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Adress
University Aurel Vlaicu of Arad
Romania, 77 Revoluției Avenue, 310130, Arad
Tel/fax: 0040-257-280679
E-mail : rectorat.uav@inext.ro, cidd@inext.ro

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NANA VS. MAGGIE – HEREDITY AND ENVIRONMENT

Odeta Manuela Belei

Abstract: The paper wants to present the role of heredity which appears mainly in Emile Zola's Nana, the theme of prostitution and the problem of progression to awareness, are to be seen chiefly in Crane's short story Maggie; A Girl of the Streets. I will use Nana only as a term of comparison, and I will insist mostly on Maggie's inner reality, and a more humanistic view of life different from Zola's.

Keywords: *Naturalism, Reality, Determinism, Awareness, Bourgeoisie.*

"What I wanted to do was to cry out to the fortunate of this world, to those who are the masters: Beware, look below ground, see those wretches who are working and suffering. Perhaps there is still time to avoid the final catastrophes. But hasten to be just, for otherwise here is the danger: the earth will open up and the nations will be swallowed in one of the most terrible upheavals of history "

Zola believed that, by describing contemporary reality accurately, he could make society see the historically destructive direction in which it was heading, under capitalism and industrialism. He felt that his novels could enable society to change itself and bring about the social progress for all. He is one of the first modern "intellectuals" who believe that thinkers and artists could understand society and help guide it. Stephen Crane believed it, too. As a consequence, the two pictures (of the bourgeoisie in Nana and of the poor in Maggie) are relevant in this respect. They speak for themselves. For both writers, the truth was the supreme purification. The only way out was by portraying the truth, consequently reality. They did not only bring something new but something completely different. They tried to underline the truth and become its prophets. It was not easy, if we take into account that both Nana and Maggie were considered to be pornographic. Was it because they portray

prostitution? It was a reality. Our reality. And the two writers succeeded, but not without hardships. Though Nana was a huge success, Crane had to publish Maggie at his own expense.

Naturalism was indeed something new, but not for Zola. He used the new term as a way through "the way of knowing". He was a man who sought success, but also sought ideas on which success could be built.

Napoleon III's coup led to a huge ideological offensive. The traditions of the Enlightenment were too hot to handle: the works of Voltaire were repeatedly banned from libraries. There were purges in the schools and universities and philosophy was removed from the school syllabus.

Two outstanding writers, Flaubert and Baudelaire, were persecuted for offences against public morals. Under such pressure, most leading writers openly supported the Empire. Zola, pursuing an alternative, was drawn to three intellectual currents that, in the Second Empire, offered a basis for radicalism (Republicanism, Positivism and Realism).

Like Balzac, Zola aimed at a vast panorama grasping the totality of contemporary society. His primary aim was truth, not beauty. This aim will be followed by Stephen Crane (and not only) and portrayed most notably in Maggie.

Maggie represents:

" a powerful sermon on the need of missionary work among the heathen in the tenements of our big cities, and it cannot fail to open the eyes of many who have only taken a sentimental interest in a class that seems no nearer to them than the natives of the Congo "

Both Nana and Maggie are products of a disturbing period. In Nana, Zola portrays the bourgeoisie:

" to speak about the bourgeoisie is to make the most violent indictment that one can cast against French society: to show the bourgeoisie naked, after having portrayed the people and to show it as more abominable, this class which sees itself as representing order and respectability- the bourgeoisie-, taking its pleasure and opposing all change"

Zola confronted the private life of the bourgeoisie, the futility and violence that marked interpersonal and

especially sexual relations. However, Zola was always ambitious, and knew that whatever antagonisms his writings provoked, they could only boost sales. His earnings rose rapidly; by the late 1870s he was getting at least 15,000 francs a year, well over £ 30,000 in today's money. He missed no opportunity to exploit the market. In 1880 he developed a new form of hype, launching the term "naturalism". Zola claimed that as a naturalist he was developing a new kind of writing that went beyond the mere "realism" of his predecessors. Also, the year when *Nana* was published, the critic Jules Claretie declared the period as being the "year of pornography". It was really something different but not shocking at all. It was a work of pure determinism that differed from that of Crane's.

Zola was influenced in his deterministic transformation by Taine and Bernard, but his determinism was not a fatalistic one. For Zola determinism meant the following: that if we know a particular cause, which has a particular effect, then, by taking a given action, we can produce a desired consequence. Determinism is not the negation of freedom but the precondition for human beings to control their environment. However, Crane's views are different. He perceives that man's mental machinery is "weak" in comparison with the both external and internal forces with which he has to cope. Crane believes that man is fundamentally an animal, without free will.

All the characters in *Maggie* are free to choose their own course of action within the usual limitations provided by the particular situation. Maggie cannot be determined by heredity, because she in no way resembles her mother or brother and she cannot be determined by her external environment simply because the novel's structure places her and her slum environment in exactly the same position relative to the other characters: both are alike, passive, inert, they do nothing to change their poor condition. Maggie is a girl who is raised in the juncture between abuse and sentimental fantasy, just like *Nana*. They both are products of a destructive environment. Both *Nana* and *Maggie* have alcoholic parents, they both become prostitutes.

On one level, the antagonists are their mothers: Gervaise, the mother of Nana, and Mrs. Johnson, Maggie's mother, who inspire most of the violence in their home and who force their daughters to live on the streets. On another level, the antagonist of the two novels is the economic and social worlds into which Nana and Maggie are born. The social and economic forces of their society inevitably push them to prostitution.

The main theme of *Nana* and *Maggie* is the determinism of social and economic forces on the lives of individuals. Both Zola and Crane were interested in depicting the social ills of their time, showing that despite an individual's best efforts, the forces of society will overcome them and determine their fate. In the two novels lie two problems that have to be studied: in *Nana* Zola wanted to study the psychological progress from a "kind" person to an animal, in *Maggie*, Crane studied the problem of awareness. Maggie, unlike Nana, has consciousness. She is naive, innocent and romantic, she has nothing to do with her surroundings. Maggie is the character in the novel least affected by her environment as far as her thinking goes. Crane seems to have realized that for his readers it would have been impossible to identify with a girl character, who is corrupted by poverty and abuse. If Maggie is innocent of her situation in life and emotionally not compromised by her abuse, she is affected by the ideology of her time. This is the second most important element in Maggie's character. She adheres to the dominant gender ideologies of her age. She wants to be swept out of the filthy tenement buildings by a knight in shining armour. This gender ideology makes Maggie passive to her environment.

Nana is not innocent, she is a beast, an animal, a poison of society, she knows how to handle men (unlike Maggie), because she is a "professional". Zola describes the disruptive force of the passion of love. Both Nana and Maggie are children of the slums; both writers describe the parasitic classes, but Nana, unlike Maggie, has no power to choose. She can be determined by heredity and by environment. She has no consciousness. She has a kind of standard to guide herself by. She wants more and more.

Unlike Nana, who reaches the position of a notorious courtesan, Maggie is not even good at this.

Crane's technique of presenting characters (just like Zola's) as types rather than as individuals creates in the reader the sense that the characters' problems are common and are faced by many people of their class and status.

But what counts more for Crane is the inner reality, which is the main difference from Zola; he brings forth a more humanistic view of life. In Crane's world man is not held responsible for whatever actions he chooses on the basis of whatever awareness he commands and he, personally, holds himself fully responsible for his own failure, no matter how society may judge or fail to judge him. Life for Crane is bearable because the self is a private reality, apart from what others may think of it, life is meaningful and morally significant because every individual has the power to choose what is morally right for himself.

Maggie listens to the voice of her consciousness whispering in her heart, honestly makes a wrong choice and therefore, in spite of society's judgment and the external forces that drive her to prostitution for survival, goes to her death without any grief showing on her face.

Maggie's home was a prison. The prison she was confined to was not only a physical one but an emotional one as well. She had no one to love, no one to care for her, and no one to turn to. Many people go through life and face a lot of hardships; but not many have the power to overcome them. This was the case with Maggie; she was confined to a prison of loneliness and solitude. Her family (just like Nana's family) is one of fear, darkness, and a world in which moral laws are not applicable, since the Johnsons' fundamental guide to conduct is an instinctive amorality, a need to feed and protect themselves. This is exactly what Maggie did when she became a prostitute. She not only tried to survive like an animal in the wild, but she locked all of her feelings and emotions into the prison of her heart. Maggie was a tenement girl who was driven to her death by abuse, neglect, cruelty, and poverty, and by her acquaintance with the streets. Maggie's New York was full of poverty. There were a lot of hookers and homeless people. Many were

gangsters and prostitutes. After she was neglected and abandoned, she was led into prostitution. She saw how the hookers made money and how they had men come to them easily. She thought she would be happy in prostitution, as Nana was, but she was not. She had moral laws, while Nana did not have any. Everyone that had meant something to her was gone. They had all abandoned her.

The mood of the novella shifts between irony and pathos (high emotion). The irony comes about when Crane uses it to describe mock heroism or mock melodramatic style. The pathos of the novel counteracts the ironic tone at significant points. The reader is brought to sympathy for Maggie and regards her death as a sickening tragedy. However, Nana is "punished" by the writer, her outcome was her own fault, and mistakes have to be punished.

Crane, as Zola, tackles facets of society that desperately need improvement. Both Zola and Crane discover a philosophy of life: because of their minute social studies they acquired faith in human nature and in its essential soundness. They give the images of reality a certain kind of symbolism, which has mythic power. Maggie is traditionally considered "per excellence" the representative short-story of the American literary naturalism. All the characters in this short-story, including Maggie, are free to choose their own course of action within the usual limitations provided by the particular situations. Maggie cannot be determined by heredity because she in no way resembles her mother or brother and she cannot be determined by her external environment simply because the novel's structure places her and her slum environment in exactly the same position relative to the other characters: both are alike passive, inert. Awareness is experiential. Crane's hero is judged by external values, by practical success or failure. Crane's emphasis is rather on the hero's unassuming devotion to duty and to humanistic values. As for Nana, Emile Zola tried to present the psychological truth, that the sexual and erotic needs, once getting to the climax, can change the man; he can pass over all social or personal obstacles. There is no personality, no will, no conflict between passion and personality, just the animal instincts.

The only thing that can be said against the two writers is that they were sincere. But in its essence, truth means beauty, which represents a beneficial element, a medicine for our generation.

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ISTORIA ȘI ISTORICII ÎN SOCIETATEA SOVIETICĂ

Adrian Dolghi
Universitatea de Stat din Moldova

***Abstract:** In this article the status of science and that of the historian in the soviet society is researched. The author concludes that the historical science and the whole society as well, were transformed into a closed system, which lost its possibilities of developing itself. But the Soviet Historiography, fused with the policy and ideology, has become a component part of the totalitarian system. As a result, there was produced an unprecedented phenomenon in the history of the world culture – the phenomenon of the repressed science, it itself being not only the object of repression, but also their subject. The historians have become accomplice as well as victims of the totalitarian regime, the extollers of the reacting policy, faithful slaves of the leading elite.*

Keywords: soviet society, historical science, repressed science, totalitarian regime, social disparities.

În secolul XX au avut loc perturbări în relațiile dintre istorie și societate. În transformările ce au avut loc, știința istorică a fost lipsită de rolul său de „magistra vitae”. Sub acest aspect, istoria gândirii istorice în secolul XX se prezintă ca o istorie a căutărilor insistente a unui nou rol. Vectorul general al căutărilor este marcat de cunoscuta prognoză a lui L.Febvre: „În sânge și în chinuri se naște o nouă lume. Și prin urmare trebuie să se nască o nouă istorie, o nouă știință istorică, corespunzătoare acestor timpuri imprevizibile” [1].

Una din cele mai importante sarcini ale științei istorice este studierea caracterului și formelor de interacțiune a istoriei și contemporaneității la diverse etape a dezvoltării societății. În acest context se reliefează funcțiile sociale ale științei istorice, ce exprimă locul ei în viața societății și respectiv statutul ei social. Nefiind stabil acest statut reprezintă rezultatul interacțiunii diverșilor factori atât de ordin științific cât și cu caracter neștiințific, modificându-se în dependență

de posibilitatea științei istorice de a răspunde cerințelor timpului.

În prezentul articol ne-am propus drept scop să analizăm statutul științei istorice și al istoricului în societatea sovietică, întrucât în perioadele de criză deseori istoricii devin părtași și jertfe ai cataclismelor politice, apologeți ai politicii reacționare, slugi credincioase ale elitei de conducere, ajutând tiranii și despoții de a întări dominația sa, „luminând” cu ideile sale scopurile politice, în lipsa altei alternative și căi ale dezvoltării în continuare. Anume în astfel de regim activau mulți istorici ai secolului XX, ce de obicei era cauza principală a devierii de la adevărul istoric.

Statutul oficial al istoricului-marxist sovietic avea un caracter dublu și nedeterminat. Pe de o parte istoricul se prezenta ca luptător de partid, ce împărtășea principiile abordării de clasă și a „adevărului de clasă”. Pe de altă parte se declara cercetător nepărtinitor al trecutului bazându-se pe principiul istorismului și al obiectivității științifice. În contradicțiile dintre aceste poziții, hotărâtor, era aproape întotdeauna atașamentul istoricului față de aprecierea evenimentelor de pe poziții de clasă. Partinitatea constituia un criteriu mult mai important de cât adevărul. [ii]

Lovitura de stat în Rusia, din 1917, a determinat, pe o durată de șapte decenii, instaurarea monopolului marxist-leninist asupra procesului de scriere și interpretare a istoriei. „Destinul muzei Clio a fost încâtușat de urmările revoluției conduse de Lenin, apoi de directivele trasate de Stalin. Astfel, practic întreaga concepție despre istorie, ca și libertatea celui care o scria, a fost anulată”[iii]. „Revoluția” a marcat descompunerea structurilor socioculturale, a determinat nefast, destinul a zeci de popoare, cu manifestări relativ diferite în anumite perioade ale regimului sovietic.

Imaginea marxistă a științei istorice a fost determinată de un complex de măsuri inițiat de organele de stat și reprezentanții de bază ai științei istorice marxiste. Prima sarcină, rezolvată în limitele instituționalizării noii înfățișări marxiste a științei istorice – a fost marxisizarea predării în școala superioară, care la începutul anilor 20 se prezenta în calitate de încercări, orientate spre curmarea tradiției istorico-

științifice vechi, introducerea disciplinelor sociale, minimalizarea statutului științei istorice [iv].

