was one of the greatest figures of German culture, who was enthusiastically received by Romanian literature, where he has even created a fashion. The influence of the German writer among the Romanian personalities proves itself not only in the large number of translations of the poetry of the German poet, but also in the numerous articles about the writer which were published in the press of that time and even in the imitation of his lyric by the Romanian poets.

Even though in the present day the interest for Heine's writings has decayed visibly, this study brings him back in the centre of interest for the literary figures of Romania, now when his dream of alliance between Germany and France has finally come true with the appearance of the European Union, leaving an open way towards new research of his work.

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THE ROMANIAN LANGUAGE – A SHAPING FACTOR OF OUR NATIONAL IDENTITY

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Abstract: *The language of a people highlights the historical, social, political and spiritual evolution of the community speaking it and the events corresponding to these types of evolution influence it to a significant extent. The Romanians have preserved their language and their identity, coped with the successive waves of Eastern migrations, have stepped out of and into the history successively, have absorbed, and, when needed, they waited for the evil to blow over, maintaining their language and Christian faith all the while, that is, their being and their identity.*

Keywords: *Coresi, Simeon Ștefan, Școala Ardeleană.*

It has been widely agreed upon by the specialists in the field that the Romanian language is a mark of our identity. In fact, the goal of each people, a goal worth fighting for, is to preserve its set of identity defining features.

As is well-known, the Slavonic language was originally the language of the written culture, having the role played by Greek and Latin in other cultural spaces. Professor Dan Horia Mazilu is of the opinion that it was thanks to the Slavonic language that Romanian scholars managed to achieve integration into the Eastern *oikumêne*, which protected the Romanians against the intense Catholic proselytism carried out quite successfully by the Hungarian and Polish kingdoms.

The Slavonic language, nevertheless, turned into a cultural stagnation factor at some point. It was used during church services and in the princely chanceries until the reigns of Petru Șchiopul, in Moldavia, and Mihai Viteazul in Wallachia.

However, Romanian did not supersede the Slavonic language within the church service until the early 18th century. In *Începuturile și biruința scrisului în limba română (The Beginnings and the Prevailing of the Written Romanian Language)*, P. P. Panaitescu points out that there existed text written in Romanian prior to 1500. For

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instance, in 1396 the Hungarian king asked some officials in Sibiu to find a Romanian language interpreter to accompany his special envoy to the court of the Wallachian ruler Vlad I, who would be also charged with the task of providing written information on the strategic movements of the Turkish military forces stationed South of the Danube.

The origin of literary Romanian can be traced back to the 16th century, being intertwined with the activity of Coresi, the Deacon whose birthplace was Târgoviște. In the latter half of the 16th century, with the help of his apprentices, Coresi printed several outstanding works: *Evangheliarul*, *Apostolul*, *Liturghierul*, *Psaltirea românească*, *Psaltirea slavo-română*. In the epilogue to the last mentioned work, the famous typographer explained his endeavours as follows:

“All the peoples have access to the Gospel in their national languages, with the exception of the Romanians, even if Jesus Christ the Savior says in the Gospel according to Matthew: ‘Whoever reads these words, let them understand them’ and Saint Paul, in his Letter to the Corinthians, makes it clear that in church it is preferable to utter five words fully understood by everybody rather than a muddle of many words in other languages.”

Varlaam, the Metropolitan Bishop of Moldavia, upheld the very same idea in his most representative work – *Cazania* – some time later.

The absence of a literary tradition and the close contact with the Slavonic language delayed the development of the Romanian literary vocabulary. One can notice the lexical poverty of the first texts translated into Romanian, which resulted in exaggerated polisemy. The translators had no choice but to perform lexical borrowings from the original languages such as Slavonic or Hungarian. The religious translations dating back to the 16th century abound in Latin lexical items which were not preserved in the literary language: *agru* (=ogor, țarină), *cumândare* (=jertfă), *a cumpli* (=a pierde, a da morții), *a deșidera* (=a dori, a pofti), *a deștinge* (=a coborî), *temoare* (=teamă, spaimă).

The historical period 1640-1780 holds a special significance in the evolution of literary Romanian. First of all, this period witnessed the establishment of the structures and norms of the language as well as the moment of its unification. Several printing

presses which were set up in Moldavia and Wallachia released religious books and official documents thus contributing to the spreading and unification of the Romanian literary language. Simultaneously, the teaching system expanded. The first schools where the medium of teaching was Latin were set up in Moldavia and the voivode Vasile Lupu founded the “Trei Ierarhi” college. Across the Milcov River, voivode Șerban Cantacuzino initiated the establishment of the princely Academy in the cells of Saint Sava monastery in Bucharest. In addition to translations, several original works were published, especially works of fiction – *Viața lumii* by Miron Costin; *Istoria ieroglifică* by Dimitrie Cantemir – and historiography: Wallachian and Moldavian historical records. The vocabulary of this period is quite eclectic, the Wallachian and Moldavian vocabulary displaying diverse influences: Old Slavonic, Latin, Turkish, Greek, Bulgarian, Hungarian.

In Transylvania, the Metropolitan Simeon Ștefan, a contemporary of Varlaam and the Wallachian scholar Udriște Năsturel, stood out as a promoter of culture in the former half of the 17th century. The most important work he published was *Noul Testament de la Bălgrad* (Alba Iulia, 1648), the first complete translation of the New Testament into Romanian, a work of enormous importance thanks to the theoretical problems which the author addressed in the *Preface* and to the complex language employed in this bulky book. Stating that the translation was done on the basis of “Greek, Serbian and Latin sources”, the metropolitan highlighted the existence of several linguistic variants on the Romanian territory and argued the importance of setting up a unique language to be understood by everybody. Therefore, the author put forward the idea of employing widely used words which he suggestively likened to money. Another question he discussed was that of the lexical borrowings, namely, the need to enrich the Romanian language by means of neological lexical items.

The first complete translation of the Bible into Romanian was accomplished under the aegis of the Wallachian Voivode Șerban Cantacuzino – *The Bible of 1688* – a landmark in the evolution of national culture.

Dimitrie Cantemir is the most distinguished personality in the history of old Romanian literature, standing out through his vast and highly valuable scientific and literary work. He surpassed all contemporary scholars. Dimitrie Cantemir’s encyclopedic personality expressed itself in many fields – history, philosophy, literature,

geography, music, architecture, mathematics. At the same time, he was a brilliant polyglot. Through his writings in Romanian – *Divanul sau gâlceava înțeleptului cu lumea sau giudețul sufletului cu trupul, Istoria ieroglifică* and *Hronicul vechimei a romano-moldo-vlahilor* – he contributed enormously to the development of the literary language, mostly to the enrichment of syntax and of our vocabulary through lexical borrowings.

Until the end of the 16th century only a limited number of words of Turkish origin (*catifea, ibric, tipsie* etc.) were absorbed into Romanian but the lexical borrowings from Turkish increased in number after 1600, many of them being assimilated both by the common and the literary language and they still persist nowadays: *alai, bacșiș, cafea, capac, cașcaval, chef, leafă, mahala, murdar, mușama, odaie, perdea, raft, saltea, tutun, ursuz*. The apex of the Turkish influence upon our language was reached during the reign of the Phanariote rulers as a consequence of the tight political and social relations between the Romanian Provinces and the Ottoman Empire. The meaning of certain Turkish words taken over by our language was subject to some changes. For instance, *buluc* denotes a “company of soldiers” while in Romanian it means “crowd, disorderly gathering”; *leafa* was the monthly salary of the Ottoman soldiers and it has come to designate any type of salary; *tertip* originally meant “project or strategy” while in Romanian it has acquired the meaning of “plotting”.

The Greek culture was introduced in the Romanian Provinces through the church, the school and the princely chancery, the Greek books copied or printed on Romanian territory, or through the translations from Greek and the unmediated contact with Greek scholars. Greek lexical items occur not only in the translated texts but also in original works and translations from foreign languages other than Greek, the explanation residing in the absence of Romanian corresponding terms.

The most intense Modern Greek influence upon our language was also exercised during the Phanariote ruling (1711-1821), just as the Turkish influence. Modern Greek became the official language in Moldavia and Wallachia, the laws were drawn up in Modern Greek, the religious education in the Old Slavonic language was replaced by the lay education in Modern Greek, and both the printed and hand-written works imparted an ever more intense Greek character to all aspects of life. The Greek lexical borrowings

pertained to the sphere of state life (politics, administration, army), to social hierarchy, to trade, crafts and religious life.

Even though the Turkish and the Modern Greek influences upon our language were exercised under different circumstances, they completed each other: we borrowed many terms relevant to the material culture from Turkish while the lexical borrowings referring to the spiritual and intellectual sphere are of Greek origin. Both of these influences were transitory – they lasted only until the 19th century – and very few lexical elements of Turkish and Greek origin have been preserved to date.

The year 1780 marked the beginning of a long process entailing the modernizing of the Romanian literary language, a process which lasted until the end of the 19th century and resulted in the unification of the language of the educated classes and in the enrichment of its lexical resources. It was during this period that Romanian discarded many Modern Greek elements (which did not match our grammatical structure and were limited in use) and it started to rely on Latin and the Romance languages for borrowings (especially on French and Italian). In this respect, the most significant contribution belonged to “Școala Ardeleană”, Ion Heliade Rădulescu, the representatives of the popular-historicist movement (such as Alecu Russo, Costache Negruzzi, Mihail Kogălniceanu and many others) as well as to the representatives of the Latinist movement (Timotei Cipariu, August Treboniu Laurian, Aron Pumnul).

The main objective of “Școala Ardeleană” was to demonstrate the Latin origin of the Romanian language at all costs. This battle was fought by Samuil Micu, Gheorghe Șincai, Petru Maior, Ion Budai-Deleanu, as well as by many other personalities who played a leading role as champions of the Romanian ideals in Ardeal such as Radu Tempea, Vasile Aaron, Paul Iorgovici, Ioan Molnar Piuariu.

These intellectuals set up a large scale national awakening program. They initiated the development of the network of Romanian schools (Gheorghe Șincai contributed to the establishment of 300 schools), the writing and printing of text-books; public lectures were delivered and, above all else, highly erudite historical and philological works were written.

These works took over from the humanist chroniclers the idea of the Latin origin of the Romanian people and language, the problem of the continuity of the Latin element in the territory bordered by the Carpathians, the Danube and the Black Sea and

the idea of the unity of the Romanians irrespective of the territories they lived in, the literary language representing the strongest piece of evidence. The following works stand out: *Elementa linguae daco-romanae sive valachicae* (published in Vienna in 1780 and written in Latin; it is the first printed grammar of Romanian), *Grammatică românească* (published at Sibiu in 1797, authored by Radu Tempea), *Observații de limbă rumânească* (by Paul Iorgovici), *Temeiurile gramaticii românești* (written by Ion Budai-Deleanu, originally in Latin, then translated into Romanian), *Lexicon românesc-nemțesc și nemțesc-românesc*; *Lexicon pentru cărturari* (both authored by Ion Budai-Deleanu), *Lexiconul de la Buda* (published in 1825, started by Samuil Micu, continued by Petru Maior and many others, the first etymological Romanian dictionary).

The representatives of “Școala Ardeleană” tried to generate an etymological orthographic system. While Samuil Micu and Gheorghe Șincai argued that Romanian derived from the educated Latin, Petru Maior, being endowed with a keen linguistic sense, demonstrated, with arguments that are still valid, that our language springs from the common Latin. He was the one who explained the emergence of the vowels *ă* and *î* and of the *che* and *ghi* clusters as a consequence of a number of linguistic processes.

When the first writings of the representatives of Școala Ardeleană were published, Ienăchiță Văcărescu was campaigning in Wallachia for the development of language through poetry and the study of grammar, he himself striving to refine the common language by means of rhyming and practical teachings comprised in his book entitled *Observații sau băgări de samă asupra regulilor și orândueleur gramaticii rumânești* (*Observations upon the Romanian Grammar Rules*) which was published at Râmnic in 1787. This work represents the first grammar of the Romanian language and it was the best from a practical point-of-view until Ion Heliade Rădulescu’s *Grammatica românească* was published in 1828.

Around the year 1820 a constellation of Romanian scholars and writers contributed to the flourishing of the sciences and literature in the national language: Gheorghe Lazăr, Gheorghe Asachi, Eufrosin Poteca, Veniamin Costache and many others. In 1818 Gheorghe Lazăr presented within the Country’s Ruling Council his argument in favor of setting up a Romanian high school and his action resulted in the opening of Saint Sava College, originally known as “The Academy of Philosophical and Mathematical Sciences”.

Our cultural past is marked by many attempts at putting together a grammar of our language, which derived from the authors' desire to set out orthography and orthoepy rules and to open up new opportunities for the Romanian language to come to prominence.

Most of the grammars published until the end of the 19th century reflected two different orthographic principles: the phonemic principle, set forth by Ienăchiță Văcărescu at the end of the 18th century, and the etymological principle originating in *Elementa linguae daco-romanae sive valachicae* (1780). The clash between the two directions lasted for almost a century and it ended with the prevailing of the phonemic direction, considered as the one which best represented the “live” speech of the people.

The striving for the unification of the Romanian literary language at the beginning of the 19th century was dominated by the outstanding personality of Ion Heliade Rădulescu. He authored *Gramatica românească* (*The Romanian Grammar*) published at Sibiu in 1828 – an accomplishment in the field of literary language. Heliade demonstrated that the language stands for a key-factor in realizing and preserving the national identity and unity of a people.

In the *Preface* to this work he expounded his view on orthography which he elaborated upon in the latter half of the book. The scholar supported the phonemic orthography and rejected the etymological principle put forward by the representatives of “Școala Ardeleană”.

As concerns the use of neologisms, Ion Heliade Rădulescu supported their use starting from the premise that “he who knows many things also speaks a richer and more pleasant language”. However, he specified that a neologism should be borrowed only in the absence of an already-existing term for the newly appeared notion. He recommended the Latin and Romance languages borrowings and deemed the adaptation of neologisms absolutely necessary.

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CULTURAL AWARENESS – AN IMPORTANT COMPONENT OF MILITARY TRAINING

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***Abstract:** As proved by the present-day geo-strategic developments, the face of conflicts has changed significantly: new wars have emerged, e.g. asymmetric, hybrid, by proxy, centric, network-based, on terror, etc. The parties involved are not only the opposing forces, but also the insurgent ones, the local leaders, the non-compliant forces, the civil population which often becomes collateral damage, and others. The new operational environment calls upon a new profile of the military leader and soldier alike who must understand the aforementioned actors and anticipate the effects that the latter's decisions translated into actions and responses will have both on the local population and the country as a whole. The bottom line is that servicemen and women nowadays need cultural awareness as a decision support tool. This skill should be acquired by any modern army through a coherent educational program as an integral part of military training.*

***Key words:** cultural awareness, standardization, culture, intercultural education, intercultural communication.*

Introduction

In the current international environment, knowing your enemy, his culture and his understanding of the world becomes extremely important to the conduct of effective military operations. It is thus crucial to provide commanders with more than just a list of do's and don'ts in terms of cultural differences and make them accept that the human dimension of war (i.e., cultural-centric warfare) is of utmost importance, as nowadays wars cannot be won only by possessing technological supremacy. In this case, this could be the difference between winning a battle (i.e., employing highly trained and equipped forces) versus winning the entire war (i.e., eliminating insurgents, gaining support of the local population, etc.). Therefore, knowing how to interact with the local population is important to the overall success of missions.

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On the one hand, lack of cultural awareness will result in “failure to recognize cultural differences”, and having the wrong image of a nation will impede upon the established goals as in the case of Iraq. According to Patrick W. Lang Jr., one should know and understand the reality in the enemy’s country and not consider it an imaginary nation that “should fit” into a particular vision of the world. Stereotypes and judging a nation using one’s own values and beliefs are detrimental to the interaction between the military personnel and local population, but especially at higher levels, to the decision-makers.¹⁵⁶

On the other hand, understanding and integrating the social and cultural knowledge of the population into the military operations will result in the commander’s cognizance of the situation at hand and, consequently, better decisions made. Successful interaction with foreign cultures involves communication and understanding cultural differences rather than the application of force.

“Working with diverse cultures in their home element is more a matter of finesse, diplomacy, and communication than the direct application of coercive power. Success demands an understanding of individual, community, and societal normative patterns as they relate to the tasks soldiers perform and the environment in which they are performed. Cultural education is now necessary as part of soldier and leader development programs.”¹⁵⁷

As part of these programs, language learning also emerges as an important factor in building an effective force. Knowing foreign language is important even if some of the personnel will be equipped only with the basics. It will be the commander’s decision to integrate foreign languages into training in order to have support for the daily operations.

¹⁵⁶ Patrick W. L., (2007) *What Iraq Tells Us About Ourselves*, *Foreign Policy*, February 15. <http://www.foreignpolicy.com/2007/02/15/what-iraq-tells-us-about-ourselves/>

¹⁵⁷ McFarland, M., (2005) *Military Cultural Education*, *Military Review*, (March-April 2005): 62.

“Commanders will integrate foreign language and regional expertise capabilities in contingency, security cooperation, and supporting plans and provide for them in support of daily operations and activities.”¹⁵⁸

For this, more funding is required as well as rethinking the language programs and the selection of critical languages that need to be known by certain categories of personnel.

The role of cultural awareness in operations planning

Culture is shaped by many factors including heritage, religion, ethnic identity, language, and nationality. Cultural awareness is defined as knowledge of the cultural terrain, understanding the pillars of society, and the cultural centers of gravity.

The stages of cultural awareness depend on the responsibilities of military personnel and on how much they need to know in order to perform their duty:

- *Cultural consideration* – applies to all personnel and refers to the incorporation of general cultural concepts in military training;
- *Cultural knowledge* – applies prior to deployment and refers to basic cultural issues, do’s and don’ts, minimal language skills;
- *Cultural understanding* – applies to key personnel and refers to deeper awareness of/insights into specific culture;
- *Cultural competence* – applies to decision-makers and refers to the fusion of cultural understanding with cultural intelligence.¹⁵⁹

In order for the modern soldier to be effective and reflect reality, understanding the possible opponents is a continuous process as that is not effective unless performed prior to crisis, as cultural awareness “must be a continuous proactive element of theater intelligence and engagement strategies.”¹⁶⁰

Important information can be obtained by studying the elements that hold people together as a nation (e.g. history, traditions, religion, taboos, and language), and also the

¹⁵⁸ Joint Publication 3-0, III-15-m.