După „revoluție” sistemul învățământului istoric superior a fost lichidat. Înainte de toate, aceasta a fost legată de anularea predării istoriei în instituții de învățământ superior și școli. Istoria a cedat locul științelor sociale. Utilizarea fără precedent a complexului de științe socio-umanistice în scopul întăririi ideologiei a determinat în mare parte crearea unui sistem al învățământului și științei subordonat puterii. Creatorii statului sovietic considerau că potențialul științei istorice prerevoluționare nu putea fi utilizat în continuare. În rezultat au fost întreprinse un șir de acțiuni care în condițiile instituționalizării științei istorice sovietice, și a transformării marxismului în doctrină ideologică, a dus la formarea noilor institute ale științei istorice.

Falsificarea istoriei din cele mai vechi timpuri a fost utilizată ca armă politică-cheie în lupta pentru putere. Secolul XX ne aduce multe exemple. Cel mai cunoscut este exemplul acțiunilor lui Stalin. Față de participanții la lovitura de stat el face o revizie a istoriei PC(b) și a războiului civil. Pe parcursul anilor versiunea stalinistă devine istoria sovietică oficială[v].

Întregul proces de creare a „societăți comuniste” se baza pe lucrările „clasicilor” K.Marx și F.Engels[vi], V.Lenin[vii], care au determinat evoluția învățământului istoric și a științei istorice în ansamblu în statul sovietic; pe hotărârile CC al PCUS, ale Sovietului Miniștrilor URSS, pe Materialele Congreselor PCUS și pe alte documente cu referire la învățământul istoric superior [viii].

Concepția istorică a lui Lenin includea în calitate de teză fundamentală ideea despre procesul social. În linii mari modelul viziunii leniniste asupra istoriei a fost însușită de istoriografia sovietică, acceptând-ul drept ghid pentru cercetare. Acest model a constituit baza științei istorice sovietice. Drept piloni în cercetarea istoriei au fost utilizate toate observațiile și afirmațiile lui Lenin [ix], ideile și opiniile apologetului rămânând incontestabile pe parcursul întregii perioade sovietice.

Deschiderea parțială a arhivelor după 1991 a permis accesul cercetătorilor la documente secrete; iar multe persoane au scris memorii.^[x] Aceste documente atestă caracterul ideologizat al procesului de instruire și de cercetare, imixtiunea brutală a partidului-stat în aceste procese.

Până în prezent s-au conturat câteva direcții de abordare a istoriografiei sovietice. Conform uneia din acestea, istoriografia sovietică pe parcursul a 70 de ani s-a dezvoltat ascendent. Bazându-se pe ideile marxiste, ea a putut chipurile să evite criza, în care s-a pomenit gândirea istorică universală la răscrucea secolelor XIX-XX, s-a afirmat ca cea mai de frunte direcție științifică capabilă de a rezolva cele mai arzătoare probleme teoretico-metodologice. Experiența și realizările științei istorice sovietice, conform opiniei reprezentanților acestei direcții, au fost recunoscute de multe școli de peste hotare ^[xi]. Ei admit că procesul dezvoltării științei istorice nu a fost lipsit și de unele lacune. Cele mai importante au fost următoarele: Versiunea stalinistă a interpretării marxism-leninismului a dus la o relativă coborâre a nivelului cercetărilor, la dezorientare teoretică a unui șir de cercetători ^[xii]. Implicarea conducerii de partid în știință s-a manifestat prin numeroase interdicții, limitări la lucrul cu documentele, prin reglementare strictă a contactelor cu reprezentanții istoriografiei de peste hotare ^[xiii]; Lucrările istorice deseori se dovedeau a fi ideologizate, și depindeau de conjunctura politică ^[xiv]. Dar chiar și aceste neajunsuri, spun adepții acestei versiuni, nu exclud importanța științifică a tot ce a fost realizat în etapele precedente a dezvoltării istoriografiei. Pentru adepții acestei versiuni sunt caracteristice contrapunerea perioadei leniniste (anii 20) și staliniste a dezvoltării științei, evidențierea rolului hotărârilor Congresului XX și regret, că critica influenței cultului personalității asupra științei istorice nu a fost consecventă. ^[xv]

Pentru altă abordare este caracteristic recunoașterea necesității unei atitudini diferențiate față de istoriografia sovietică. S-au constituit și anumite variante a unei astfel de diferențieri. De exemplu, manifestări negative în diferite ramuri ale științei istorice, în particular, se remarcă, că multe

nenorociri ale științei istorice din perioada sovietică aveau loc din cauza poziției privilegiate a istoriei partidului, în timp ce alte direcții, în special legate de studierea perioadei de înaintea revoluției se dezvoltau fructuos. [^{xvi}] Conform opiniei adepților acestei abordări, este necesar de a se ține cont în fiecare caz, de ceea ce în cercetările istorice este deformat și de cele care corespund criteriilor științifice. În realitate deseori totul se reduce la aprecieri a istoriografiei după principiul „pe de o parte – pe de altă parte”. [^{xvii}]

În abordarea și aprecierea cea mai radicală a istoriografiei sovietice se pune problema în ce măsură istoriografia corespundea (dacă corespundea) cerințelor științei, având în vedere nu doar viziunile contemporane despre știință dar și viziunile anilor 20-70. Dacă în anii 1985-1986 despre criza internă a științei istorice sovietice vorbeau preponderent doar publiciștii, atunci după 1991, o astfel de abordare a căpătat o răspândire largă și printre istoricii profesioniști. [^{xviii}]

Cu toate acestea, ne cătând la multitudinea de abordări, ele au comun – predominarea caracteristicilor axiologice a istoriografiei sovietice asupra analizei esenței problemei.

Cercetarea statutului științei istorice sovietice, presupune perceperea ei în două dimensiuni. Prima – locul, rolul și funcțiile principale în societatea sovietică. A doua dimensiune – viața internă și situația a înșiși științei istorice, structura, regulile, tematica, metodică, stilul.

Începând cu sfârșitul anilor 80 istoricii au încercat specificul interacțiunii între putere și știință în condițiile dominației ideologiei comuniste și a regimului comunist. „În fața noastră, afirmă istoricul Iaroșevschi M.G., e un fenomen fără precedent în istoria culturii universale – al științei reprimată”. Obiectul represiunilor a fost comunitatea științifică în întregime, mentalitatea ei, viața sa în toate manifestările. Trebuie să vorbim nu numai despre savanți reprimați, dar și despre idei și direcții științifice, instituții științifice, cărți și reviste, arhive declarate secrete [^{xix}]. Acest statut al științei istorice în societatea totalitară este bine cunoscut. Mai rar se elucidează o altă fațetă a caracteristicii științei istorice: fiind supusă represiunilor, ea înșiși a devenit un mijloc puternic al acestora. Falsificând istoria, deformând

conștiința, răspândind mituri, știința istorică de rând cu organele represive reprima, nimicea, constrângea.^[xx] Acest rol al științei istorice nu este mai puțin important în aprecierea locului și rolului ei în societatea sovietică.

Știința istorică sovietică era parte componentă a sistemului social-politic sovietic. Anume această condiție a determinat multe procese de ordin intern a istoriografiei, cât și specificul interacțiunii între istoriografie și alte institute de stat și obștești. Relația oricărei puteri cu institutele științifice proprii, întotdeauna într-o măsură oarecare sunt conflictuale. Ideea autonomiei științei a apărut în rezultatul unui nivel suficient de înalt al dezvoltării statului, ca rezultat al necesității compromisului între stat, societate și reprezentanții științei. Totalitarismul ca principiu al organizării vieții sociale exclude posibilitatea compromisului. De aceea activitatea autonomă a universităților și științei în întregime în societatea totalitară este imposibilă. Știința și institutele sale pot exista doar în măsura în care ele devin parte componentă a sistemului. Statul susține doar acele ramuri ale științei, care nemijlocit satisfac necesitățile vitale. Nu întâmplător în regimul totalitar în situație privilegiată devin ramurile științei ce deservesc ideologia și complexul militar, iar toate celelalte, chiar și științele exacte, sunt susținute doar în măsura în care ele sunt legate de asigurarea militară. Știința istorică din primele zile ale instaurării puterii bolșevicilor a nimerit printre disciplinele științifice privilegiate. Această selectivitate a noii puteri se baza pe considerente pragmatice. Căpătând puterea politică, partidul bolșevicilor nu avea bază socială stabilă. În schimb liderii lor erau convinși în posibilitățile nelimitate de stăpânire. A supune oamenii să creadă în legitimitatea victoriei lor bolșevicii intenționau, în primul rând cu ajutorul armelor. „...Dictatura presupune și semnifică, în primul rând situația de război înăbușit, situația măsurilor militare de luptă împotriva dușmanilor puterii proletare”.^[xxi]

Scopul educării întregii populații a țării în „spiritul socialismului” a devenit nu doar un obiectiv de partid ci și de stat, în măsura în care partidul bolșevicilor, ce a luat puterea, pierdea trăsăturile de partid și se transforma în sistem general de stat. În scurt timp s-a dovedit a fi posibil de a orienta nu

doar întregul potențial al partidului dar și al statului spre realizarea obiectivelor propuse. În acest context, știința istorică, ca și alte științe socio-umanistice, au început să fie privite înainte de toate ca instrument a politicii de stat. Știința istorică era susținută de stat în măsura în care ea era capabilă să realizeze funcțiile instrumentale existente. Politizarea istoriei – a științei și conștiinței istorice a devenit o trăsătură distinctă a societății sovietice.

În statul în care a avut loc „victoria revoluției socialiste”, și „realiza cu succes construcția socialismului”, nu se putea pune niciodată în prim plan problema înțelegerii proceselor ce au loc în societate. Esența proceselor au fost „înțelese” de liderii politici și nu trezea îndoieli: în țară a avut loc revoluția socialistă în conformitate cu legile evoluției social-istorice, care au fost descoperite de Marx și Engels, și care au fost dezvoltate de Lenin, Stalin, Partidul Comunist. Scopul științei se reducea la faptul de a demonstra ceea ce era evident pentru fondatori. Astfel de atitudine față de „cunoaștere” este tradițională pentru toată istoria gândirii marxist-leniniste: Inițial a fost scris „Manifestul Partidului Comunist”, în care au fost puse bazele viziunii marxiste a proceselor sociale, peste douăzeci de ani – „Capitalul”, ce conține principii necesare pentru concluzii expuse în „Manifest”; Lenin a criticat cercetătorii pentru subaprecierea dezvoltării capitalismului în Rusia, apoi a pregătit lucrarea „Dezvoltarea capitalismului în Rusia”. Lenin la congresul partidelor comuniste a anunțat despre legitățile „revoluției socialiste” (în timp ce majoritatea în țară și partid au numit modest lovitură de stat), apoi circa zece ani istoricii au căutat confirmare a acestei aprecieri, până (după „explicațiile” lui Stalin) nu au înțeles, că totul ce a fost spus de conducători nu necesită nici o confirmare; Întâi s-a anunțat despre faptul, că în țară a fost construit socialism dezvoltat, apoi două decenii istoricii au meditat asupra faptului, ce este socialism dezvoltat și când totuși el a fost construit, până n-au „înțeles” (după cuvântarea următorului secretar general) că societatea creată, nici nu are „chip om”. Aceste indicații generale au condiționat problematica istoriografică corespunzătoare, noul limbaj al științei istorice sovietice. Formație, proces, clasă, partid,

revoluție, lege, marxism, proletariat – acestea sunt bazele noului vocabular istoric. Dar cel mai popular și mai răspândit termen în istoriografia sovietică până la sfârșitul anilor 80 a devenit cuvântul „luptă”. De aici rezultă și formarea temelor centrale a cercetărilor istorice – *istoria mișcării revoluționare în Rusia și alte republici unionale, istoria revoluțiilor ruse, istoria luptei claselor și partidelor, istoria partidului bolșevic, temele cele mai importante în istoriografia sovietică – Leniniada istorică și Marea Revoluție socialistă din Octombrie.*

Puterea politică, prin diverse mijloace a transformat știința în mecanism al sistemului politic. Se elaborau de asemenea principii noi ale relațiilor dintre știință și stat. Astfel, principiul autonomiei instituțiilor științifice și a universităților devenea inaplicabil. Academia de Științe cu libertatea academică a devenit un element străin, fiind chiar în pericolul de a fi lichidată. Dar noul regim a prevăzut posibilitatea transformării acestei instituții pur științifice în organ de reprimare a științei.

Includerea totală a istoriei în regimul sovietic era asigurată cu mijlocirea organelor securității de stat. Pe parcursul a șaptezeci de ani s-a creat un triunghi specific: PCR/PUC(b)/PCUS – CK/GPU/NKVD/KGB – Academia de Științe (cu institutele ei) și instituțiile de învățământ superior^[xxii]. Întrucât nu doar fiecare cuvânt spus dar chiar și fiecare gând era interpretat drept culpă, în astfel de „alianță” nu era nimic neobișnuit, dimpotrivă, această relație era variată și rezistentă. Cu ajutorul organelor de securitate Partidul Comunist „ajuta” istoricii să însușească concepția leninistă a procesului istoric, metodele marxiste de cercetare. Colaboratorii acestor instituții obțineau de la istorici recunoașterea celor mai grave crime: minimalizarea rolului „Marii revoluții din Octombrie” în istorie, împărtășirea concepțiilor burgheze etc. Metodele de obținere a astfel de mărturii sunt bine cunoscute ^[xxiii]. Aceste colaborări erau privite atât de firești încât profesorii sovietici au mai introdus printre sarcinile sale încă una: „Noi trebuie să devenim toți cehiști”.^[xxiv] Cooperarea între PCUS, KGB și AȘ s-a reflectat în cele din urmă în formulările laconice a funcțiilor

sociale a științei istorice. V.V. Ivanov a determinat următoarele funcții ale istoriei: a depista și demasca scopurile de clasă a „reacționarilor occidentali”; a prezenta realizările socialismului matur; a educa ura față de exploatare și mândria pentru revoluția săvârșită de popor; a demasca esența anticomunismului; a servi cauza progresului social.^[xxv] Aceste concluzii au fost efectuate nu în timpul regimului stalinist ci deja la mijlocul anilor 80, ceea ce dovedește că esența regimului totalitar, statutul științei istorice, funcțiile ei, pe parcursul întregii perioade sovietice nu s-au schimbat.