¹⁵⁹ Wunderle, W. D. (2006), *Through the Lens of Cultural Awareness: Planning Requirements in Wielding the Instruments of National Power*, Combat Studies Institute Press, Fort Leavenworth, KS 66027, RAND Corporation, p. 11.

¹⁶⁰ Joint Operations, Joint Publication (JP) 3-0 (Washington, DC: CJCS, 17, September 2006), VII-10-c.

way of thinking, customs, institutions, respect for authority, understanding the pillars of society, cultural centers of gravity, risk-taking, etc. unto going into more details related to verbal and non-verbal communication such as dress code, body language (gestures, eye-contact), and personal space.

The necessity of providing soldiers and leaders alike with cultural awareness skills

Cultural awareness is more important in some states where people come from different backgrounds that will also reflect in the military personnel as the Army rich mix of soldiers' backgrounds and cultures is a natural enabler of cultural awareness, this knowledge helping them to become more self-aware and adaptive.¹⁶¹

The importance of cultural awareness in intelligence gathering is not underestimated anymore. The cultural intelligence analysis of the battlefields and the identification of opponents' decision points need to be incorporated into the intelligence-gathering process in order to identify and bridge the gaps as intelligence products have to be timely, relevant, accurate, and predictive.¹⁶² Through cultural-awareness, some information can be acquired related to the cultural reaction of both the enemy forces and the local population if the military concentrate more on building trust and management of perceptions.

By adding cultural awareness into intelligence-gathering, more information will be obtained from various sources regarding the social, political, and economic aspects of the governments and civil population, their demographics, structures, capabilities, organizations, people, and events.¹⁶³

William Wunderle's *Cultural Intelligence Categories* will shed more light on the sources of information considered important and on how cultural awareness could be used to improve intelligence-gathering, as follows:

Physical Setting

- topography and Underlying Terrain
- boundaries

¹⁶¹ FM1, The Army, June 2005.

¹⁶² FM 2-0, Intelligence.

¹⁶³ Wunderle, W. D. (2007), *Through the Lens of Cultural Awareness: Planning Requirements in Wielding the Instruments of National Power*, RAND Corporation, pp. 59-73.

- physical compositions and neighborhoods
- civil infrastructure
- buildings

Political

- state institutions
- government administration (actors)
- political organizations (actors)
- criminal organizations

Socio-cultural

- population demographics
- population culture

Economic

- resources and production
- commerce and trade
- finance and transportation
- state roles
- foreign roles
- power structure

Media

- media sources and channels
- media controllers (actors)

External

- international actors, organizations
- nongovernmental organizations (NGOs)

In addition, William Wunderle takes into consideration other cultural intelligence factors that are important in gaining insight into the enemy cultural heritage:

- Languages – education levels/literacy
- History, region and nation state – diasporas
- Religion (beliefs and institutions) – social roles of population segments (women, elders)

➤ Social groups.¹⁶⁴

Therefore, the levels of cultural awareness require self-awareness, self-directed learning, and adaptability and, therefore, cultural education must be focused on developing skills that will help develop individual cultural intelligence and sensitivity to cultural differences¹⁶⁵ so that the commanders can make better decisions and the troops improve their interaction with the local population.

Strategies for integrating cultural awareness into military training in Romania

Society in general and culture in particular may be the best landmarks for comprehension of the aims of both foes and partners on the “battlefield” of social life.¹⁶⁶ The cultural awareness model underlying our approach to what is being done and what should be done with reference to the military education in Romania gives a method for getting knowledge of foreign cultures on the combat area. Nonetheless, to fuse such a view on the theaters of operations, training and doctrine, i.e., preparation and the legal framework, must first incorporate it. At this point, it is also necessary for military education decision-makers to build on social understanding from society in general and social fitness as far as the military subjects of education are concerned.

Our thesis is that the only way to accomplish cultural awareness is through providing sufficient social knowledge in support of military operations worldwide as well as of Romania’s commitments as a NATO member. This is the main reason why there is an increased demand for greater cultural awareness both in military training and national doctrine.

The new National Defence Strategy for 2015-2019¹⁶⁷, approved by the Supreme Council for the Homeland Defence (CSAT), includes – among other objectives – the “design of an ample educational project”. “The current challenges to Romania’s security

¹⁶⁴ Wunderle W. D. (2008), *A Manual for American Servicemen in the Arab Middle East, Using Cultural Understanding to Defeat Adversaries and Win the Peace*, Skyhorse Publishing.

¹⁶⁵ Karcanes J. A. (2007) *Cultural Competence and the Operational Commander: Moving beyond Cultural Awareness into Culture-Centric Warfare*, p. 14. www.dtic.mil

¹⁶⁶ Mihăilă, Ramona (2010), “Militant Women after the Revolution of 1848.” *Buletinul Universității Naționale de Apărare Carol I*, serie nouă, nr. 2, martie-aprilie 2010, anul XX, București, p. 507-516.

¹⁶⁷ Strategia națională de apărare a țării pentru perioada 2015-2019 (2015). O Românie puternică în Europa și în lume (România, Administrația prezidențială). Bucharest. 2015.

http://www.presidency.ro/files/userfiles/Strategia_Nationala_de_Aparare_a_Tarii_1.pdf

ask for the development of a creative intellectual system, within which education, public health and the social factor are of utmost importance”, says the document presented by President Klaus Iohannis.

Therefore, a subchapter of this project is dedicated to education and comprises guidelines and priorities such as “incentives for scientific research” and “correlation of policies regarding the labour market and those focusing on education and health”.

Education experts consider this project an outstanding institutional response to the current requirements of the civil society; the mere fact that the Presidency acknowledges that Education matters and that it is intrinsically connected to the national security is a huge step forward unto reforming the education system as an intrinsic part of a strategic leadership plan.

On the path towards integration into the North Atlantic Treaty Organization, Romania assumed meeting NATO’s interoperability standards in all areas stipulated in the framework documents. In this sense, the Romanian Ministry of Defence (MoD) issued the language roadmap – which translated into the Partnership Goals or PGs, designed to guide the military’s task to improve language and cultural awareness; the ensuing acts provided initial guidance and a number of dedicated directives. The aims and objectives set in the initial PGs were meant to significantly improve organic capability in the English language; in the following years, due to the geo-strategic developments on the theaters of operations (e.g. Iraq, Afghanistan, etc.), they were extended and diversified for application to emerging languages and dialects, in order to develop a greater competence and regional skills in those area-related languages and dialects, and to build a capability to rapidly expand its language skills on short notice.

All language and cultural awareness related documents built on the assumptions that “robust foreign language and foreign area expertise are critical to sustaining coalitions, pursuing regional stability, and conducting multi-national missions especially in post-conflict and other than combat security, humanitarian, nation-building, and stability operations”.¹⁶⁸ Moreover, the issuing organisms assumed that a larger expeditionary force would increase “requirements for language and regional knowledge to work with new coalition partners in a wide variety of activities, often with

¹⁶⁸ ADA, (*Improving Cultural Awareness in the U.S. Military* by Colonel Hershel L. Holiday United States Army, ADA 482217) p. 20.

little or no notice.”¹⁶⁹ The PGs also stated that the 21st century strategic environment would require forces proficient in foreign languages.

The PGs were cascaded from the military education decision-making and stakeholders’ level unto the Human Resources Management Directorate, and from the latter to each military education establishment. Curricula and syllabi underwent thorough changes to ensure compliance to the PG provisions, which comprised a complete set of plans, goals, actions and end states. The only shortcoming we could identify is that this roadmap provided insufficient resources to reach these goals, related to both personnel and equipment. Basically, the goals included in the language roadmap are:

- to create foundational language and regional area expertise;
- to establish a language development office within the Human Resources Management Directorate;
- to revise yearly the defense language learning program, based on the emerging requirements;
- to provide training courses for the earmarked personnel, based on the foreign language requirement determination process;
- to conduct STANAG-6001 testing sessions to determine the language proficiency level of all military and civilian personnel for language skills in English, French, German and Russian. The validity of the language certificate issued upon the testing is 4 years.

We believe the aforementioned and other goals or end states have been able to provide the foundation for a language and cultural awareness plan; regardless of these, there still must be sufficient funding and robust execution which is essential to achieve these goals.

According to reports, starting from 2005 all three services – through the subordinated main and secondary foreign language centers – have expanded their training, education, and leader development policies to enhance language skills, regional knowledge, as well as understanding of foreign cultures. Changes to incorporate cultural awareness into military training have become operational in the

¹⁶⁹ *Idem.*

last decade, at the language centers and the pre-deployment training centers' level; apart from this, cultural awareness is taught in the intercultural education module conducted in the service academies and "Carol I" National Defence University. Many military leaders are taking the initiative and using the limited resources available to teach and integrate cultural awareness in the pre-deployment training performed in their units.

However, it is our strong belief that the Training and Doctrine division within the MoD should set up a so-called culture center, based on the model offered by the US and Canada.¹⁷⁰ This center may offer training materials, authentic references from the theaters of operations, instructors with on-theater experience tailored as mobile teams to provide hands-on experience and expertise to the units under preparation for deployment and operation inside, and alongside with, foreign cultures. According to the surveys, questionnaires, interviews and informal talks to former participants in overseas missions, the pre-deployment training sessions conducted so far would have been more useful if the number of hours dedicated to the target culture had been increased to cover more areas of regional study and to include an extended culture seminar dealing with cultural and regional issues related to the specific conflict area.

In our opinion, the seminar suggested above should be designed to provide a comprehensive training program addressing cultural differences and intercultural communication. We suggest that some of the topics to be addressed should focus on "engagement" or mediation/negotiation training, media training, and cultural awareness training to the key leadership of the rotating units in the first stage, and then to the rest of the participating unit.

The program once implemented, the most difficult task would be to measure its effectiveness, in order to request further funding in point of personnel and teaching facilities or aids. The sense of achievement will come as soon as we actually see the number of military people or armed forces civilians who have become proficient in the target language(s) and culture(s).

The dedicated literature stresses out that the study of culture within societies has become more important since NATO began military operations in Afghanistan and Iraq.

¹⁷⁰ See ADA, *op. cit.*, pp. 22-23, for details.

“As a nation and a military force, we may never know or completely understand how our adversaries process information and make decisions. We only know that we must improve our ability to understand what and how they think. [...] Members of Congress and senior military leaders suggest an increase in cultural awareness might improve military performance and lead to more successful operations. There are ways to address this problem; however any solution will require the resources of time, money and personnel, all of which are limited due to the current operations. Perhaps the most we can accomplish is to develop a basic knowledge of foreign cultures so that planners and executors will understand religious, tribal, or family connections within foreign societies.”¹⁷¹

Standardizing cultural awareness training across the armed forces

Due to Romania’s membership in NATO, it is obvious that beyond the initiatives already underway, the military establishment needs additional changes above the national level to formalize and standardize cultural awareness training. Cultural awareness must be formally integrated into all training courses, at all levels of the military education, both for officers and NCOs. The doctrinal changes and worldwide strategic developments occurring in recent years have urged our armed forces top brass to pay due attention to formalizing the integration of Arabic and Islamic cultural awareness into the curricula of educational programs at all levels, the life-long type included. For this purpose, the training and doctrine branch outlined the requirement that cultural training be part of the common core of instruction for all officer, warrant officer and NCO courses.

As an example, we will enumerate the main areas addressed in the cultural awareness modules designed with reference to the Arab and Islamic world:¹⁷²

- Geography of a specific area
- History of the area and of the conflict
- Religious composition
- Ethnic composition

¹⁷¹ *Ibid.*, p. 25.

¹⁷² Wunderle, W. D. (2006), *Through the Lens of Cultural Awareness: Planning Requirements in Wielding the Instruments of National Power*, Combat Studies Institute Press, Fort Leavenworth, KS 66027, RAND Corporation.

- Language(s) spoken
- Political structures
- General principles of cultural awareness: flexibility, tolerance, accepting otherness.

More recently, considering the threat of Islamic fundamentalism and the increasing number of terrorist attacks worldwide, as well as the escalation of the conflict in Syria, we think it necessary to suggest that further topics be part of the cultural training syllabus, for example: Islam (history, tenets, major branches, and the role of Islam in Arab politics), Arab/Islamic customs and social norms (verbal/nonverbal communications, etiquette, and roles of gender in society), etc.

Recent developments on the political arena have by far demonstrated that success in the current and future operations or the achievement of the national security and strategy objectives Romania has set largely depend on the preparedness of the troops to participate in military operations worldwide. The aforementioned strategy refers to warfighting capabilities that include, amongst others, foreign language proficiency and knowledge of the areas where the operations are conducted.

By definition, the armed forces doctrine describes how the armed forces intend to fight, stipulating the fundamental principles guiding the military actions in support and pursuit of national objectives and interests. Romania is a full member of the North-Atlantic Alliance; therefore, its doctrine should necessarily incorporate aspects of multinationality inside this coalition of states, as well as the recognition of the impact that cultural differences among partners, if not correctly managed, may have upon the success of the missions.

Conclusions

No longer can we afford to overlook the value of improving cultural awareness. Otherwise, we will have great difficulty competing in the complex and uncertain battlefields of the future.

Nevertheless, there is more to do in this respect. Our research has revealed that the Romanian military doctrine does not give due consideration to the impact of culture on internal mission planning; moreover, the correct approach to cultural considerations

by commanders is still insufficiently provided by the training programs. More awareness raising activities, case studies and theoretical approaches should be integrated in the latter in order to improve the operational planning process.

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CHARLES DE COSTER ET MAURICE LANGASKENS – ILLUSTRE LA DIFFÉRENCE

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Abstract: “The Legend of Thyl Ulenspiegel and Lamme Goedzak” by Charles De Coster was adapted on numerous occasions and in various modalities. However, one of the examples where the work of the hypo-author, that of the adaptor and that of the illustrator diverge unequivocally is also the first in chronological order, namely, the text intended for young readers published in 1924. This analysis aims at examining the matter of subjectivity in the illustration of children’s books, based on the engravings of Maurice Langaskens.

Keywords: subjectivity, irony, dramatic effect, censorship, Thyl Ulenspiegel.

1. Considérations préliminaires

À l’époque où l’influence romantique entraîne partout en Europe une redécouverte de la littérature nationale, la démarche créative d’aspect homérique entreprise par De Coster a le don de réunir un sujet apprécié et validé en Europe Occidentale, celui des voyages du farceur Ulenspiegel, récits picaresques offrant le prétexte d’un comique de souche médiévale à accents licencieux et scatologiques.

La plurivalence symbolique, sémiotique et linguistique de la *Légende d’Ulenspiegel*¹⁷⁴ a suscité et suscite encore maints éloges de la part de la communauté littéraire francophone, en Belgique et ailleurs. Nous pouvons considérer qu’une forme d’hommage est représentée par l’adaptation. Dans le cas des adaptations pour la jeunesse, notamment, l’illustration joue le rôle de réécriture superposée, le narrateur premier, l’adaptateur et l’illustrateur effectuant un travail souvent divergeant.

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¹⁷⁴Charles De Coster, *La légende et les Aventures héroïques, joyeuses et glorieuses d’Ulenspiegel et de Lamme Goedzak au pays de Flandres et ailleurs*, Livre premier, Préface de Jean-Pierre Verheggen, Lecture de Jean-Marie Klinkenberg, Bruxelles, Labor, coll. « Espace Nord », 1992 [1^{ère} édition Labor, 1983], 280 p., respectivement, Charles De Coster, *La légende et les Aventures héroïques, joyeuses et glorieuses d’Ulenspiegel et de Lamme Goedzak au pays de Flandres et ailleurs*, Livres 2-5, Préface de Hubert Juin, Bruxelles, Labor, coll. « Espace Nord », 1987 [1^{ère} édition Labor, 1984], 415 p.

2. Maurice Langaskens, un illustrateur subjectif

La correspondance entre conditions socio-historiques et esthétique de l'illustration est visible dans le cas des adaptations de la *Légende* à commencer avec la première variante, datant de 1924 et mise au point par l'éditeur Paul Lacomblez avec la collaboration de Maurice Langaskens¹⁷⁵. Comparant l'*Édition spéciale à l'usage de la jeunesse* avec l'édition complète, notamment avec *La légende et les Aventures héroïques, joyeuses et glorieuses d'Ulenspiegel et de Lamme Goedzak au pays de Flandres et ailleurs*, illustrée avec les estampes du même artiste et publiée une année plus tard, la première conclusion à tirer est que les deux œuvres sont le résultat d'un travail parallèle¹⁷⁶. Douze des dix-huit estampes de l'édition complète se retrouvent dans la version pour la jeunesse, et cette absence n'est point arbitraire.

À part la lettrine *B*, qui marque le commencement de la présentation par Henri Librecht, ainsi que le cul-de-lampe¹⁷⁷ géométrique (représentant une tête de hibou stylisée) qui clôt cette préface, parmi les gravures omises de l'édition consacrée aux jeunes figurent celle qui représente la naissance de Thyl (portant la légende « En mai naquit Ulenspiegel », la fin de la discussion des nouveaux parents, Claes et Soetkin, avec l'allaitement du nourrisson (« Et la mère offrit au nouveau-né ses beaux flacons de nature »), Nele attendant Thyl (« Si le trouvez, dites que Nele est bien lasse d'avoir couru. Mon aimé Thyl, ou donc es-tu ? L'avez-vous vu ? ») et la disparition de la mère d'Ulenspiegel (« Mort de Soetkin »).

L'extraction de la scène de l'allaitement est des plus faciles à comprendre, vu le portrait de la jeune mère au sein dénudé, qu'au début du XXe siècle on aurait pu qualifier de sensuel, voire indécent ; et cela malgré les indéniables qualités artistiques des contours gravés à la manière de Rubens.

¹⁷⁵ Charles De Coster, *La légende d'Ulenspiegel et de Lamme Goedzak*, Avant-propos de Paul Lacomblez, Illustrations hors-texte de Maurice Langaskens, *Édition spéciale à l'usage de la jeunesse*, Bruxelles, Office de publicité, 1924.