Înaintând ca obiectiv final al evoluției istorice – comunismul, știința și învățământul istoric a devenit domeniul principal al frontului ideologic în ansamblu. Scopul acestora era de a forma la populație sovietică o concepție marxist-leninistă, de a educa ca activi constructori ai comunismului și patrioți înfocați ai „patriei socialiste” [xxvi]. Astfel, se preconiza de a crea un cetățean sovietic tipic – „homo-sovieticus”. Prin urmare istoria pe lângă funcțiile sale politice continua să aibă un rol educativ considerabil. Necesitatea de noi cadre istorice care total să corespundă cerințelor noului regim întru realizarea obiectivelor partidului, impunea necesitatea creării instituțiilor de învățământ superior și facultăților de istorie unde să fie pregătiți istorici conform cerințelor partidului. Nu era îndeajuns „homo-sovieticus”, era nevoie de „historicus sovieticus”, de un om nou și o istorie nouă. Astfel, s-a purces la un drum lung, dar care s-a soldat cu o victorie totală. S-a format o armată întreagă de istorici care au scris corespunzător gusturilor puterii.

În urma reformelor, în a doua jumătate a anilor 30 are loc restructurarea organizațională a științei istorice. Centrul principal devine Institutul de Istorie al AȘ URSS, unde a intrat Institutul Academiei Comuniste, alte structuri ce se ocupa cu studii istorice, a culturii materiale, artei etc. au intrat de asemenea în AȘ URSS. Astfel, cercetarea istoriei a fost concentrată într-un singur centru academic. Avea loc un fel de sinteză a cadrelor istoricilor-marxiști și reprezentanților „școlii vechi” ce au acceptat metodologia marxistă. Procesul

de cercetare de la catedrele facultăților de istorie de asemenea a fost subordonat academiei. [xxvii]

În anii 30-40, în cadrul discuțiilor desfășurate, în știința istorică sovietică s-a reliefat o tendință definitivă a ei – renunțarea la vechile tradiții istoriografice și izolarea de realizările științei istorice din alte țări. Obligativ pentru istoricii sovietici devenise necesitatea de a se călăuzi în activitatea lor de clișeele teoretico-metodologice trasate de faimosul „Scurt curs al istoriei PC(b)”. Ca rezultat, în știința istorică a fost acceptat un stil dogmatic de interpretare a trecutului [xxviii]. Pentru a consolida regimul stalinist și a crește sprijinul poporului, istoricii trebuiau să rescrie istoria, iar pentru a sublinia modul în care popoarele URSS au împărtășit trecutul comunist, trebuia dedicat mai mult spațiu istoriei pre-revoluționare, eroilor ei, „trecutului comun trăit de popoarele URSS” [xxix].

Vorbind despre reprimarea științei, sub aceasta trebuie de înțeles nu doar ceea ce a fost rezultatul represiunilor, în sensul exterminării oamenilor, cărților, convingerilor, lichidării științelor înseși etc. Reprimați într-un anumit sens s-au dovedit a fi și savanții care n-au fost cuprinși în acel măcel. Majoritatea din ei, supunându-se dictatului birocrăției de partid, păstrând, pe de o parte, receptivitatea față de glasul conștiinței, pe de altă parte, trebuiau să trăiască cu conștiința scindată, cu morala dublă [xxx]. Istoricilor le-a fost rezervat de către Stalin un mare rol în bătălia inițiată cu „cosmopolitismul”. Campania prescria de a trasa calea științei sovietice, de a o izola de cea universală, confirmând întâietatea științei sovietice în toate domeniile. Prin aceasta, istoria, chemată să oglindească faptele trecutului, se transforma într-o știință reprimată.

Partidul comunist a început să conducă cu dezvoltarea științei atât de direcționat și organizat, cum nu a mai fost în istorie. Hotarul, care a marcat etapa finală a constituirii statutului științei istorice și al istoricului sovietic, a fost editarea în 1938 a lucrării staliniste „Curs Scurt al istoriei PC(b)”. Ideologia materialismului militant a pătruns și cucerit conștiința majorității istoricilor. Pe primul loc era apartenența de partid, iar profesionalismul istoricului pe al

doilea. Fără biletul de partid istoricul nu avea acces la multe ramuri de activitate, lucrări ale istoricilor din străinătate, documente de arhivă etc. Acomodându-se la conducerea de partid istoricii își pierdeau neatârarea și independența.

Congresul XX al PCUS a anulat cultul personalității lui Stalin, a făcut o breșă în ideologia totalitară. Istoricii puteau deja să se îndoiască de corectitudinea principiilor expuse în „Cursul Scurt”; dar sperau să găsească limitele libertății de a cerceta în deciziile Congresului, lipsa cărora stopa cercetările - a apărut o altă situație în știința istorică, de confuzie și de incertitudine. Istoricii se întrebau dacă libertatea este reală sau formală, care dintre tezele expuse în perioada precedentă trebuie să fie revizuite și care să rămână intacte, vor urma iarăși represii sau nu etc.

Situația a fost clarificată într-o oarecare măsură de numărul revistei „Voprosî istorii” publicat în luna martie imediat după congres. Primul articol din revistă se intitula „Congresul XX și sarcinile cercetărilor istoriei Partidului”. Dar conținutul acestui articol depășea limitele titlului. În realitate se formulau noi direcții de abordare în cercetarea istoriei. A fost declarată prioritatea caracterului științific.^[xxx1] În același timp articolul era scris în spiritul respectării deciziilor de partid. Istoricii erau chemați să cerceteze istoria de pe principiile leninismului și să revadă din punct de vedere critic principiile expuse în lucrarea „Curs scurt” a lui Stalin. Articolele ce au urmat, puneau la îndoială „dogmele” staliniste și se propunea o nouă abordare a problemelor. O atenție deosebită a fost acordată problemelor metodologice, întrucât în perioada stalinistă și tezele leniniste au fost denaturate conform indicațiilor „apologetului”.

O trăsătură distinctivă a anilor 50-60 este satisfacerea setei izvoristice: Dacă în anul 1947 în sălile de lectură a Direcției Arhivelor de Stat au avut acces la unele documente circa 4000 de persoane, atunci în 1957 peste 23000. ^[xxxii] Începând cu mijlocul anilor 50 a fost săltată puțin „cortina de fier”, ce separa știința istorică sovietică de istoriografia universală. Astfel, istoricii au căpătat posibilitatea de a face cunoștință cu realizările și rezultatele cercetărilor colegilor de peste hotare, deși, desigur, utilizarea experienței lor a fost

limitată prin canalele ideologice existente „critica istoriografiei burgheze, antimarxiste și revizioniste”. Astfel a fost dovedit odată în plus că posibilitatea unor cercetări științifice, în sensul adevărat al cuvântului, depindea de conjunctura politică, știința nu s-a eliberat de influențele externe, ea a dobândit doar o „libertate sancționată”. Esența acestui fenomen, constă în faptul că monopolul asupra adevărului rămânea în mâinile aparatului de partid și de stat. [xxxiii] Pe parcursul anilor 60 s-a constituit un nou sistem al canoanelor ideologice, întărită prin publicarea operelor complete ale lui Lenin. Fenomenul „libertății sancționate”, ce se răspândea atât asupra metodologiei istoriei, cât și asupra izvoarelor, a fost un factor important, ce stagna dezvoltarea științei istorice.

Prelucrarea ideologică, sancțiunile administrative, limitarea dreptului de a publica și a accesului la izvoare și chiar posibilitatea arestului – erau șirul metodelor de presiune asupra istoricilor care cu voie sau fără voie au depășit limitele admisibile. Astfel, istoricii sovietici, atât până la moartea lui Stalin, cât și după Congresul XX al PCUS, declarând război dogmatismului, continuau să aștepte deciziile următorului Congres [xxxiv]. Reîntoarcerea la moștenirea leninistă, la înțelegerea profundă a tractatelor leniniste cu privire la dezvoltarea Rusiei declarată de Congresul XX, se realiza în ediții științifice în mod formal și primitiv. În locul citatelor din operele lui Stalin, așa cum era până în 1956, au început să fie aduse afirmații ale lui Lenin cu privire la diverse probleme ale istoriei și nu doar, dar și a marxismului, preziceri ale viitorului, despre patriotismul revoluționar, conceperea materialistă a istoriei, partinitate și obiectivism etc. [xxxv]

Multiplele volume colective ale acelor ani, au devenit realizări ale directivelor partidului, a Secției Știință a CC PCUS, care îndrepta cercetările istoricilor în albia necesară puterii, a doctrinei oficiale de stat. O importanță pentru știința sovietică și viitorul ei căpătau astfel de întrebări ca scopul științei în noile condiții sociale, pozițiile politice și civice ale savanților, orientarea lor filosofică, socială și politică. A apărut o nouă explicație a funcțiilor științei, criterii de apreciere a activității savanților, a colectivelor științifice și

rezultatelor activității lor, influența științei asupra culturii, conștiința socială a maselor, ideologia, memoria istorică a poporului. Toate aceste idei se formau sub acțiunea concepției marxiste a progresului social, care a fost declarată bază teoretică a științei istorice și a concepției dezvoltării sale în condițiile noului regim. Istoria treptat s-a transformat în ostac al liderilor politici. Ei tindeau să o utilizeze pentru rezolvarea sarcinilor politice și ideologice în detrimentul dezvoltării științei înșiși.

Dictatul politic și ideologic, în condițiile căruia se afla știința sovietică, închidea caracterul științific în limite extrem de mici. Dar printre istorici existau savanți, ce au putut să-și mențină viziunile sale științifice. Mulți dintre ei, rămânând în limitele metodologiei marxiste, conștient au ales teme ale cercetărilor sale mai îndepărtate de conjunctură, punând în prim plan bogăția și diversitatea materialului factologic. Astfel chiar și în condițiile celor mai aspre presiuni, unii istorici reușeau să elaboreze studii cu adevărat științifice.

Odată cu începutul restructurării și lansarea lozincii „glasnosti” a început „euforia” căutării adevărului, revizuirea multor pagini din Istoria URSS. Aceste transformări au avut loc de asemenea sub controlul organelor de partid, și presupunea ca și după Congresul XX anumite limite, deși în acest caz mult mai vaste. Mulți istorici aveau rezerve față de această „glasnosti” și în primii ani în rândul acestora se presimțea o anumită frică. Principiile metodologiei marxiste și ideile expuse în lucrările lui Lenin au rămas intacte, istoricii continuând să se călăuzească în scrierile sale de deciziile Congreselor și hotărârile comitetelor de partid până la căderea regimului. Membrul Corespondent al AȘ URSS V.I. Kasianenko într-un articol din revista „Voprosi istorii” confirmă rolul de frunte al partidului în procesele ce aveau loc și că rolul principal al științei istorice la sfârșitul anilor 80 conform afirmațiilor lui M.Gorbaciov la Plenara CC era de a „reconstrui viziunile lui Lenin despre socialism”. [xxxvi]

Știința istorică, ca și întreaga societate sovietică reprezenta un sistem închis, ce și-a pierdut posibilitățile de a se dezvolta. Iar istoriografia sovietică, fuzionată cu politica și ideologia, a devenit parte componentă a sistemului totalitar.

În rezultat s-a produs un fenomen fără precedent în istoria culturii universale – fenomenul științei reprimite, ea fiind nu doar obiectul represiunilor dar și subiectul acestora; istoricii – au devenit complici și jertfe ale regimului totalitar, apologeți ai politicii reacționare, slugi credincioase ale elitei de conducere pentru care raționamentele și scopurile politice erau indiscutabil, criteriu mult mai important, decât adevărul istoric.

**LITERATURE IN THE FUNCTION OF
MULTICULTURALISM
Aleksandra Gojkov-Rajić**

**Teacher Training Faculty, Belgrade – Vrsac
Department**

Preschool Teacher Training College, Vrsac

***Abstract:** Multiculturalism and multilingualism of European Union, as well as of Europe in general are its invaluable wealth. According to the two mentioned values European Union could be compared with the onetime Austro-Hungarian monarchy, the state in which numerous languages used to be spoken, with German language as official, one through which all representatives of different nations living in this state, and native speakers of various languages could communicate. A parallel could also be drawn regarding interaction which used to exist between German and other languages of the monarchy, i.e. English and smaller European languages. These relations used to be represented in the domain of theatre, as well. The paper will consider the phenomenon from the angle of Vrsac Town Theatre.*

***Keywords:** multiculturalism, German drama, Vrsac Town Theatre.*

Having won the Turks, the Habsburg monarchy began with the policy of conquering new territories in the southeast with the idea to create a great and powerful European country. Organized colonization of the Balkans was undertaken as an instrument of such a policy throughout the XVIII century, and his first wave was in the period between 1717 and 1730. New Serbs come to these regions, as well as Germans, Checks, Slovaks, Italians, Spanish, Hungarians, Romanians and many others. The new state was organized as if consisting of one nation, and according to the regulation of 1784. the German language became the official language in the Hungarian part of the tsarism. In the period between 1764 and 1873 Banat was Military County. These regions were

characteristic by a specific life full of difficulties and clashes regarding national, language and religious integrity. In the period between 1717 and 1918 within the Austrian part of the state a specific culture and art was developed as an expression of multinational environment suffering from irreconcilable conflicts. Serbians, Germans and Hungarians were more enlightened part of urban citizens and therefore they form a specific theatre life.

No matter how different these national communities were and “led their own lives”, they, living in the same town, inevitable had contacts, i.e. communicated. This can be concluded from the titles of theatre plays performed in German language, which were used by the directors of travelling troupes to attract the non-German population, as well, by their Serbianization. We can draw the same conclusion according to some of the plays from the repertoire of Vrsac town theatre, i.e. the comments published in the local newspapers, like *Werschetzer Gebirgsbote*. On the 7th of January 1971 a play was given in the Vrsac town theatre under the title *Georg Cyerny*¹ in which Aleksandar Stefanovic, an actor from Novi Sad, made a guest appearance and recited something after the play. Theatre critic in the mentioned newspapers put an accent on this guest appearance of a Serbian actor and mentioned that such occasions should be more numerous, having in mind that they were interesting for the Serbian part of the audience, who, obviously visited the German theatre.

So, we could say that Vrsac theatre played an important role in connecting languages, i.e. influencing and spreading of German language not only as official one, but as a general language of cultural life of the town. In this context the repertoire of the theatre is considered,

¹Werschetzer Gebirgsbote No 3, issued on 15. 01. 1971.

while coming across the names of the authors who were present with a great number of plays.