¹⁷⁶ Charles De Coster, *La légende et les Aventures héroïques, joyeuses et glorieuses d'Ulenspiegel et de Lamme Goedzak au pays de Flandres et ailleurs*, imagée par Maurice Langaskens, présentation de Henri Librecht, Bruxelles, Sous le signe du hibou, MCMXXV [1925]. Voir également les eaux-fortes originales, URL: <http://www.delcampe.net/page/item/id,145058858,var,Maurice-LANGASKENS---Charles-de-COSTER-%E2%80%93-Uilenspiegel,language,E.html>.

¹⁷⁷ Ornement triangulaire imprimé dans la partie inférieure d'une page qui marque la fin d'un chapitre ou d'un livre. Il peut être représenté soit par un dessin plus ou moins stylisé, avec ou sans rapport au contenu du livre, soit par le texte-même, dont les lignes diminuent de plus en plus, jusqu'à ce que la dernière ligne ne comprend plus qu'un point.

Vraisemblablement, pour des raisons de redondance ou simplement d'économie, l'image du nouveau-né Ulenspiegel soigné par sa mère sous les regards de Claes et de la voisine Katheline est également supprimée de la version pour la jeunesse. Et cela quoique le texte correspondant n'est pas raturé de cette version seconde, comme dans le cas de la phrase « Et la mère offrit au nouveau-né ses beaux flacons de nature. », reprise en tant que légende de la représentation de l'allaitement, et supprimée ensuite, tout comme l'eau-forte correspondante.

Après la sensualité, ce sont les représentations visuelles de l'amour et de la mort qui sont bannies de la nouvelle version. C'est le cas du portrait de Nele assise, avec une légende qui comprend, entre autres, une imprécation amoureuse, « Mon aimé Thyl, ou donc es-tu ? ». Si nous pensons au contexte moralisateur qui détermine l'évolution de la littérature de jeunesse européenne jusqu'à la révolution culturelle de 1968, contexte dont l'incarnation la plus évidente réside dans la loi française de 1949 sur les publications pour la jeunesse¹⁷⁸, il est compréhensible que de tels tourments (douceurs, en fin de compte) puissent être considérés contraires à la bienséance du discours adressé aux enfants et adolescents premièrement en 1924 et, en seconde édition, en 1938.

Dans la même situation de contravention aux principes éducatifs prônés à l'époque sur la mission de la littérature de jeunesse, l'estampe suggérant – plutôt par les paroles de la légende suivant l'image et moins par quelque dessin trop précis ou autrement nuisible – la mort de Soetkin ne trouve non plus de place dans le corpus choisi pour la version destinée aux jeunes. La suppression agit en dépit de l'ambiguïté de la gravure, l'artiste suggérant le décès uniquement de manière indirecte, par la multitude de lignes noires et par le biais de quelques bougies allumées sur fond obscur dans une chambre vide, à la porte de laquelle figure, au fond, l'ombre de Thyl.

¹⁷⁸ L'article 2 de la Loi no 49-956 du 16 juillet 1949, consolidée le plus récemment en mai 2011, prévoyait que les publications destinées aux enfants et aux adolescents « ne doivent comporter aucune illustration, aucun récit, aucune chronique, aucune rubrique, aucune insertion présentant sous un jour favorable le banditisme, le mensonge, le vol, la paresse, la lâcheté, la haine, la débauche ou tous actes qualifiés crimes ou délits ou de nature à démoraliser l'enfance ou la jeunesse, ou à inspirer ou entretenir des préjugés ethniques ou sexistes. Elles ne doivent comporter aucune publicité ou annonce pour des publications de nature à démoraliser l'enfance ou la jeunesse. », URL : <http://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000878175&idArticle=&dateTexte=20101226>.

Ainsi, les sélections opérées sur le corpus illustratif de la version complète à la variante adaptée, donc, tronquée d'un texte, correspondent au processus de réécriture sémantique et stylistique verbale. Paradoxalement, si les signes visuels dont les signifiants font partie du registre des grands topos humains (naissance, amour, mort) sont ouvertement éloignées d'une possible perception enfantine, en revanche, les images de violence extrême ne font pas l'objet d'une préoccupation similaire. Pour citer l'exemple le plus éloquent, l'eau-forte au portrait quasi-christique incarnant la mort de Claes sur le bûcher, œuvre qui inclut certaines touches profondes renvoyant à la chair humaine déchirée et brûlante, est englobée à sa juste place dans l'adaptation.

L'ars poetica de Maurice Langaskens est également illustré par le régime des correspondances formelles, malheureusement absentes de la version abrégée. Ainsi, le cul-de-lampe figure, après la préface, dans l'estampe finale de l'édition complète, cette fois l'illustrateur utilisant les mots imprimés du texte, et non plus le dessin figuratif pour tracer un triangle renversé surmonté d'un portrait en médaillon noir. Qui plus est, la contribution re-scripturale d'un autre actant est ici prégnante, puisque l'éditeur – en l'occurrence, Paul Lacomblez, s'adresse aux lecteurs imitant le style délibérément archaïsant pratiqué par De Coster :

« Cy est-il que ceste suite de dix huit [sic] estampes congruantes à l'illustration et mélioration de la mirifique histoire de Thyl Ulenspiegel a esté parachevée le 30 du mois de Marie de l'an de N. S. 1900 et vingt cinq [sic] par le bon historieur Morice [sic] Langaskens et elle fust imprimée avec un très grand souci de bien faire pour l'édition placée sous le signe du hibou. Amen. 1925. M. L. »¹⁷⁹

Comme dans le cas de maintes autres adaptations, le résultat de la réécriture n'est point l'œuvre d'un seul auteur, mais le travail commun d'un auteur (De Coster), d'un adaptateur (Paul Lacomblez), d'un illustrateur (Maurice Langaskens) et d'un éditeur (accidentellement, dans ce cas de figure, ce dernier étant identifié avec l'adaptateur).

Le corpus illustratif de la variante Lacomblez est représenté par les douze eaux-fortes parues également dans l'édition complète publiée approximativement à la même

¹⁷⁹ Charles De Coster, *La Légende...*, imagée par Maurice Langaskens, présentation de Henri Librecht, *op. cit.*, dernière page non numérotée.

époque dans un tirage de luxe, avec la signature de Maurice Langaskens sur chaque estampe, que nous numérotons et désignons par l'intermédiaire de la légende correspondante :

1. « Claes et Soetkin traînant la herse à Damme » (pages 6 à 7) ;
2. « Dispute des commères » (entre les pages 12 et 13) ;
3. « Et il le nomma Jef. » (pages 44-45) ;
4. « Et les cloches de Notre-Dame sonnaient pour les morts. » (pages 54-55) ;
5. « Lamme Goedzak de Damme » (pages 62-63) ;
6. « Fidèle au roi jusqu'à la besace » (pages 70-71) ;
7. « Duel comico-tragique » (pages 102-103) ;
8. « Lamme soigne Ulenspiegel blessé » (pages 112-113) ;
9. « Ulenspiegel. Les cendres battent sur mon cœur » (pages 170-171) ;
10. « Et Lamme devint maître-queux du navire la Briele » (pages 180-181) ;
11. « Qu'on arrache au duc ses entrailles/ Qu'on lui en fouette le visage/*Slaet op den trommele*, Battez le tambour/ Que le duc soit maudit ! À mort le meurtrier/ Philippe II » (pages 198-199) ;
12. « Fin » (après la page 208).

La veine réaliste qui caractérise les gravures de Langaskens, ainsi que les touches dramatiques, parfois rigides, marquant ces œuvres graphiques destinées à l'illustration livresque sont en consensus avec la visée moralisatrice de la littérature de jeunesse de l'entre-deux-guerres, située à mi-chemin entre l'édulcoration extrême des siècles précédents et une tendance naissante vers le militantisme social et national.

Dans l'eau-forte à alignement oblique des personnages intitulée « Claes et Soetkin traînant la herse à Damme », rien ne subsiste de l'optimisme ou de la joie de vivre à accents bucoliques qui transparaisse à la fois dans la variante De Coster et dans l'adaptation Lacomblez, qui reprend, cependant, *tale quale* le paragraphe sur l'amour qui vainc la fatigue :

« Pénible en était le traînement, mais plus pénible encore celui de la herse lorsque le champêtre engin devait de ses dents de bois déchirer la terre dure. Ils le faisaient toutefois le cœur gai, en chantant quelque ballade.

Et la terre avait beau être dure [...], s'ils s'arrêtaient et que Soetkin tournât vers Claes son doux visage, et que Claes baisât ce miroir d'âme tendre, ils oubliaient la grande fatigue »¹⁸⁰.