One of the most performed author in the repertoire of Vrsac town theatre was Roderich Benedix (1811-1873), who wrote more than 100 plays, 111, to be more precise, two novels and one discussion under the title *Die Shakespearomanie*. His works do not take high place in the hierarchy of world literature, they are “never literature, but are the best goods for the less demanding stage”.² However, these plays have some advantages, among which certainly is determined, although simple technique, folk comics of situation and genuine cheerfulness. The view angle is always of the middle class town citizens. Benedix’s works have kept their place on contemporary stage, which tells about their popularity, as well as timeless dimension and general actuality of the themes he dealt with.

The plays of this author are not typically German, they deal with general issues, like, for example, pretentious mother in law, interfering in everything, well known and present in other nations, as well. For this reason and for their lightness and entertaining features they were attractive for the town citizens of other national groups in the town. Thus they contributed to encounters, communication and getting closer of citizens of all nationalities, in the same time to multiculturalism which has been living in these regions.

In regard with the tone, spiritual and moral attitude in his plays, Benedix had Iffland for his role model, but in the cheerful mobility of the plot, in twists and turns, in the replacements he was about to reach Kotzebue, who, in the time ruled the stages, in spite of the fact that Benedix was not familiar with Kotzebue’s frivolity. Consequently, it could be said that he carried on with the tradition of

² Alker, Ernst, Die deutsche Literatur im 19. Jahrhundert, Alfred Kroner Verlag, Stuttgart, 1962, p. 381.

Ifland-Kotzebuean dramaturgy. In his plays Benedix united the advantages of both of them: Ifland's moral-educational and seriously touching and Kotzebue's effective comic of situation.³

In spite of the fact that he wrote mostly comedies (Lustspiel), Benedix was very successful author. This was due to his familiarity with the stage, since he spent all his life near it; as a young man as a singer and actor, later as a director and intendant.

Benedix was often called the writer of philistinism, but this is not true. Instead, he could be called the writer of German citizenship, whose philistinism he often satirically criticised, but the main characteristics of his plays were sound industriousness and cheerfulness.⁴ The fact that it was possible to recognize the author himself in his plays shows how well he knew the class he was portraying in them. In the case of Benedix it was not in the political sense, like with Freytag, but in the appearance of naive citizens, who do not think about political issues, but are turned to their households and family lives. It could generally be said for him as an author that he avoided problematic characters and genial problems in general, as well as love affairs tinged with piquancy.⁵

Having in mind all these characteristics, he as an author in Vrsac attracted the audience of not only German nationality and German mother tongue, but of other nations and languages who knew the language, or understood it well enough to follow the plays. In this way the languages were in contact, they were getting closer, influenced one another, while the topics and the problems of the plays became in a way common for all the citizens.

³ Gottschall, Rudolf von: Einleitung in Das bemooste Haupt oder Der lange Israel, Verlag von Philipp Reclam jun., Leipzig, s.a., p. 3.

⁴ Ibid, p. 4

⁵ Ibid, p. 4

Thus it could be concluded that such theatre plays, as well as Zeh's theatre in their own way contributed to homogenization of the town population.

The serious focus of Benedix's comedies is love, not romantic love in the sense of Romeo, nor sensual love which could be found in Backache's works, but civil, middle class love aiming at getting a spouse as a life prize. The love we are talking about is a bit uniform and allows few modifications, but it makes us more easily become full of compassion for it, and the author can express it in an attractive, warm way.

The girls in his comedies are a bit more serious or cheerful, and sometimes slightly twisted, but most often of simple feelings. The real German type of Cinderella was his favourite. He even has a play with this title in which we certainly should mention Elfride, and in this context we should not forget Thunselde either, from the play *Die zartlichen Verwandten*. Such female characters were easily accepted by non-German audience in Vrsac, having in mind that they were very easy to identify with and provoke compassion, and simply everyone would wish them a happy ending. In this way this, as Rudolf von Gottschal called it, typically German type of a girl, found its way into the other nations living in the town.

The basic atmosphere of his comedies is cheerful pleasure. In all the plays there is optimistic light, there are not dark life riddles, all that is sceptical or demonic is absent, and therefore in his mildly lit pictures there are no real evil characters.⁶ Thus, there is no doubt why Benedix as an author was a favourite with the audience of other nations. His work simply occupied the mind of the audience with its warmth and pleasure, while those, who used to go to theatre to entertain themselves were certainly to experience a pleasant evening. The optimism

⁶ Ibid, p 5

of his plays did not attract only Germans, it positively affected other citizens of the town.

Dealing with Benedix's works we inevitably come to the question whether he really had humour. There are sprinkled humoristic ideas in his plays, but Benedix cannot be classified within extraordinary witty minds. He certainly was not familiar with two sides: the wit of Shakespeare's plays and swift humour of French comedy.⁷ Humour only for humour's sake did not suit whole his way of drama creation; Benedix directed it all to drama plot. Although he is not too imaginative for picturesque humour, his plots spread cheerful pleasure. In his case there is not language comedy, but comedy of situation.

The language of Benedix's comedies is always correct and carefully dealt with. The author cared about it very much and he was angry about the fact that the critic of the time did not acknowledge his careful nurturing of style, while the audience did not notice it.⁸

The writer of introductory parts of Benedix's theatre works openly stands in the defence of the author, expressing his opinion on what a comedy should or should not be, in the same time providing us with the outline of the way the things were in this field. He holds that comedy writer should for his contemporaries and generations to come paint his time, basing on national feature, not as many other favourite writers do. Rudolf von Gottschal reproached them for getting French customs on the stage or represent life in the salons of grand cities, which is again going on according to French patters. He does not want to dispute such works, but according to his opinion, they do not give the right picture of broad classes of German people. This author thinks that the plays dealing with proletariat, even when

⁷ Ibid

⁸ Ibid, p. 6

taking place in German terrain, do not touch the people, since they have international characteristic, or are, on the other hand, too locally coloured when written in one of the dialects. Therefore Benedix is the real German author for him,⁹ who never wrote according to foreign role models.

In spite of the fact that Rudolf von Gottschal in his introduction to Benedix and his work expresses special inclination, we cannot say that his discussion was unrealistic, although the fact that all citizens of Vrsac, not only Germans, could recognize themselves in Benedix's plays, brings von Gottschal's theory on typically German into question.

The plot of the play *Storenfried* goes on in a smaller town, i.e. in the house of a wealthy citizen, who chose modest and peaceful life, having rejected the glow of a large town and advancement. At the outset the author paints an idyll of family life in a small town; everything is peaceful and mild, the present characters are cheerful and kind to one another, to the extent, that, from today's angle, there is an impression that the situation seems too "sweet". Such a beginning could be characterized as a lull before the storm, since, immediately after this first picture, a character enters a stage who will bring chaos in the idyll, i.e. the one hiding behind the title of the play. It is clear at first sight that for the audience in Vrsac this play must have been attractive for the very place where the plot is going on. In other words, the citizens of the small town of Vrsac were able to easily identify themselves with the characters of the play, who also live in a small town, far away from the glory, speed and the progress of the capital. On the other hand, they must have liked the plot in which the citizens of the small town are natural, honest and sincere, while the author emphasizes

⁹Ibid, p. 6-7

that such a life is the right one and the one bringing joy and peacefulness to human lives.

Aschenbrodl is a play with an everlasting story of a Cinderella located in the contemporary German context. Thus this is a play of two poles. On the one hand, it contains generally known and all attractive story on Cinderella, and on the other, typically German reality represented to the audience of Vrsac. Therefore it is a good example of the role of literature in the spread of multiculturalism.

This is the author of never-ending cheerful ideas who with its goodness and pure humour forced the critics to surrender. Benedix is one of the most performed authors in the considered repertoire. Ten of his plays used to be regularly performed in the theatre of the town of Vrsac: *Das bemooste Haupt* (his first play), *Der Herr Vetter*, *Mathilde*, *Aschenbrödl*, *Junker Otto*, *Der Weiberfeind*, *Die zärtlichen Verwandten*, *Die Hochzeitsreise*, *Die Stiefmutter*, *Störenfried*.

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**A COMPARATIVE STUDY OF MAJOR THEMES
IN IONESCO'S THE BALD SOPRANO
AND BECKETT'S WAITING FOR GODOT**

**Claudiu Margan
'Aurel Vlaicu' University of Arad**

***Abstract:** Despite the noticeable differences between Beckett and Ionesco's drama, their art is tributary to the question of human condition, a theme which encompasses a number of issues such as absurdity and solitude, language and incommunication, appearance and reality, alienation and suffering, time and death.*

***Keywords:** absurdity, solitude, incommunication, suffering, time, salvation*

The end of World War II leaves behind a trail of contradictions and confusions, of anxieties and fears that no literary period had ever experienced before. That is why the fact that the themes of the second half of the 20th century drama are defined through a juxtaposition of negativities should not intrigue the modern reader or theatregoer. An overview of the human relationships in this period calls our attention to the lack of interpersonal communication, the deterioration of family life, the despair and desolation, the abandonment and isolation which provide that the individual 'abandoned by God, haunted by anxieties, culpability or existential nothingness, victim of his own chimeras, blind or, *au contraire*, too lucid, undermined by an implacable time which urges him to the grave, has to settle down for a meaningless and hopeless existence'.^{xxxvii}

This new inconsistency between the human being and the world becomes literary material for playwrights such as Eugene Ionesco and Samuel Beckett. Certainly, the two authors do not share the same interests concerning themes and even when they do they have a different approach. However, despite the obvious differences between Beckett and Ionesco, three common themes seem characterise their drama: the absurdity of the human condition, solitude and

suffering. The following study will try to analyse and exemplify the similarities but also the differences between the two playwrights concerning themes, starting from their most well-known plays, *Waiting for Godot* and *The Bald Soprano*.

The idea of an absurd human condition is not exactly new in literature. This powerful concept had previously preoccupied writers such as Pascal, Sartre, Camus or Kafka. Emmanuel Jacquot discriminates between two different/complementary sides of the absurd: *the absurdity of the human condition* and *the metaphysical absurd*. The absurdity of the human condition is generated by the fact that the human being is a 'conglomerate of contradictions, the family obeys to some grotesque conventions; the society accepts the most bizarre ideologies and engenders monstrous collective hysterias'.^{xxxviii} It would probably be enough if we mentioned the Ionesquian 'rhinocerity', the absurd of family life in *The Bald Soprano* or *Jacques or the Submission*, or the sadistic relationships in some of Beckett's plays such as *Waiting for Godot* or *Endgame*. On the other hand, the metaphysical absurd has more to do with humans' condition in the universe.

The absurdity of the human condition appears, if we were to use M. Esslin's words, as the result of a world where 'the decline of religious faith has impaired humans of any certitude. When values, simple and complete in the same time, can no longer be accepted, the same as the revelation of the divine will, life must be faced in its naked essence'.^{xxxix}

One of the most obvious themes common to both plays is *solitude*. In *the Bald Soprano* this is rather solitude in company, in a couple, as both couples, the Smiths and the Martins suggest. Mr and Mrs Smith are going to spend a typical evening together, an evening characterised by empty discussions, misunderstandings and contradiction. From the very beginning Mr Smith seems bored and uninterested in what his wife is saying. The rest of the play confirms what we were able to discern from the start: there is no real communication between husband and wife, as Mr and Mrs Smith are unable to put aside their ideas and actually listen to the other. Very often they understand the exact opposite of

what the other is saying, sometimes they contradict each other with no particular goal than to keep talking. The concept of entropy, of a world inhabited by chaos, is obvious when we come to analyse the speech of the characters. When the Martins enter, things do not change, except that the lack of communication doubles – the four people gathered together by some sort of social convention are incapable to interact socially and thus, communication cannot be established:

Mrs MARTIN: You can sit on a chair, when the chair has no perspective.

Mr SMITH: You always need to think about everything.

Mr MARTIN: The ceiling is up, the floor is down.

Mrs SMITH: When I say yes, it's just a matter of putting it.

Mrs MARTIN: Everybody with their destiny.

Mr SMITH: Take a circle, cuddle it, it will become vicious.

Mrs SMITH: Teachers teach children to read, the cat breastfeeds her kittens when they are little.^{xl}

The solitude suggested by the Martins is rather ridiculous: Mr Martin asks Mrs Martin whether he had already seen her somewhere. They eventually realise that they live in the same house; they share the same bed, that they are actually husband and wife. Apparently, living together, being married and having children together does not necessarily mean that people should know one another.

In *Waiting for Godot* solitude is less represented by the pair Didi and Gogo taken together as it is the case in *The Bald Soprano*, but by each person, taken individually, when facing the absurdity of life. The play is so much connected to existential anxiety that characters seem to wait for something that could put an end to their misery, but finally their hope is useless: 'Nothing happens, nobody comes, nobody goes, it's awful!'^{xli}, concludes Estragon.

People are born in anguish and continue to suffer until one day, they realise life has almost ended and they have known nothing but pain. Vladimir articulates this idea in a remarkable sentence:

VLADIMIR: (...) Astride of a grave is a difficult birth. Down in the hole, lingeringly, the grave-digger puts on the forceps. We have time to grow old. The air is full of our cries. (He listens.) But habit is a great deadener. (...)^{xlii}

Physical pain is the detail that draws our attention to another theme which insinuates itself into the play, almost unnoticeable to us: the inexorable passing of time. Besides Didi who has a bladder issue and Gogo who has difficulties walking, the other two characters, Pozzo and Lucky, 'eroded by the enormous haemorrhage of time which leaves physical marks on them'^{xliii}, return in the second act completely changed – the master has become blind and the servant mute. When did this happen? Pozzo tries to answer this question:

POZZO (*suddenly furious*). (...) When! When! One day, is that not enough for you, one day like any other day, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you? (*Calmer.*) They give birth astride of a grave, the light gleams an instant, then it's night once more...^{xliiv}

Martin Esslin explains this idea of time as follows: 'The state of waiting is the way in which we come to confront the *passing of time* in its purest, most obvious form. In action we tend to forget that time goes by. We spend our time, but if all we do is to wait passively, we are to confront the action of time itself'.^{xlv}

Time going by generates in *The Bald Soprano* the theme of aggressiveness and violence, even if not as apparent as in another of Ionesco's famous plays *The Lesson*, where growing more and more confident in his position of force given by the power of words, the Professor actually kills his Student. In *The Bald Soprano* this form of verbal violence appears from the beginning of the play, when Mr and Mrs Smith shout at each other their nonsensical lines:

Mrs SMITH: And what is Bobby Watson doing during all this time?

Mr SMITH: He is resting, he's sleeping.

Mrs SMITH: But why doesn't he work during those three days if there is no competition?