La terre remuée par les deux héros est représentée, en contraste avec le sabot clair de Soetkin, par des traits noirs diversement orientés renvoyant plutôt à l'hostilité, impression appuyée par les nuages pesants incarnés par de nombreuses touches courbes disposées en parallèle, nuages qui encadrent étroitement les deux corps penchés, et par les oiseaux noirs qui ponctuent le seul espace libre de l'image. D'ailleurs, les oiseaux noirs, corbeaux ou corneilles, « présages de malheur », sont une occurrence fréquente dans l'appareil symbolique du roman-épopée decosterien. L'orientation des lignes vers le milieu du côté gauche réalise deux points focaux de l'image, l'un noir, situé entre la jupe du personnage féminin et l'encadrement ainsi intégré par prolongation de l'obscur dans l'économie du dessin, brouillage des limites péritextuelles, et l'autre point blanc, disposé plus bas et vers la droite. La ligne entre ces deux points de tension crée la sensation de descente, rapprochant les personnages de la terre pour suggérer une chute imminente, *in extremis*, une union à venir.

Un aspect à souligner en ce qui concerne l'intégration textuelle concrète de l'illustration consiste dans la préoccupation éditoriale pour une mise en page correcte. À la différence de maintes productions pour la jeunesse où l'emplacement d'une image peut devancer ou suivre de plusieurs pages le texte correspondant, entrave d'autant plus fâcheuse quand il s'agit de volumes de contes pour l'âge de la première scolarité, l'imprimeur et le relieur du livre se sont concertés pour faire correspondre minutieusement les deux signifiants, verbal et visuel, d'un même signifié. Pour redondante qu'elle puisse paraître, la présence de l'image sur la page de droite en guise de miroitement précis des phrases correspondantes imprimées sur la page de gauche n'est pas sans aider la lecture et, partant, la perception du message par un public moins avisé.

La même corroboration adéquate du texte et de l'image caractérise la deuxième illustration, « Dispute des commères », située sous le signe du comique. L'adresse du graveur est notable particulièrement dans la représentation du vacarme créé par les

¹⁸⁰ Lacomblez, p. 6.

vieilles par le biais d'espaces claires remplis par une multitude de points soigneusement percés pour illustrer l'odeur et la fumée qui envahissent la salle. Les points couvrent les lignes gravés jusqu'aux vêtements et aux visages des femmes qui s'entre-accusent d'être la cause des senteurs immondes. Le deuxième degré interprétatif est suggéré par un détail, à première vue imperceptible: dans le coin supérieur, à gauche de l'image, le visage du seul personnage masculin, celui de l'oncle Josse, n'est pas affecté par cette procédure. Clin d'œil du graveur, c'est la clarté de cette figure qui exprime la prise de distance ironique, situant du même coup le lecteur dans le camp du railleur Josse, placé, d'ailleurs, dans une position de supériorité envers tout le petit monde qui constitue la cible de la moquerie.

Signe de modernité, l'illustrateur joue avec l'alternance des contours, les dentelles minutieusement tracées du châle noir à droite de l'image contrastant avec les jupes plutôt devinées qu'esquissées appartenant aux personnages attroupés en arrière-plan.

Avec une inévitable économie de moyens, Langaskens réussit à représenter la débandade et le mouvement agité par deux autres détails : les mains et les deux objets renversés, la corbeille pleine de laine et le seau d'eau marquant à la fois un approfondissement de plan et un éloignement par rapport à celui qui regarde. Les mains des deux femmes en premier plan incarnent toute une dialectique de l'accusation, respectivement, de la disculpation, tandis que les mains menaçantes des autres personnages (notamment celles de la femme au centre de l'image), les mains tenant le nez dans d'autres cas, les mains soutenant le menton ou protégeant une oreille symbolisent une variété de réactions témoignant de la violence qui entraîne la foule déchaînée. A l'opposé, le geste fait par Josse, qui de ses deux mains ouvertes offre sereinement le spectacle au public, pose un contrepoids face à la tension du reste de l'estampe, le graphiste délimitant de la sorte deux plans narratifs : d'un côté les vieilles femmes, personnages de la dispute, de l'autre, Josse, participant et simultanément narrateur ultérieur du récit.

La position de l'image par rapport au texte illustré n'est plus rigoureusement respectée dans le cas de la troisième eau-forte, « Et il le nomma Jef ». La légende reprend la phrase succincte qui clôture le récit de la manière dont Thyl est devenu maître d'un âne, tandis que l'emplacement de l'estampe que ce texte accompagne est

devancé d'une page, correspondant, cette fois, au début de la narration intercalaire. La page de gauche finit avec les lignes « Cependant, voguant par chemins et par sentiers, Ulenspiegel vit sur la grand' route un âne enharnaché de cuir à clous de », le reste de la phrase figurant sur la page 45, « cuivre, et la tête ornée de floquarts et pendilloches de laine rouge ».

Évidemment, tout comme la phrase accompagnatrice, l'estampe représente la conclusion de l'histoire, Thyl faisant ses adieux à la foule curieuse, chevauchant plein de fierté l'âne et adressant aux spectateurs des gestes majestueux de la main droite, tandis que sa main gauche repose sur la hanche. L'image est construite également sur des contrastes, les chardons minutieusement représentés dans la partie inférieure de l'illustration s'opposant à la partie supérieure vide que délimitent le buste de Thyl à gauche et les oreilles de l'âne en bas. L'effet est de souligner le portrait amusant du héros, l'autosuffisance feinte duquel renforce l'effet de ridiculisation.

En réalité, cette estampe est le produit d'une concentration et d'une métamorphose à la fois anaphorique et cataphorique de plusieurs scènes. Les chardons n'apparaissent qu'après l'éloignement de Thyl, dans la séquence narrative suivante (deux pages plus loin) et ils sont, vraisemblablement, inclus dans l'illustration pour suggérer un des gestes mémorables du personnage, qui, torturé par la faim, ramasse des chardons et en fait un bouquet qu'il tient devant les yeux de l'animal pour tenter l'âne et le convaincre de le transporter jusqu'aux terres du landgrave de Hesse. La force symbolique de cet épisode qu'on pourrait intituler *vanitas vanitatum* est telle que rares sont les adaptateurs (de la *Légende*, mais aussi du recueil folklorique) qui l'aient évité.

Deuxièmement, De Coster et, à sa suite, Lacomblez décrivent Thyl tendant les rênes de l'animal, tandis que Langaskens le fait incarner dans une pose délibérément négligente, le poing sur la hanche :

« Il s'en fut, sans mot dire, chercher un picotin d'avoine, le fit manger à l'âne, lui sauta sur le dos prestement et, lui tendant la bride, se tourna vers le septentrion, l'orient et l'occident et de loin bénit les vieilles »¹⁸¹.

¹⁸¹ Lacomblez, p. 45.

En troisième lieu, les femmes qui se tiennent debout et regardent admirativement le protagoniste, sont mentionnées tombant à genoux dans le texte :

« Celles-ci, pâmées de peur, s'agenouillèrent, et il fut dit ce jour-là, à la veillée, qu'un ange coiffé d'un feutre à plume de faisan était venu, les avait toutes bénies et avait emmené l'âne du sorcier par faveur spéciale de Dieu »¹⁸².

Ce que le narrateur a le privilège de pouvoir exprimer par l'intermédiaire de l'appareil lexical, le graphiste est réduit à suggérer par des artifices visuels parfois condamnés à rester hermétiques pour une portion des récepteurs, selon le degré d'éducation ou de sensibilité. Quelque englobante et suggestive qu'elle soit, l'estampe ne peut comprendre qu'une sélection de gestes et de positions, tandis que le *logos* peut rapporter un palier supplémentaire de sens, telles les médisances et les discours exacerbés.

Autre clin d'œil de l'illustrateur, les marges du péri-texte sont encore une fois abolies par un détail minuscule : la plume attachée au chapeau pointu de Thyl dépasse le cadre de l'estampe, voir celui de son contour extérieur, entrant dans l'espace blanc qui entoure les deux frontières de l'illustration (la ligne noire et la bande jaune plus foncée).

Quant à l'estampe intitulée « Et les cloches de Notre-Dame sonnaient pour les morts », elle fait l'objet d'une préoccupation particulière de notre part, vu la divergence entre les principes de bienséance éducative – prônés par les pédagogues, non seulement pendant la période de l'entre-deux-guerres quand le volume est paru, mais, avec nombre de modulations et nuances, à travers toute l'évolution de la littérature de jeunesse – et, de l'autre côté, la violence de l'image. La multitude de plans d'orientation des lignes engendre un effet de choc profond, illustrant judicieusement la mort de Claes sur le bûcher. Entre deux rangées de lignes horizontales parallèles, l'une incarnant le ciel et l'autre la terre, le faisceau de lignes ondulées partant d'un même point (les pieds brûlants de Claes) représente la fumée épaisse qui annoncera à Soetkin et à Thyl le début de l'horreur. La position du corps torturé suit de si près le coin formé par l'encadrement qu'elle n'est pas sans rappeler les personnages couchés et agenouillés des frontons grecs, renvoi évident à l'art classique malgré l'accent naturaliste du buste en

¹⁸² *Ibid.*

train de brûler. La légende choisie complète l'impression visuelle avec un détail auditif portant sur le son des cloches, offrant un ensemble double de sensations qui entérine le tragique d'une illustration assez peu appropriée au lectorat jeune.