Mr SMITH: How should I know? I cannot answer all your stupid questions.^{xlvi}

This verbal aggressiveness increases towards the end of the play, reaching a climax in the last scene:

We can feel a certain irritation. The strokes of the clock are also more nervous. The lines that follow must be told at the beginning with a chilli, hostile tone. Hostility and annoyance will continue to increase. At the end of this scene the four characters will be standing up, close to one another, shouting their lines, waving their fists, ready to start a fight.^{xlvii}

In *Waiting for Godot*, aggressiveness is mainly connected to the couple Pozzo-Lucky, the executioner and his victim, the master and the slave, a couple whose rapports stand for motifs of the play: cruelty, oppression, domination, even torture.

The circular structure of the play suggests another core theme in *Waiting for Godot*, that of the impossibility to escape, of immobility and repetition. The obsessive repetition of words, lines and gestures in the two acts of the play implies that nothing is to change. The play could very well end after the first act but in that case there would still be hope that Godot will come. Some critics have concluded that waiting can be seen as hope in the divine intervention and salvation, a theme which is often explained through the story of the two thieves on the cross, told by Vladimir, who find some comfort in the fact that one of the two was saved. By failing to ever come, Godot himself symbolises the absence of God if we consider the meaning of the word which could be a juxtaposition of the word God and the French diminutive 'ot'.

An important theme which is not present in *Waiting for Godot*, but only in *the Bald Soprano* is that of family relationships. Family relationships and especially those within a couple are a central preoccupation in Ionesco's drama, as solitude is much more obvious among the others when there is no communication.

Another noteworthy theme in *The Bald Soprano*, as Michel Bigot and Marie-France Saveau have noticed, is that of fire, manifest in the play through the intervention of the Fire-fighter or Mary's poem as 'this image of the destructive fire synthesises, through its symbolic force, the multiple signs of disintegration disseminated in the play'^{xlviii}:

The Fire

The chandeliers were gleaming in the woods

A stone caught fire

The castle caught fire

The woods caught fire

Men caught fire

Women caught fire (...)

The fire caught fire

Everything caught fire

It caught fire, caught fire.^{xlix}

An interesting approach to the themes in *Waiting for Godot* is provided by Philippe Adrien, who remarkably directed the play in 1993: 'It has been said about Beckett that he is a post-atomic writer. And that is so. When Lucky and Estragon carry Pozzo (...), one of them breaks a wind. I represented this wind through a yellowish little cloud. At the same moment Vladimir says: 'Watch that little cloud'. I understood that it was all about the bomb. (...) *Godot* is a play about our capacity to forget this capital event which is the atomic bomb'ⁱ.

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- ^{xl} *Cântăreața cheală*, în *Teatru I*, pp.43-44.
- ^{xli} *Waiting for Godot*, p. 48.
- ^{xlii} *Ibid.*, p.108.
- ^{xliiii} G. Serreau, *Histoire du “Nouveau Théâtre”*, Ed. Gallimard, Paris, 1966, p.86.
- ^{xliiv} *Waiting for Godot*, p. 106.
- ^{xliv} M. Esslin, *op. cit.*, p.47.
- ^{xlvi} *Cântăreața cheală*, în *Teatru I*, pp. 11-12.
- ^{xlvii} *Ibid.*, p.45.

^{xlviii} Michel Bigot, Marie-France Saveau, *La cantatrice Chauve et La Leçon d'Eugène Ionesco*, Ed. Gallimard, 1991, Paris, p. 38.
^{xlix} *Cântăreața cheală*, în *Teatru I*, p. 41.
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FORMING OF COMMUNICATIVE COMPETENCES OF STUDENTS IN BILINGUAL TEACHING

Marinel Negru
Teacher Training Faculty, Belgrade – Vrsac
Department

Preschool Teacher Training College, Vrsac

***Abstract:** Pedagogical phenomenon of forming verbal communicative competences requires special responsibilities through elaboration of specific formative activities, dictated by the fact that communication presupposes a relationship, information exchange, continuous adjustment process. The mentioned fact has not been sufficiently applied in educational praxis at the level of Romanian language learning in Serbia by students who attend bilingual schools. Experiential framework demands creation of communicative context in the classroom itself, assuming learning within which a student should feel and be aware of the need of communicational inter-relations.*

Keywords: pedagogical phenomenon, formative activities, information exchange, educational praxis, multilingual community.

In a multilingual community as Vojvodina, the issue of nurturing of language and speech culture are more obvious, more complex and more numerous in comparison to monolingual or predominantly monolingual communities. Several questions should be pointed out which are frequently asked by parents of preschool and school children regarding the language of their education and schooling.

- Will the development of their children's mother tongue be jeopardized by acquisition of another language in their early childhood?

- Will the child learn the language which is not their mother tongue faster and easier if he/she is educated in this language?
- Is it recommendable for a child to communicate in parental home in one language, and in preschool or school in another?
- How to help the child correct “errors” in mother tongue and/or second language?

The answers to the above questions can be found in scientific insights on the development of metalingual awareness, the theory of interdependence between mother and second language, research on the conditions under which children acquire mother and second language, as well as the theory of creativity in the process of mother and second language acquisition.

Regaining the unconscious

The term of metalingual conscious is close to the terms usually referred to as the feeling for language and the sense for language learning, but it is not synonymous with them. The development of metalingual awareness actually means regaining awareness of the knowledge on the language we unconsciously acquired while acquiring our mother tongue. The teaching of mother tongue grammar is, along with some normative supplements, a didactic form of regaining consciousness on what we already know about our mother tongue. Consequently, its importance for the nurturing of mother tongue culture, as well as for the development of “sense for learning” other languages is beyond doubt.

However, it should be born in mind that there has been a gap of several years between the period during which the children have acquired all the important structures of their mother tongue, making it closer to the language of adults, and the period in school when they start learning the grammar of their mother tongue. What is going on

during this time, i.e. during preschool age, can significantly influence the care for language and speech culture. Namely, preschool children go through the period during which their awareness on the difference between the language sign and the signified is developed and during which they gain ability to analyze language structures to elements of formal character and meaning. Metalingual ability of the children of this age is manifested in the form of spontaneous language analysis.

The children living in multilingual community have opportunity to, at early age, acquire another language, apart from their mother tongue. If the mentioned advantage is taken, the differences existing between the two languages undoubtedly strengthen and accelerate the process of spontaneous language analysis. In other words, the metalingual ability of children who are becoming bilingual speakers at preschool age is developing faster. There are findings of research undertaken here and abroad to confirm this statement.

Interdependence between mother tongue and second language

The developed awareness on the differences between the languages used by bilingual children of preschool age is a sound ground for nurturing and development of mother tongue. Early and spontaneous gaining consciousness on what has unconsciously been acquired during the process of mother tongue acquisition certainly is an advantage to be taken in the right way.

For metalingual awareness to be in the function of nurturing and developing of mother tongue, it is necessary to develop additive bilingualism. It is characteristic for additive bilingualism that it does not develop to the disadvantage of mother tongue, but it is built up to mother tongue and through its development positively influences both verbal and cognitive

development of a child. Additive bilingualism development ensures continuity in the development of mother tongue and prevents possible deterioration in cognitive development of a child, which can occur if the child does not master at least one of the languages at the level of mother tongue.

The results of a great deal of empirical research lead to the conclusion that the level of mastering mother tongue is in positive correlation with the level of mastering second language. Interdependence between mother and second language is based on a statement that speaking skills acquired in one language are transferred in another, meaning that the one who can express oneself in one language is likely to express one's thoughts in another language, as well.

Environmental conditions

Contradictory opinions on the position of mother tongue in multilingual communities, especially when talking about a language of national minority, appear before all due to the fact that attention is not paid to the conditions within which bilingualism is developed. Bilingualism is discussed in general terms, as a unified term, while it involves a set of various types and/or variants, depending on the environment it occurs in.

Linguistic experts who are “too pedant” regarding language often express fear that early acquisition of another language, apart from the mother tongue, can affect “language feeling”. At the same time they point out that children in bilingual or multilingual environment “mix” languages and “spoil” their mother tongue. If national minority language is in question, they express fear that bilingualism will lead to the replacement of the language of minority with the one spoken by majority, while other various circumstances, both positive and negative, in which children acquire bilingualism have been put aside.

The conditions in which Serbian, Hungarian, Slovakian and Romanian language are acquired in Vojvodina as mother tongues differ, just as parallel acquisition of two languages in early childhood takes place in different circumstances.

Objective conditions for the development and nurturing of Serbian as mother tongue are in majority of settings in Vojvodina favourable, while it cannot be said for the languages of national minorities in some settings. However, in unfavourable situations the care for preservation of mother tongue does exist and it is expressed in the forms of various activities, whose aim is to nurture the culture of mother tongue.

Language creativity

In the 70ies, when we were facing the passionate discussions on the ways children acquire mother tongue, i.e. how children learn to talk, one statement turned out to become especially significant - that children, apart from memorizing what they hear, they deduce language rules from what they hear, due to the fact that human brain is programmed in such a way that at a certain period of human life (early childhood), it processes what it has perceived through hearing.

If a child simultaneously acquires two languages, during this creative process he or she deduces grammatical rules and meanings of words according to what he or she has opportunity to hear in both languages. Depending on the structure of the language the child is acquiring and the frequency of interactions in both languages, the child does not have to “master” grammatical rules, neither to acquire the meaning of words in both languages. Instead, the child can apply the rule acquired in one language when using the other language.

The research on the development of speech of bilingual children has proven that language creativity does exist. Unlike those who consider the transfer of language elements and grammatical rules from one language into another a negative phenomenon, we should try to prove that this phenomenon is only a form of expressing creativity in the process of language acquisition.

Should this creativity be stopped? Who would think of limiting what is creative in a child or man in general?

Nevertheless, a novice who observes only what is going on in the surface language structure, as well as some of linguistic experts proclaiming language “purity” can show concern over this issue. They should be calmed down by the statement that such manifestation of

language creativity in the speech of an individual is not permanent, and if it is not supported by the language community, it will soon disappear. Something may be accepted by the language community. Will this “damage” mother tongue, or enrich it, language praxis will show.

Answers to the above questions

Will the development of their children’s mother tongue be jeopardized by acquisition of another language in their early childhood?

According to what has been said on metalingual ability and language creativity it can be concluded that through the acquisition of another language, i.e. development of bilingualism, mother tongue will not be jeopardized. On the contrary, if the environmental circumstances are used appropriately, the knowledge of another language, apart from the mother tongue, can incite and improve the nurturing of mother tongue.

Will the child learn the language which is not their mother tongue faster and easier if he/she is educated in this language?

If the aim is gaining as high level of second language command as possible, education in this language will certainly contribute to the achievement of the aim, having in mind what has been said on the interdependence between mother and second language. This refers to two facts:

- If the child has not mastered the second language at the level of mother tongue, education (including family) and schooling in second language can lead to negative consequences in verbal and cognitive development of the child. (Here also possible affective conflict should be born in mind).

- Schooling in the second language is not the only way to achieve higher command of non-mother tongue. Preservation, development and nurturing of mother tongue, which means schooling in the language, can have the same effect, having in mind the positive correlation between the knowledge of mother and second language. It is assumed that the second language is to same degree involved in the process of schooling and education.

Is it recommendable for a child to communicate in parental home in one language, and in preschool or school in another?

If the child has achieved the same level of command of both languages, i.e. if the child is in the real sense bilingual, the issue of language usage is not relevant, especially in the environment in which both languages are used. However, if this is not the case, according to what has been said on the interdependence of the command of mother and second language and on the environmental conditions in which children acquire both mother and second language, it turns out that the use of one language in parental home, and the other in educational institution, is recommendable in the following situations:

- if the child has before entering preschool or school in parental home used only one language, this praxis should continue, regardless whether the child's schooling is in this or another language;
- if in the environment in which the child lives dominates the same language as the one used by the child in parental home, schooling in this language is natural continuation. However, in order to develop bilingualism, it is recommendable for the second language also to

be involved in the process of education and schooling.

How to help the child correct “errors” in mother tongue and/or second language?

Having in mind what has been said on language creativity, “errors” arising from the transfer of the elements and grammatical rules from one language to another are not errors in the real sense of the word. They are only temporary phenomena in the process of second language acquisition, which are noticeable in mother tongue of the children who live in the settings in which non-mother tongue is dominating.

The correction of these “errors” so that the child is criticised, maybe even punished, is not in accordance with the contemporary approaches in second language teaching methodology. In mother tongue teaching methodology this way of correction does not lead to desirable results, while it can cause pupils dislike teaching of grammar. Through good example, role modelling, nurturing of speech of preschool and school teachers, as well as through reading of good literature, far higher success can be achieved.

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THE HISTORY OF ENGLISH-ROMANIAN CULTURAL RELATIONSHIP IN THE INTER-WAR PERIOD

Călina Paliciuc
Universitatea "Aurel Vlaicu" Arad
Köen Hendrix
„Webnamiks. com” Olanda

Abstract : Although ephemeral, the press offers the researcher a panoramic view of the way in which the contemporaries of the time perceived the English novel, classical or modern.

Even if we quickly browse, we can notice the atmosphere where important Romanian novelists developed in an epoch where, paradoxically, the modern novel was blooming, but a lot was spoken about its "crisis". The one who initiates a deep analysis on the influence of the English novel upon the Romanian one cannot detach from a solid research on the press of the time.

„The anthology”, realized here by gathering up the most important texts concerning the English novel, emphasized, not only once, that these texts include also daring references to general problems and they are not just simple notices „ordered” to the journalists. Ideas related to realism and ethics are debated, different opinions about the modern novel's inclination to essay are expressed and new epic means cultivated by new writers are emphasized.

Keywords: "English novel", „inter-war period”, „inter-war press”, „Romanian novelists”, „French monopoly”.

The years 1918-1944 –called “the interwar period”- represents a fascinating time section. For Romania, this period is both the years of great expectations, of the effervescence that followed the Great Union of Romania but also the challenges of the time that led to a succession of dictatorships and then the painful amputation of the national territory in 1940. The war came and also the hard tribute paid in the East and West and afterwards Yalta placed us in the so called “region under soviet influence”. The Iron Curtain

brutally interrupted our connection with the western world, marking our destiny decisively.