Deux eaux-fortes se constituent en parallèle avec les images des deux couvertures : l'image de « Lamme Goedzak de Damme », réinterprétation estivale de la gravure hivernale sur la quatrième de couverture et, respectivement, la variante de la première de couverture intitulée « Philippe II », une transposition entre le tragique et le lugubre des atrocités commises en Flandre par les soldats espagnols sur ordre du duc Philippe II (futur roi). Cette deuxième estampe composée de plusieurs séquences morbides – un cimetière avec deux fossoyeurs, une nuée de corbeaux déchirant le cadavre d'un pendu torturé par le feu, un corbeau perché sur d'autres cadavres affalés par terre l'un sur l'autre, un dernier cadavre brûlant entouré de volutes de fumées qui unissent ces instantanés avec un crâne ricanant vers lequel toute la fumée semble converger – organisées autour de la figure de Thyl, assis en tailleur, le visage à peine crayonné, portrait identique à celui placé au centre de la couverture.

D'ailleurs, le jeu des parallélismes est un procédé fréquent chez Maurice Langaskens : l'image de Claes ligoté sur le bûcher (quatrième illustration) est le pendant du portrait de Thyl mains liées sur l'échafaud (neuvième illustration) et des versions restreintes, oblongues de ces deux portraits se retrouvent sur la couverture, de part et d'autre du héros méditant au sort de la Flandre sous l'occupation.

3. En guise de conclusion

La manière personnelle dans laquelle Maurice Langaskens interprète la *Légende d'Ulenspiegel* par Charles De Coster dans un discours illustratif alternant le comique et le tragique permet, néanmoins, une double appropriation : au bénéfice de l'hypotexte et de l'hypertexte.

Qui plus est, comme l'adaptateur procède par ratures et commentaires intercalés qui ne s'éloignent pas de l'esprit du texte decosterien, un changement trop flagrant de la signification d'une version à l'autre reste sans objet.

Quant à l'aspect tragique revêtu par bon nombre des eaux-fortes, nous ne pouvons que mettre sa présence (ou, pour mieux dire, son glissement) dans un ouvrage clairement destiné aux jeunes sur le compte de la période troublée de l'entre-deux-

guerres, marquée par l'absence de lois qui imposent des cadres et restrictions officielles aux éditeurs de littérature consacrée à la jeunesse.

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Book Reviews

Review – *De la democracia ateniense a la democracia paritaria* (“From Athenian to Parity Democracy”) – Pilar Pérez Cantó (ed.), Barcelona, Icaria Editorial, 228 pages.

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This book is divided into three parts and addresses the issue of women winning their civil rights from the historical origins of democracy found in Ancient Greece to the new consolidated legal and social order of Western countries starting in the twentieth century.

The first part describes the condition of women in Athenian political and social life, reduced to their role as mothers and wives, and analyzes the legal context which eliminated the possibility for a woman to become a citizen, and which made the Greek democracy an exclusively male-dominated arena. Dámaris Ramero González makes reference in her article to the law promulgated by Pericles in 451 BC, which stipulated that a woman could obtain her citizenship provided her mother was already a citizen. For those Athenian women lucky enough to acquire their citizenship, they would still be duty-bound to domestic life, while the political landscape continued to be dominated by men. Arminda Lozano notes, however, that since the second century BC, a notable improvement in women's condition is remarked, thanks to their access to education and interest shown in intellectual and religious activities. This applied solely to female elites who could truly influence society through their economic and social standing (e.g. queen mothers or aristocrats).

Women's attempts to escape marginalization and restrictions, and the obstacles met on the path to emancipation between the 17th and the 20th century AD, are the topic of the five studies included in the second part generically called “Borderline citizenship”. In the beginning, Sandra Martínez Chaparro takes note of the differences between the sacred masculine characters such as Apostle Santiago, who defended Hispanic causes in battle, and female characters such as St. Teresa, solely involved with

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contemplation and prayer. The sword and the fork are symbolic elements used to best illustrate men's inclination to war and women's to peace. Peace virtues such as the spirit of sacrifice, suffering, unconditional love, subordination, humiliation, and abnegation, are described as feminine virtues that led to the emergence of a new political and religious symbol: the Christian woman.

Rocío de la Nogal Fernández introduces eighteenth century Spain where the dispute between the sexes for the recognition of equal rights and access to education takes place in print media, where women often play an active role as publishers or authors of articles, building and designing a social imaginary. The stereotype of the beautiful, vain woman who was known for her domestic virtues was during many centuries a result of traditional misogyny, that relied upon women's social inferiority and perceived weakness. The eighteenth century thankfully brought into consideration the idea that this stereotype might just have been the consequence of women's access to inadequate education.

The May 2nd, 1808 episode evoked by Margarita Eva Rodríguez García and Esperanza Mó Romero reveals widows' or disabled women's financial difficulties, and brings forth those heroines who sacrificed their lives in order to defend Madrid from the French invasion. The fight for survival, exacerbated by the war of independence, forced many desperate women to ask the government to recognize survivors of war victims as inheritors and grant the appropriate rights and privileges, a difficult and complicated process which honored very few requests.

María Isabel Cabrera Bosch focuses on the debate on civil marriage law that made a clear distinction between civil marriage, which did not give women any rights or benefits and forbade divorce at any cost, and the religious marriage, that was strongly influenced by the conservative vision the Catholic Church, according to whom the only purpose of the union between spouses was that of procreation. As daughter, mother and wife, the woman had to be subordinated to the authority of the father and then her husband, both heads of family. Reiterated and developed into the Spanish Civil Code of 1889, a married woman's status remains that of a second-class citizen.

Only liberalism would manage to transform the institution of marriage and family into the fundamental basis of society. In the last article of this part Luz Sanfeliu Giménez brings forth the most important feminist movements in the context of the Blasquist republicanism, a generator of political and social changes that preceded the new democracy in Valencia during years 1896-1910. In the struggle to achieve women's emancipation, right to free expression and active participation in various spheres of public life previously forbidden on grounds of gender, a group of women came together to form the Women's General Association. The feminists' requests succeeded to transform the issue of femininity from a private into a political one, making feminism gradually be seen as a form of social progress, of recognition of common rights, and of respect for the female identity, centered on assertion, autonomy and freedom. Despite such important developments, women in Spain had to wait the arrival of the twentieth

century until they would be allowed to get involved with strengthening political democracy.

Women's struggle to win equal civil and political rights is the subject of the last part of this paper, which includes articles on the feminist movement after 1900. Ana Aguado Higón describes this movement as generated by the working class women's rallies, strikes, social demonstrations and trade union movements, whose desire was to assimilate secular principles into their lives and promote behavior patterns that were different from the traditional ones, either through independent women's associations or as a subpart of the Spanish socialist labor party. Through their article, Esperanza Frax Rosales and María Jesús Matilla Quizá bring to light documented testimonies of such suffragist organizations in the first part of the twentieth century and relate the strong involvement of women in solving a wide range of social issues, in philanthropic and educational activities, in propaganda acts or political debates, as well as in their fierce struggle to achieve universal voting rights.

Gloria A. Franco Rubio continues this historic journey during the totalitarian regime imposed by Franco, which brought to a halt women's desire to break the traditional pattern of the "model mother" and the "wife, guardian of the home". Despite this totally undemocratic regime, permeated by a patriarchal discourse inspired by Catholic misogynistic values, a number of women managed to sneak into the power machine and formed the only legal women's organization that allowed members to get involved in the professional and political arena. Faithful to the national cause rather than the emancipation one, the women members of this Falange organization did not dare to reject the principles that stipulated that women's only mission was the home, the space "appropriate for their gender", while the public stage was dedicated to men. Political and religious discourse attempted to turn women into eternal servants, silent and subservient, and to reinforce the idea that there was nothing more detestable than intellectual woman, and that women's empowerment would only trigger the dismantling of hierarchical relations between spouses.

With the establishment of democracy in Spain, and the reaffirmation of legal gender equality and the involvement of an increasing number of women in the political and public arena, a significant transformation of society and family is elicited. This nonetheless leaves room for gender discrimination due to the fact that it is not accompanied by a profound change in mindsets and attitudes.

Lastly, Pilar Toboso Sánchez addresses the issue of citizenship from an economic perspective, focusing on women's access to employment and economic independence as prime factors in female emancipation. The author flips through the legislation of the twentieth century, she analyzes the influence of different social actors and arrives to present times to find that the new Western legal equality is not always true equality unless accompanied by positive action measures that enable the reconciliation of private and professional life, and require the existence of private partnership, gender

representation quotas in the political system, and the encouragement of women to apply to management positions.

The studies collected in this book are an important source of information and help us understand the events that marked the difficult path traveled by women in Spain in order to win full civil rights in 1978, the obstacles faced by them and the price paid for the much desired equality and freedom. When considering the current European democratic landscape, the Spanish democracy must prove its parity through its efforts to combat discrimination, and to find solutions for legal equality to be included in the daily reality of women and men.

Review – Debates sobre la maternidad. Desde una perspectiva histórica: siglos XVI-XX, (“Debates on maternity from a historical perspective: XVI-XX centuries”) – editor Gloria A. Franco Rubio, Icaria Editorial, 2010, 438 pages.

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The volume coordinated by Gloria A. Franco Rubio brings together 18 major articles that capture the historical evolution of maternity and analyze this social and cultural phenomenon from several perspectives, which group these approaches into four main categories: scientific and religious, legislative and political, economic, and feminist.