If the very few peaceful years were not enough for our democratic institutions to grow organically and the economical life did not get the chance to build solid basements, for the culture, in spite of the harsh censorship, these years proved more generous. It was the glitter time when the great synchronization with the literature of the time was achieved and the time when many creators affirmed. It was a period of glittering achievements, of creative effervescence, but also regretful losses. During the interwar period, the novel – for instance- registered remarkable successes that can compete, from the point of view of value, with the European ones, even if Europe ... does not want to admit it.

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

Even if you superficially browse the periodicals of the time, a spectacular movement is obvious: the breaking of the French “monopoly”, which has dominated our culture for a long period and the significant opening to the British literature. The phenomenon gains so much weight that, at a certain moment, we witness a rebellion against the translations from American and British literature which “have invaded” the literary market.

We researched this phenomenon, focusing on the genre that dominates the literary landscape – the novel, which is spectacularly transformed during the interwar period. Therefore, we will pursue the perception of the English novel

in the interwar Romanian press, being convinced that we are dealing with an interesting phenomenon that had important consequences in the cultural life.

Obviously, it is hard to believe that such a complex reality can be truly mirrored in press, which is very ephemeral. However, press can contribute to the profile of the “portrait” of this historical period especially that time operated important changes. Browsing tens and tens of publications registered between the two world wars, we had the chance to understand better what the historians called “the rule of epilogue” and in prospect of the subsequent development of events, the reality of the time – both politically and literary- appears to us in a different way than to the ones that actually lived it. Walking on this endless territory of varied information, meant to catch the moment, proves to be an interesting adventure. In the background, one can see the dramatic history, and the foreground – for us – is the extremely rich and vivid life even if “the time has no more patience” and the horrors of the war overwhelm everything. The first page is invaded by images of “trenches”, but... the muses do not stop as a sign that “the resistance through culture” is not a finding of communism.

As we said before, a journey in time is a real adventure. For a while, you are the witness of the time’s dilemmas, hardly seen between the lines like *Intre Hitler si Stalin, Spre stanga sau spre dreapta (Between Hitler and Stalin, to the Right or to the Left)*-(the title of an article signed by Nichifor Crainic). But some issues of actuality arise - like a curse of the place - *The Fight for the Iraqi oil, The Problem of Palestine* etc. These titles make us shiver, accusing the blindness of the time: *Adolf Hitler- the educator, The Titan* (not Beethoven, but obviously the fuehrer). Some other times, the strident manipulations: *Bat clopotele biruintei* (during the disastrous days in Stalingrad) or *O stralucita biruinta germana*, in May 1944! As far as it concerns the Romanian reality, some titles seem taken out of our transition pages in December: *Ancheta parlamentara in afacerea comenzii de medicamente, Asasinarea pensinarilor prin infometare, Tragedia bugetelor sanitare* or *Dezastrul de la bacalaureat!*

Following the rule of the “epilogue”, you flinch when you read terrible “premonitions”- for instance the one expressed in an article signed by Mircea Eliade (*Unde este omenia romanesca?*) where the abuses in the prison of Doftana on the communist detainees are deplored. After a while, Eliade wrote “we might get the same treatment from them!”; or what an unknown publicist triumphantly forecast: “The future belongs entirely to the socialist realism”. There was much ink used also for the literary arguments of the time on hot issues: pornography and literature of the “scandal” of Mircea Sebastian’ books, with a preface by Nae Ionescu. With a bittersweet smile, you discover inappropriate “lectureships” or untrue “prophecies”. C. Noica thought in 1929 that “I. Minulescu” will be left behind by the posterity, and M. R. Paraschivescu was sure that “Eliade’s prose will be sold en gross as wastepaper”(1938). Surprisingly, one can discover that the author of a valuable *History of logics*, the one that in *Cartea intalnirilor admirabile* proved to be a subtle “reader” of the great books of universal literature, Anton Dumitru – derided, in a less honorable way, Blaga’s *Trilogie a culturii*. He wrote about “the philosophy and its boundaries at sheep” when “the sheep eats a certain amount of grass indicated by the metaphysical censorship.

Although we are searching for echoes of the English novel, you can’t stop from seeing the waves of ink generated by certain “maladies” that come over and over again with a certain periodicity – yesterday and today: “Cazul Eminescu”, “Antieminescianismul” – (titles in 1927 but also 2000) or a sample of “the Romanian stupidity”: demolition of Eminescu’s house from Ipotesti in 1924!

With the shrunken heart, you see the map of Romania, which is smaller, and then the long list with the ones that died on the eastern front, but, at the same time – balancing the good and evil – you enjoy the pleasure of discovering, live, Marin Preda and Geo Dumitrescu’s signatures that wade in literature now. As a picturesque detail, you read that an unknown writer of Banat sued Thomas Mann accusing him of plagiarizing his work in *Josef*

and His Brothers in 1937! We do not know the result of the trial but “the event” was amusing.

However, we should keep in mind an article signed by Mihail Sebastian – we think of great actuality even today when the politics distort the perception of the esthetics. We transcribe an excerpt for its striking actuality:

“If it’s been so difficult for people to understand each other for a while it’s because of some obsessions that arise everywhere and blend the points of view, discussions and thinking”. These are a few fix ideas so spread and so immovable, so oppressive in their lack of nuances, that anywhere you want to start a debate, you but necessarily reach to them [...]. We are lost in politics and all our obsessions are related to politics lately. Rude expressions, simple and even absurd, harp on our vocabulary and then, unwillingly, they pass in our thinking, in our habits.

Notice, for instance, the damages made by the words “right” and “left” in our mentality. Its meaning has morbidly enlarged and spread from politics to culture, arts, literature. Apart from the angle that measures everything, nothing can stay untouched, in other logical sphere, in other vision or way of thinking. Something must be “left” or “right”. Compulsory! There is no other way.[...]. I nominate this kind of judgment a rough judgment. I mean a judgment that brings politics where it should not be. There is a confusion of points of view, which devastates the world of ideas and throws it to low, basic, common passions.[...]. I forecast a day when somebody will invent a fascist and radical botanic and a reactionary and progressive chemistry...(and that day has already passed!)[...] Some plants will be registered as bourgeois and others will be Marxist.[...]

As days go by, the complexity of the universe is weakened, the mysteries fall, our existence is more and more simple and everything that has worried the human mind and heart for centuries belongs now to a pair of pincers: right-left.”

(Mihail Sebastian, *Despre o anumita mentalitate huliganica*, in “Rampa”, II, XVII, 27 March, 1935, p.9)

Until the third and fourth decades of the twentieth century, if there was a magazine somewhere, there was also a feature called “The French Book” or “News from the French Book Shops”. If, on the banks of the Sena an English novel was not translated, valuable or not, then it might not pervade into the culture of Bucharest. Ibraileanu himself tells us that when he writes about Thomas Hardy in 1925: “The greatest writer of England and the greatest European novelist is less read and almost unknown”. The cause: only the French literature can enter our space together with what the French people adopt and spread from other foreign literatures. [...] We know a hundred of little French writers and we know details of their private and literary lives, we talk about them, they are like national writers to us, and it happens (in the case of Th. Hardy) to live a whole life without finding out about significant authors, if they are not French or adopted by the French. This is one of our culture’s disabilities.” (Garabet Ibraileanu, *Thomas Hardy*, in “Viata Romaneasca”, XVII, 1925, nr.4, p.105).

Andrei Braniste expresses a similar opinion: “We are hanging on the French literature because of our bilingualism – at least the one of the upper class. We cannot write in French and in Romanian, we imitate in our “small circle” and we do not contribute to our culture with anything. As personal literature (national literature) we can be of any interest for anyone and we will have to convince France that, intellectually speaking, we are a province of its geography”.

(Andrei Braniste, *O colonie culturala a Frantei*, in “Gandirea”, an I, 1992, no 21, 1 March, p. 399).

N. Carandino has the same opinion on our cultural reality and he wrote in his memorial *White nights and black days*: “The whole country was living under the spell of France. We were born- in a certain society- bilingual. The houses, the gardens, the parties, the menus of this world- when they were perfect, they could only be a la francaise. Science but also literature, arts and politics were tributary to the Gallic influence. And the Romanian humaneness, when

this was refined, was called politeness and again it was French”.

Marcu Breza talks about his encounter with Bernard Shaw and he remembers that the playwright admonishes the Romanians for having translated Sf. Ioana ...from French! (*Romania literara*, 1939, no. 29, 15 October, p. 2).

On the contrary, Zarifopol ironically finds that “Frenchness is superficial”:

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

Zarifopol also gives some examples of savory blunders. For instance: “We translate from French *chevaux de bois* as *cai de padure* and we go on like that”.

(Paul Zarifopol, *Traducerea*, in “Adevarul literar si artistic”, XII, 1931, no. 576,20, December, p.1).

Mihail Sebastian also discusses the superficiality of our Frenchness.

“I wonder if our “Frenchness” is indeed a reality and if it is not reduced to a ridiculous burning around trifles, what it is said or worn in Paris, and in fact we might be strangers from the real, essential, French values”.[...]

“Our Frenchness is a caricature. It measured the modernity of an auditorium and now it is reduced to browsing the most recent issue of “Candide” every Wednesday”. (Mihai Sebastian, *Despre “frantuzismul” nostru*, in “Rampa”, 18 1935, no. 5129, 28 February, p. 1).

Certainly, there is a dose of exaggeration and not everything can be reduced to snobbery. The so-called upper

class- through its important interlocutors- proved to be informed on the cultural Parisian life. What was less beneficent was the limitation to the French culture in spite of other cultures and the reaction did not come too late.

In 1931, in "Vremea", Petru Comarnescu claimed: "Let's change the situation of colony with the French culture!" In 1933, In "Rampa", he asks this imperatively and Constantin Noica brings the arguments:

"The dimensions of the French culture can be convenient if you are French. If you are not, you can be as Latin as you want, you can approach only a few detachable aspects, some spare parts or borrowed ones, good for the usage of any foreigner. We exaggerated a little. In most of the cases, when somebody has learnt a foreign language, that was French. If somebody has seen a book in a shop window, that was for sure a French book. The schools have also taught us the same language. How many of us have learnt in school German, Italian or English? Everywhere in society, people spoke only French and from a fashion magazine to philosophy treatises, everything was in French. But who doesn't know all these?"

Our destiny as a small culture dictated us to refer all the time to everything that was French [...]. However, the French culture is not enough for us anymore, and this is a fact. Starting with action novels that are not French anymore and ending with philosophical theatre, which is just a bit French, none of the cultural regions is enough with French material. [...]. There is this obstacle in the Romanian culture that we have not surpassed. We should know the world, all the world."

(Constantin Noica, *Noi si cultura straina*, in "Rampa", XVI, 1933, no. 4737, 27 October, p.1)

We brought to mind only two of the many voices of the time who at the beginning of the decade asked for stopping our situation as a "French culture colony". Not long after, in the press of the time, one can see protests against translations from English and against the influence of English upon our language.

"We are living a fashion of English words- *Condeitul craiovean* 1939 – nobody knows whose fault this is.

Maybe the movies, and most of them are American and they are all sung and spoken in English. And here is the news. Enough French was spoken. Today everybody can speak French, at least they say they can, but English is something new and modern [...] but we should beware of using too much English in our every day language. Moreover, a “good bye” or “hallo” do nothing but give a cheap snobbery, which is childish and superficial. It is not going to be well when we hack our own words and we torture our thoughts by trying to adjust to modern English.”

(Constantin I. Manea, *Charles Morgan*, in “Condeiu”, I, 1939, no. 8-9., May, p. 9-10).

Protests were made especially against Anglo mania either because other important literatures were ignored or because the translations from English competed with the Romanian books.

In 1940, the poet Stefan Banciu complains: “the pestilence of translations is haunting us, but unfortunately only some sort of Anglo-American literature is translated, and the German one and others are almost entirely ignored.[...] Isn’t it significant that S.Maugham is translated almost entirely and Thomas Mann is known only in a few shy, washed out editions?”

(Stefan Banciu, *Problema traducerilor*, in “Universul literar”, XLIX, 1940, nr 8, 17 februarie, p.4)

Though Mircea Eliade himself translated from English, he also finds that excessive translation can be injurious:

“The Romanians bookshops, long ago suffocated by translations from Pittigrilli, Dekobra or Guido de Verona, are now invaded by American and English authors. Naturally, there is a progress from Dekobra to Charles Morgan and from Pittigrilli to John Galsworthy and Aldous Huxley. But all this literature, good or less good, cannot replace what is called “culture.” The taste of the public could not be educated with Maurice Baring, if this public, who swallows complete editions of contemporary English authors, has not read before Balzac, Dickens, Tolstoi or Thomas Mann. Of course, it is

very good to have a considerable number of translations, but it is shameful to have five or six novels by Somerset Maugham when we have only one or two novels by Dickens and *Peace and War* is partially translated and from Balzac we translated only a tenth of his entire work.”

(Mircea Eliade, *Despre cultura dirijata*, in “Universul literar”, LXLIX, 1940, no. 6, 3 February, p.1, 7)

Again Eliade, the Romanian writer irritated by translation of mediocre books, which cast a shadow on him: “Translations are en vogue today, especially the English and American literature, a trend that pleases both the publisher and the reader because “it is good” to read Cronin and Pearl Buck [...]. Valuable English novels are read today not because they are good, but because they are English and modern [...].

The success of the Anglo-American novel is a universal phenomenon verified in all the literatures of the world – but nowhere else the autochthonic literature wasn’t crushed as it happened with ours[...]... who could believe that a bad book like Mrs. Barklay’s “Mataniile” can have five editions in three or four years while Donna Alba got stuck to the second edition?”

(Mircea Eliade, *Sincopa literaturii romanesti*, in “Universul literar”, XLIX, 1940, no. 10, 2 March, p.1,8)

If we “reconstruct” the route of the British books, we have to acknowledge its “guiltiness”:

- the changes in the English prose arose a vivid interest on the continent
- the barriers imposed by the English Puritanism made that some valuable books which were forbidden in England to be first printed in France (for example Joyce, Lawrence).
- the English literature gained territory in France and there it was much translated
- our statute of “cultural French colony” caused quick translations of ...the French ones.
- the publishers - interested in the commercial aspect- promptly speculated the “trend”: Cronin and

Maugham (maybe the most popular British writer-*Luna si doi bani jumatate*, five editions, *Robii*, four editions) were on fashion.

Therefore, there was only one-step away from Anglo mania and the step was quickly taken. After that- as we have noticed – there was a rebellion against “the invasion of the English literature”.

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DEFINITE ARTICLE – SOME CHARACTERISTICS IN ENGLISH AND ROMANIAN

conf. univ.dr. Monica Ponta
“Aurel Vlaicu” University Arad, Romania
310130 Arad, 77 B-dul Revolutiei

Abstract: The paper tries to make a brief comparison between two languages, English and Romanian; the topic debated is that of the definite article in the two languages, characteristics, rules to be taken into account. Examples are given to support the ideas both in English and Romanian .

Keywords: definite article, the, noun determiner, gender, case, abstract nouns, concrete nouns.

The article is a basic noun determiner which individualizes the objects; out of the group of objects of the same type, the speaker chooses one and names it,(this is known to him/her) by means of the definite article, or considers it as being an element of the group (by means of the indefinite article).

Here is the book I want.
I see a book on the desk.

The two articles have different forms both in English and Romanian. While the English articles are placed in front of the nouns, the Romanian ones behave in a different way: the definite article follows the noun and the indefinite one is in front of it. The English indefinite article has two forms, but one meaning: **a, an**; the former is used for determining the nouns beginning with a consonant while the latter, for those beginning with vowels and the two determine only singular nouns.

a book; a child; an egg; an ice cream

The English definite article has one and a single form, both for Singular and Plural nouns; it is pronounced differently, (ti) when the nouns begin with vowels and (ta) when it determines nouns beginning with consonants.

the car(s); the woman/ women; the ice; the hour(s)

There are cases when the written form can be misleading; so **a** is used before words like **union; university** which are

pronounced with an initial /j/; **an** is to be found in front of the nouns beginning with silent /h/ **hour, honor.**

The definite article has one single form both for singular and plural, for all the cases and genders:

N. **the boy(s); the girl(s)**

G. **the teacher's desk; the teachers' desks**

D. **The teacher gives presents to the boy(s) and girl(s).**

Ac **the house you bought; The flowers you planted.**

The word **the** is an article only when it is placed in front of a noun; when it accompanies an adjective or an adverb, in the comparative degree, it acts as an adverb:

The more, the merrier.(adv.)

The boy has had the afternoon rest and feels better.

(art.)

As a general rule, the abstract nouns do not get a definite article while the concrete ones, get it. There are some nouns like: **bed, break, camp, college, court, harbor, hospital, jail, market, port, prison, school...**which do not get the definite article when they have an abstract meaning, in phrases like:

to lie in bed; to go to school; to leave school; to live in town; to bring into court; to admit into hospital. They get the article when their concrete meaning is meant (a certain school/ town/ hospital):

Ben looked at the bed; it was empty.

The college stood at a crossroads.

The listeners in the court were not interested

The definite article is used in the following patterns:

- **to go to the institute/ the lab/ the university/ down in the country**(the nouns define concrete objects)

- **to go to the cinema/ the concert / the opera/ the picture**
(the nouns make reference to entertainments).

The names of the day meals obey the above mentioned rules; they get no article when reference is made to an abstract noun:

Breakfast is his favorite meal.

Tea is served at five o'clock.

but when they make reference to concrete aspect, the noun gets the article:

Sue puts the breakfast on the table.

Fetch the tea, please!

The abstract nouns get the definite article only when they name already known objects, mentioned before or named by means of determiners:

The professor proposed the students to read the poem and the suggestion was accepted.

The definite article may determine proper names too. But the singular forms do not get it as they represent unique persons. These nouns lose their unique character when used in the plural or as common nouns or when they are accompanied by a determiner (attribute or attributive clause). Proper names indicating human beings, animals, common nouns assimilated to them (**Mother, Father, Daddy, Uncle...**) get no article when used in the singular:

Father is in the garden.

I did not ring up Uncle Tom.

Did Teacher give homework today?

But: **The Browns are here.**(the members of the Brown family)

Proper nouns turned into common ones, get the article:

Did you see the Grigorescu at the National Museum?

Some proper names get particular characteristics because of

- the attributes preceding them:

I read the well known John Galsworthy's novel

- the noun followed by an attribute:

I can hardly recognize the Bucharest of my childhood.

-the attributive clause following them:

The Sue I met was not the Sue I had known in my childhood.

All the proper nouns, preceded by nicknames, words showing somebody's affection or which form a single unit (noun+ determiner) get no definite article:

dear Sue; darling Joe; poor little Mary; lazy Mary; Young Tom; Victorian England

but the article is present when the noun is followed by an adjective or noun which is a nickname:

Richard the Lion Hearted; John the Great

Proper names accompanied by titles get no article:

Professor Smith; Mr. Smith; Colonel Brown; King Lear;

Foreign titles get the definite article:

the Calif Hassan; the Archduke Franz Ferdinand

When the titles lose their unique character or are accompanied by determiners, they get the definite article:

The colonel inspected the troops.

The doctor was sent for.

The President visited the Parliament Houses.

The titles may be preceded by an adjective or are followed by the preposition **of**:

the Prince of Wales; the Queen of England; the wise King Solomon BUT **Charles, Prince of Wales** (in this case the **of** phrase is an apposition).

Special attention is to be given to the Geographical names; they get no article when they make reference to continents, countries, provinces, towns, villages, districts, mountains, isles:

Europe; Asia; America; Romania; China; Canada; Wales; Moldavia; Bucharest; London; Paris; Piccadilly; South Kensington; Greenland

BUT **the Argentina; the Congo; the Sudan; the Ruhr; the Tyrol; the Riviera; the Hague**

When they have a plural form, the definite article is to be used:

the USA; the Netherlands; the Alps; the Carpathians; the Rockies; the Hebrides; the Bermudes

The rows of mountains are accompanied by the article though they are singular in meaning: **the Atlas; the Caucasus** but the following mountain names are always accompanied by articles:

the Jungfrau; the St.Bernard; the St.Gothard.

Names of oceans, seas, rivers, straights, channels, canals are accompanied by the definite article:

the Atlantic; the Black Sea; the Danube; the Mures

If the noun is a compound one, no article is used: **Stratford-on-Avon**. The nouns: **cape; loch; mount; port** followed by a proper/ common name get no article but the article is present only when they get an attribute:

Cape Canaveral; Lake Erie; Mount Everest; Port Said; the Cape of Good Hope; the Lake of Geneva

When the common nouns are accompanied by proper geographical names, the whole structure gets an article:

the British Empire; the Irish Channel; the Bohemian Forest; the Bay of Naples; the Isle of Wight, the Como Lake

BUT when the nouns **bay, head, point, ness, harbor, hill, land** are preceded by a proper name, no article is used:

Hudson Bay; Pearl Harbor; Gilmour Hill; Tonga Land

Cardinal points get the article: **to the south; The house overlooks the woods**. BUT using them as adverbs, indicating the direction, no article is required: **The wind blows east**.

Proper nouns (formed of a proper noun/ common noun + common noun) as: **street; square; park; palace; abbey; ...** get no article:

Park Lane; Piccadilly Circus; Kew Gardens; Hyde Park; Westminster Abbey; China Town

BUT the article is present when the following pattern is used: adjective + common noun= **the British Museum; the National Gallery**; exceptions from the rule can be: **Broad Street; Broadway**.

There are proper names indicating well known streets, buildings, ships: **the Strand; the Mall; the Tower** (of London)

the Tate (Gallery); **the Titanic**(ship).

No article is put in front of the names of the days, months, seasons, holidays:

We start teaching on Monday.

In January, they went skiing.

I like spring.

We spend Eastern in the country side.

Sometimes, the article may get the value of a demonstrative pronoun: **The**(that) **autumn was cold**. It may be present

when the noun does not express time reported to present moment:

In the summer, we lived in the country side.

or when the noun gets an attribute:

In the winter of 1953, there was much snow.

Names of peoples' languages get no definite article:

We speak Romanian and English.

but the article is present when these are accompanied by nouns:

Do you find the English language difficult?

Names of sciences, games, sports get no article:

I like Mathematics.

but **I want a book on the chemistry of metals.**

The definite article may be placed before ordinal numerals when it is necessary to indicate dates, chapters, lessons, kings' names:

the first lesson; the 16th of October; the second chapter; Elisabeth the first/ Elisabeth I.

Nothing of the kind happens when the nouns are in front of the cardinals:

This is chapter nine. Let's read scene two.

The comparative that has a superlative value as well as the superlative are accompanied by the definite article:

The most important building is...

The nicer of the two is Betty.

It stands in front of the noun, indicating that the respective object is well known to the speaker or has a special value:

It is the thing I want.

For descriptive purposes, the definite article is placed in front of the nouns:

She brought in the tray: the tea pot and the cup were there.

Musical instrument names are accompanied by the definite article in the following patterns:

to play the piano/ violin/ guitar. Does she play the piano?

Some set phrases are containing nouns accompanied by definite articles: **in the country; in the mountains; to put to**

the test; to become in fashion; on the whole; on the other hand.

The definite article may be present after reflexive verbs, before nouns indicating parts of human body:

Ann hurt herself in the hip.

When two or more nouns are connected by means of **and**, only the first of the row gets the article:

The father, brother and sister were in the mountains.

Being interested in underlining the persons/ objects, the speaker places the article in front of each:

The professor and the poet lecture on Monday.

Once these general rules of using the definite article in English are already mentioned, we have to look for their equivalent rules in Romanian, the two languages being different in structure.

The definite Romanian article is placed after the noun it determines: **copilul** (the child); **fata**(the girl); **copiii** (the children); **fetele** (the girls).It is added to any part of speech and turn them into nouns:

(adjective) **bine** (good);**Binele este rasplatit.**(The good is rewarded.)

(pronoun) **eu** (I); **Eul lui ma deranjeaza.**(His I disturbs me.)

Any noun that indicates an object/ person known to the speaker (the object was already mentioned in the text; it is unique; it is familiar to the speaker) gets an article though at the beginning it had none:

Era o baba si un mosneag. Baba avea o gaina si mosneagul un cocos.(There was an old woman and an old man. The woman had a hen and the man a cock.)

The article+ noun pattern is introduced in communication by means of another noun, the former is in connection with:

A fost odata un imparat...si a venit vremea sa plece la razboi. Imparateasa a zis imparatului...(Once upon a time, there was an emperor and the moment to go to the battle came. The empress told the emperor..)

The object, named by the article+ noun phrase, very known to the speakers, so that it was not necessary to indicate it in a way or another.

In gradina casei era o floare rara.(In the house yard, there was a rare flower.) The speaker is familiar with this information

Names of body parts and organs as well as names of actions and characteristic states are to be accompanied by definite articles:

Il doare stomacul (The stomach hurts him.)

L-a prins somnul. (He fell asleep.)

Being included in this type of connections, the nouns indicate the genre/ species:

Omul poate orice.(Man can do anything.)

Lupul schimba parul. (The wolf changes its hair.)

Nouns indicating kinship are always accompanied by definite article: **mama**(mother); **tata**(father); **bunicul**(grandfather); **matusa**(aunt) and get the value of a proper name.

De mama imi amintesc...(I remember Mother...)

In general, the attributes do not change the speaker's opinion to what he/she considers known or unknown to him. The words accompanied by determiners may get or not the definite article, the text establishing their usage:

un camp verde(green field); **Campul se intinde pana la rau.**(The field reaches the river.)

The nouns followed by the possessive adjectives get the definite article: **casa mea**(my house); **tata meu**(my father); **creionul meu**(my pencil). If the two have merged, the article is not present either in writing or in reading.

Fii nevasta-mea(Be my wife);instead of **Fii nevasta mea!**

In the Genitive and Dative cases, the Masculine nouns, belonging to this category, get the article before them; **cartea lui tata-meu.**(the book of my father); **Spune-i lui frate-meu!** (Tell it to my brother!) while the Feminine nouns put the article at the end of the adjective determining the noun: **fiica-sii** (to his daughter). Colloquial speech uses these nouns without article. The Feminine nouns are determined by an unstressed pronoun in Dative, connected to it; it can or cannot get the article.

In patria-mi iubita... (In my beloved country...)

If the pronoun is not connected with the determined noun but with another word, placed before the former, the determined noun gets an article.

Intorcandu-si fetele...(Turning their faces...)

The adjectives get a definite article when they are placed in front of the nouns which are specified:

mareata zi de sarbatoare (the great holiday);

vrednicul prieten (the diligent friend)

If the noun is preceded by two or more adjectives, all of them get the article:

Dulcea si voluptoasa somnoroşenie a lunii...(Sweet and voluptuous sleep of the moon...)

But the noun gets the article, if the adjectives preceding it, are isolated in a clause:

Trista si palida, fata se duse acasa.(Sad and pale, the girl..

In a noun phrase formed of nouns preceded by **tot/toata/toti/toate** or collective numerals **tustrei, tuspatru...**(the three, the four...) the article is added to the noun: **tot poporul** (the whole people); **toata lumea**(everybody). In the nominal group formed of adjective(**intreg**=whole)+ noun, the article may be placed after the noun: **grupul intreg** (the whole group), when the adjective follows the noun, or after the adjective if this precedes the noun:**intregul grup**. The adjective **asemenea**(like); **asa**(so); **care**(which); **fiecare**(each); **oricare** (any); **acelasi** (the same); **alt**(another) are placed before nouns which don't get articles: **asemenea oameni**(such people); **fiecare copil**(each child)

Demonstrative adjectives **acest/ aceasta/ acel/ celalat**(this/that) may be found before nouns without articles but follow the nouns that get articles: **acest om** (this man); **omul acesta; aceasta femeie**(this woman)-**femeia aceasta**.

As far as the proper names are concerned, one may underline the fact that they may get or may not get a definite article. Feminine proper names have the article at their end: **Maria; Ana; Ioana**. The Masculine nouns get no article: **Ioan; Petru**; some of the former_group lose their article in certain circumstances: **Marie**. Geographical names may get or may not get the definite article. Most of the Feminine nouns have an article: **Timisoara; Oradea; Moldova; Muntenia; Bistrita...**A few of them get no

article: **Orastie; Arad; Gradiste.** There are Masculine and Feminine names which have no article: **Bucuresti; Cluj; Iasi; Mures.** Some geographical names may get or lose the article and are exceptions from this rule: **intreaga Moldova**(the whole Moldavia); **alta Franta**(another France).,

Compound nouns are containing attributes in their structures: **Bucurestii Noi; Filipestii de Padure.**The greatest part of the Feminine proper names, preceded by the prepositions which require Accusative, are getting the article:

Ma duc la Maria/Craiova/ prin Mumtenia.

(I go to Mary./Craiova/ through Muntenia)

Being preceded by prepositions used for Accusative building, the nouns do not get the definite article, but they get it, if the attributive determiner is near by:

Stau pe scaun/ pe scaunul de lemn.(I sit on the chair/ the wood chair).