The two introductory studies of the book emphasize the central role of maternity in the maintenance, reproduction and even transformation of social order and in the transmission of values, attitudes and beliefs.

The first study by Mary Nash examines the importance held by maternity and the social practices associated with gender representations in the early part of the twentieth century in Spain. It is observed to what extent sexual and gender differences come to consolidate a number of generic identities such as masculinity and femininity, that reinforce gender asymmetry and the subordination of women, as well as how it was surpassed the old prototype of women associated with the natural and the domestic space. The belief that a woman’s identity is derived from her biological reproductive capacity condemned her to an inferior social function. The cultural representations that function as forms of power, capable of generating a determined social imaginary, change over time and the traditional figure of the woman as “angel of the house” or “perfect wife” is replaced by the modern woman, educated and professional. The new prototype of femininity creates another type of speech based on the theory of sexual differences and complementarity of gender and social roles, as wells as on a scientific medical discourse.

Through the latter, medical staff promotes women’s right to decide over their own body, sex education, and family planning as form of birth control and as an expression of freedom and empowerment of women in the context of a sexual reform whose effects can be felt only in the 1970s.

The second study “Mothers, maternity: new glances from historiography” conducted by Mónica Bolufer Peruga mainly captures three interrelated perspectives in the historical analysis on maternity. It is based on religious, scientific and moral discourses as manifestations of gender ideologies that justify and generate the difference

and gender inequality. It is also based on the history of family understood as an institution regulated by legal rules and social conventions and on the reality of women determined by their feelings and experiences. The historical journey of motherhood in France or Italy and the comparative perspective offer a cross-referenced view of this phenomenon, strongly influenced by the personal and subjective dimensions.

In the first part of the book, dedicated to the “motherhood imaginary, between religion and science”, reflects a clear picture of gender stereotypes, learned and assumed since childhood. In this chapter, Teresa Ortiz captures the complex interactions between science, medicine and feminism regarding voluntary motherhood in terms of the measures adopted in the twentieth century in the field of contraception and family planning in Europe and the US, and in terms of the personal perspective of women who aspired to emancipation and freedom.

In the study “*Mater Amantissima. The representation of the mother in Spanish literature and painting (1875-1940)*”, Rosa Rios analyzes the image of motherhood as a natural and unique destiny for women, illustrated in Spanish literature and painting at that time, and strongly influenced by various political ideologies – conservative, liberal or revolutionary.

Virginia Risueño performs a comparative study on motherhood from the standpoint of images found in textbooks in Spain, France and the Netherlands between 1901 and 1940. Based on the analysis of hundreds of texts and taking into account the social, economic and political characteristics of the countries concerned, the author concludes that we can speak of a common image of the ideal woman, that of mother and wife. Taught ever since childhood, this role later imposes different gender expectations both personally and professionally, making women focus on raising children and caring for the house, and on only holding jobs in areas dominated by women: nannies, nurses, teachers, etc.

The second part entitled “State, laws and policies on maternity” comprises four texts that encompass motherhood issues within the legislative context and outline the most important measures and public policies adopted over time.

Akemi Saito in “*Motherhood and War: the cult of motherhood in Japan during the Asia-Pacific War: 1930-1945*” studies the demographic policies imposed by the Japanese totalitarian regime inspired by the German model which sought to increase the birth rate, to reduce child mortality, to improve healthcare, to protect large families, to indoctrinate female population on the concept of patriotism and honor in order for them to be able to accept the killing of young people on the battlefield, etc. The state brutally intervened in the lives of women, trying to control their body and their intimate relationships.

Back to the Spain of the second half of the twentieth century, Ana María Rodríguez Martín brings forth the issue of women who give birth to illegitimate children, scandalous cases at the time and kept hidden from plain sight with the help of maternity homes in Zaragoza. These were religious, controlled institutions that had more of a

charitable than medical role. Related with illegitimacy and disgrace, these centers have shown a total lack of transparency and have kept the secrecy of the identity of these women, morally condemned to isolation.

María Jesús Espuny Tomàs makes reference in her article to the serious shortcomings and contradictions of the Spanish legal system after 1900, which affected the income and employment of women right after childbirth.

The last study in this part focuses on the protection of maternity and on the natalist policies but this time around in the context of the recent Spanish democracy going through a continuous economic progress. Paz Pando Ballesteros analyzes the legal measures that have governed the sphere of motherhood (the free market for contraceptives, the legalization of abortion, the creation of family planning centers, the increase of the length of maternity leave) accompanied by measures that would make more flexible the labor market, meant to enable the reconciliation of private and professional life. Her study also identifies new family models (the single-parent family, homosexual couples, etc.) and describes the current legal and social reality that forces us to rethink the concept of family and motherhood.

María José de la Pascua Sánchez, the author of the first article in the third part (“Economies of Motherhood. Work and family”), introduces us to eighteenth century Spain. The article acquaints its readers with real and concrete experiences lived by single mothers who are heads of household, who make work in different sectors a form of survival and an autonomous lifestyle, being able to even take on additional maternal responsibilities to other children that are not theirs. Faced with this reality and in the historic process of social and cultural construction, motherhood appears more and more contextualized in relation to maternal established authority, in relation to the idea of the mother as family educator, and the loving figure representing affection and feelings.

Marina d’Amelia addresses the issue of motherhood based on the distinction between the concept of motherhood as experienced by women and motherhood as a cultural and symbolic universe within the historiographical panorama of Italian studies of modern society. The author reconstructs the biographical profiles of Renaissance women and describes sources of conflict and tension within families and the way in which people bargained for power. Women represented a strategic element not only in the reproduction of family but also in forming alliances, sharing wealth and power transfer.

In his work “Exalted maternity. Poetic-functional echoes around a preconceived role” Jordi Luengo López carries out a study of the Spanish literary texts and the written press in the first half of the twentieth century. This study highlights the social value of the role of the mother, a role imposed on women by patriarchy, and brings forth political natalist practices adopted during the dictatorship of Primo de Rivera based on the exaltation of motherhood and maternal love. The second-wave feminists strived for the integration of women in politics and for remuneration for domestic work, arguing

the social function of motherhood and the multiple responsibilities of women in the private sphere.

The fourth and final part, generically called “Feminist constructions of motherhood”, includes six articles describing the various manifestations of motherhood, the object of many debates within feminism, as an element of domination and a phenomenon that transcends biology.

Esther Rubio Herráez brings to the fore the classical models of interpretation and representation of gender hierarchies within the androcentric perspective during the twentieth century that marked biological discourse about human reproduction so much so that even today we maintain the belief that the man has a decisive role in the act of procreation while women are just carriers. The arguments based on biological differences between sexes that tried to justify male dominance were successively demolished by feminist discourse and by new scientific discoveries that have changed knowledge and policy.

The speeches of Spanish women in the late nineteenth and early twentieth century on motherhood are played out by Eva María Morata Marco, who surprises important aspects of this social debate on the subject of the feminine condition. The author looks at both men’s reaction (both conservatives and liberals) regarding women’s fight for greater political and social participation as well as at the various speeches given by well-known, important women, militating against women’s isolation in their homes.

“The Representation of the maternal figure as an allegory of the nation during the second Republic and the Spanish Civil War” is a study by María Gómez Martín that addresses political posters as useful propaganda tools that personify the homeland or state as a female, paradigm of fertility and wellbeing. This image consolidated already existing gender models that sent important messages such as the one that the country takes care of its people as a mother is responsible and protective of her children.

María Lozano Estivalis is concerned with the construction of motherhood through the media and via the “political claims in the context of a masquerade ball”, in which the falsity of the representations contribute to the symbolic annihilation of women. The maternal figure promoted demonstrates on one hand the tension between the traditional meanings and social practices regarding reproduction and on the other hand the new symbolic images that must be redefined in the process of social transformation and rapid development of new technologies.

In “Mamá drag king?”, Carmen González Marín starts with the assumption that motherhood is a determinant axis in relations between sex and gender, and is the place of intersection of the public sphere with the private. In her view, the mother is a conceptual crossroads and the biological dimension of motherhood is the source of female subordination.

The analyzed contradictions regarding maternity rest either on the metaphor of alienation, which sees the process of carrying a baby in one’s womb as either a process of colonization of the female body – that alienates women from themselves – or

something more sweet, from the perspective of a privileged relationship with another being. In reaffirming the assumption that what is personal is also bio-political, the author concludes by launching a series of questions about the complex phenomenon of motherhood and what it really means to be a mother.

The approach of maternity from a feminist perspective concludes in the last chapter by drawing on the multiple dimensions that this phenomenon can take. Olaya Fernández Guerro describes motherhood as a physical experience that transforms the female body and sometimes even endangers it, as a psychic experience that can lead to the denial of a woman's personal autonomy, as a matter of ethics or an important milestone in the creation of social, cultural, economic, political and symbolic order that includes women as well.

This volume brings together valuable studies that provide a comprehensive view on the controversial phenomenon of motherhood, a topic of general interest that captured the attention of researchers through the many factors and effects that influence women's choices and experiences. Although femininity was associated over time with fertility, motherhood gradually ceased to be a social imposed norm, standing out more than ever as a free choice that any woman can make in relation to her own life circumstances.