Being similar to the proper names, nouns naming kinship: **mama** (mother); **tata** (father) seem to get a definite article no matter the function they have in the sentence or the preposition that is by them as they make reference to the speaker's relatives:

Ma duc la bunica. (I go to the grad mother).

Am vazut-o pe matusa.(I saw the aunt.)

But all of them lose the articles when reference is made to the species they belong to; **dragoste de mama**(mother love). No matter which preposition accompanies the nouns considered to be unique, these get an article and are included in the group of the proper names: **imparat**(emperor); **rege**(king); **popa**(priest). The parts of the sentence connected by means of **si**(and); **cu**(with) may get a definite or an indefinite article. The patterns using **cu**(with) may indicate a certain subordination between prepositional structures and the nouns, determined by the article:

Se culca o data cu gainile.(She goes to bed early.)

Stofa parea taiata cu cutitul.(The cloth seemed be cut by the knife)

As a general rule, the Romanian definite article is placed after the word it determines. But there are some cases, in Genitive and Dative, when it is in front of the nouns:

- it accompanies a Masculine proper name **Nic-a lui Constantin** (Nica of Constantin); **Parerea lui Popescu**(opinion of Popescu)

The same thing happens when the proper names are preceded by the nouns **bade**(elder brother); **mos** (grey headed man); **nene**(uncle):

Mariuca lui Mos Andrei (Mary of Andrei)

- it accompanies Masculine nouns relating kinship:**frate**(brother); **tata**(father): **lui tat-meu**(to my father); **lui tata mare** (to grand father); **lui badia Vasile**(to the elder brother Vasile).

- it is placed before Feminine proper names when their root is a Masculine noun: **cartea lui Irinel**(the book of Irinel); **I-am spus lui Catrinel**(I told Catrinel.).There are some proper nouns which place the article before them: **lui Carmen/Jeni**. The list of examples may continue but this could be the topic of another paper.

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CITY AND CHILDHOOD

Ramona Novak
Universitatea „Aurel Vlaicu” Arad

***Abstract:** Cartarescu is a writer bound to the city where he lived and lives in. Images of Bucharest are frequent in his works, overlapping the author's dreams, tensions and obsessions. The urban space lies around the author in concentric circles, every circle related to each other. The narrator's room, the closest circle, is a protective space, where the figure of his mother interferes with the boy's dreams. The underground is the space where the innocence is lost.*

***Keywords:** city, urban space, childhood, underground, mother*

Romantic and post-modernist, Mircea Cartarescu talks about his city, re-inventing it and re-writing the “town's text”, a text made by streets, houses, people, shops and lit windows. Reading the text of Bucharest is similar to searching his identity, to recovering of equilibrium. The space where we live in gives us the context and the coordinates of our life and of our identity. That is why Cartarescu goes down into his memories, very deeply, rediscovering events, dreams, images from his childhood. His novels are palimpsests in which the original text is Bucharest. The city is seen unclear, through the eyes of memory and, upon those images, overlap the author's dreams, obsessions and tensions. The space of Bucharest lies around the author in concentric circles, related one to each other. The first and the biggest one is the large city – which, in his childhood, represents the adventure, the unknown and later, in adolescence, an antidote for loneliness. The second one is the neighborhood – with Circus Avenue, Stephan the Great Avenue, the blocks and the playground – a space that can be controlled and can be explored. The next circle represents the narrator's room – a closed, protective space, a place where he consumes his fears, obsessions and nightmares and a shelter for the boy. As an interface between

the outside and the inside is the window – a portal towards the opened space, towards the unknown, a link between the body of the city and the boy's body. When the view of the city is blocked out by the wall of a new building, he feels that his special relationship with Bucharest has ended and the childhood has finished.

The deepest level - like in Dante's *Inferno* – is the inner space of the narrator. This consist of visions, tensions, questions, and most important – of nightmares. Is the Hell that can be exorcised only through writing.

All those circles interfere, the narrator sliding from one to another, sometimes breaking the limits between them. A dream or a color is a madeleine for the author, who is carried back to his first house in childhood or to the block from Stephan the Great Avenue, by the simple remembrance of a girl's bow or a dream. The novels, using personal details of the author, are fictional autobiography, a search for identity. The author reconstruct the past through memory, like Proust does in his novel *In Search of Lost Times*.

In postmodernism, childhood is not innocent anymore. The children's eyes are wounded by simulacrum and there are raised in hyper-reality. This is an abstract concept, a simulacrum caused by the media in which images represent imitations of something that has never existed and that holds the reality under a permanent interrogation. As post-modern texts, Cartarescu's novels propose fiction as reality with the intention to make the limit between them thinner. If the writer puts under question the reality of life, of town's images, the reader puts under question the line between real events and fantasies. Is the case of the short story, *Mendebilul* (Mantarded), where the narrator, an "unmarried and weary teacher" tells about an unusual playmate and, at the end of story, he declares that this boy has never existed. The story begins with a declaration of the narrator who states that he is "an occasional writer". He addresses to his readers as "dear friends", proposing the atmosphere for telling stories. Than, he says that he writes only for those "dear friends" and for himself. The narrator is familiar with the writing techniques, but, as he states, he is not interested in them: he just tells a

story, “a memory from his childhood”, starting from a dream that he had “last night”. But, of course, this story will not be read at the cenacle, and it will not be published because it is not “literature”. It is only a phase in the process of rediscovering his identity. The polyphony of the text is obvious: the author’s words are oriented towards the reader.

The narrator is a “witness” and he goes back to his childhood, in the world of his blocks, near the Stephan the Great Avenue and to the ditches which surrounded the neighborhood. The narrator re-makes the strange stories happened in a summer. The central character of this world is a new-come in the building. Initially, the boy is treated badly by the other children because they see him as “different”. Mendebilul gets his name and his prestige when he escalades the factory chimney and remains there, defying the whole world. The game of childhood is a fight for power. It has nothing in common with Gorki’s novel *Childhood*, or Creanga’s novel “*Memories from Childhood*”. Even if in Cartarescu’s novels, childhood is a mythic land, the child is not innocent. We discover there scenes of cruelty and brutality, like in Golding’s novel *Lord of the Flies*. “*Vrajitroaca*” is an example. This game is aggressive and is played in some ditches nearby the blocks: dirty, with a scent of earth and “warms and milky chrysalis, but, especially with the perfume of fear.” (Cartarescu 1993:61). Between the surface and the underground, the ditches represent the savage world, uncivilized, where the fear and the power rule. They are not the underground, a subterranean world, a world of corruption, of death, of tramps. But the children don’t play at the surface, in the clear world. They play into the underworld. The underworld is the world under the surface. The original sense of the word is “the place where the spirits of the dead are believed to live”, but enlarging the meaning, the underworld is a reflection of the real world, the world we live in.

The visible part of Bucharest continues into underground tunnels, corridors, connecting different districts of the town to his dreams and hallucinations. The underground is another world, with its own structures. It

interferes with the surface of the city, making the Whole (Totul). Underground is the place where everything could happen, and, especially, is a place where the innocence is lost. The last level of the subterranean world is the hidden room, down, deep, in the entrails of the building. The power of the civilizing hero in Mendebilul, disappears in the moment when the character and Iolanda, a playmate, are found in the underground of the block, naked, watching to each other. The scene, told by the narrator, is dominated by the beauty of the innocent love.

The scene with those two children exploring the naked bodies remembers us of Daphne and Chloe, of the golden age of love, when everything is possible. But the narrator's sensibility anticipates in this vision (of the two naked kids) the adolescent love, with its sufferings and the hallucinatory naked women that will haunt his dreams. The path itself to the hidden room is the path of initiation. The children discover the bowels of the building, representing by pipes, cables, wires Is the first step in the long erotic initiation. The second step is described in Gemenii. As I stated before, Gina leads Andrei through some subterranean corridors, arriving to a hidden room, in Antipa Museum. The small room where the two teenagers retreat is a regresus ad uterum, a regression in the fetal state, a coming back in the prenatal plasma, in the place where the twin souls can communicate as one. The erotic act has something incestuous. From the narrator's point of view, Andrei and Gina, are not only lovers. They are, also, soul mates, and they are twins. The twins are brother and sister and the act of love is a violation of erotic principle. The result is the changing of identities, representing the absolute love.

Mendebilul is the civilizing hero bringing the others to the surface, where he starts to reign. He fascinates them because of his astonishing ability to tell stories and to invent. He changes the playground and leads them in a proper place for stories. Surrounded by blocks, this place is a closed place, "very clean comparing to the back of the blocks." There is a throne for the king and, definitely, the place is the opposite of the ditches. Civilized and protective this represents the world

of fantasies and of innocence. Similar to the narrator's room (because is small and closed, and it has only one hidden entrance – like the room's window), is a place for dreaming and narrating. The Mendebilul's role is more evident when he presents to his companions a Decalogue, which pull the children out of the previous world, a world of mad games, similar to cruelty. This is his Decalogue: "Do not laugh at wolfs, Do not torture the animals, Do not tease the girls, Do not play Vrajitroaca, Do not get dirty, Do not lie, etc."

Most of the children haven't got out of their neighborhood. They are the periphery's children. Even the narrator, as a child, hasn't been in the centre of the town. This centre represents for him a world of unknown, a world of adventure. Crossing the border of their block's neighborhood is a challenge, an heroic act. The children in Cartarescu's novels are stuck in their neighborhood. Their world lies between their rooms and the surroundings which have the parents in the centre. The trips in the big city are always an adventure and they don't go alone.

A phantasmagorical image is the town from the pearl, in REM. Is the story of Nana, "happened in the 1960 or 1961, when I was a little girl, I was no more than twelve". Because her mother got ill, aunt Aura had to take care of the girl, in an outlying district of Bucharest. Discovering the REM is the centre of the story. Nana is been told about REM by a strange character, Egor, inserted in the narration in a romantic way. Egor is a guide for Nana in the process of discovering the REM, but his role ends where the border of reality has to be conquered by the dream:

"You know how to listen, he told me. But this depends on you, if you know how to dream." To know how to dream" (a stii sa visezi) is the path to initiation that is necessary to reach the REM. And the REM is everything. Another way of initiation is the game. Nana and her playmates – six other girls about her age – invent a strange game: in each day, a girl is a queen. She receives an object, a color, a place for playing, and a flower and reigns the others. Every object proved to be a magic one. Or the innocence of the girls turned the simple object into a magic one? Every

place turns to be supernatural: the yard, the field, the house. Childhood is a world of magic and a world can be magic only if we believe in it.

Seven is a magic number: seven girls, seven days and seven dreams are the path of initiation. I would dare to say: maturity. The second day was Carmina's day and she got a pearl's hole and all the girls saw the strange city: a grey world, full of amazing buildings. The town is empty and the buildings were made from stone. Only the statues populate the sleeping city. Read in a political key, this city resembles Bucharest in the communist era – a city without colors, without living people, with stone everywhere and nowhere a sign of life. The statues represent the population.

The way that Nana takes to arrive to her aunt, from his apartment to the suburbs is a promise for what could happen at the house of Tanti Aura. Is a journey in Bucharest, and an opportunity to rediscover the city? The streets and the markets are real, meaning that they still exist. In contrast with the magic city, Bucharest is a town full of life, colors and very much alive people. Obor Market is a place where east and west meet: an oriental influence on the western civilization.

And again, the question: what is the real city? That one, full of color and life, described in Cartarescu's texts, or the other one – dull, "provincial, with some grey chimneys of a distant thermo-electric- power- station (...), spitting grey phlegm in my face"? The author reinvents his city because of the "overlapping between the outside and the inside" which "have created a necessity that reality be enlarged with a stable mental construct." (Pia Brinzeu 1997 :191) He reconstructs his own hyper-reality.

In the centre of this hyper-reality is the mother. The reader could expect to find the classical figure of the Mother, but the character will not come up to his expectations. The author's mother is a simple, uneducated woman, with countryside roots. A gentle figure, not the centre of the author's childhood, but of his living space. "Era o fiinta neutra care arata neutru, care isi traia viata modesta, plina de

treaba, in casa noastra, in care eu fusesem intotdeauna un strain.”

The writer’s obsession of Bucharest interweaves with the obsession of Mother. Her presence is essential in the poems from Poeme de Amor (Love Poems) and prolongs in the volume Totul (Everything) or Nostalgia (Nostalgia). The image of mother is perceived as a form of self-quotation through the author’s poems. Here is opened a gate to a possible closeness between the Author and the Narrator. The huge image of his mother dominates the beginning of the novel:

The same motif of a giant creature can be met in REM. The androgynous creature that the girls gave birth in the grey city I previously talked appears again in the game: first, as a man with womanish breasts, then the girls could see only its face, and , at last, only its blue eye. This motif of the huge creature is related to the author’s hypothesis: that our “real” world is only a world created by someone else, and, in his turn, this “someone else”, is created by someone else...and this is REM, is everything. The REM contents all the possible and impossible worlds and their authors.

The figure of his mother is similar to narrator’s room, the protective space, the space between his inner self and the outside and a good shelter for the boy’s visions. The mother is huge and she can control and destroy the outside world. But, in the same time, she keeps her eye on her child. The creator of the narrator, the mother is created by her mother, and so on, until the beginnings of times. This is another face of hyper-reality, a world which doesn’t exist, but is created and its population are “characters of paper.”

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GENDER RELATED CONVERSATION

Simona Redeu, Odeta Manuela Belei
Universitatea „Aurel Vlaicu” Arad

Abstract: Communication is and has always been an important matter. Many scholars wrote about it, paying attention to particular aspects and looking at these from various perspectives. Among them, there are linguists who are interested in showing how male-female oral interaction functions, in pointing out the differences between the way in which men and women enter this cross-sex communication. Our concern in what follows is to emphasize some of the major points connected to this communication.

Keywords: men, women, gender, verbal interaction, difference

We may state from the very beginning that men and women make different contributions to verbal interaction. The explanations for this have been of several kinds. Some scholars see the differences between men's and women's talk as reflections of psychological differences. Others claim that the differences are social in origin, based on status and prestige. Some others attribute language use differences to cultural ones, noting that boys and girls are socialized in same-sex peer groups into different forms and functions of talk.

These approaches are mutually exclusive, but they can all be subsumed under the general claim that men and women live in different worlds (just like dr. John Gray mentioned in his book "*Men are from Mars, women from Venus*"), be it affective and/ or cognitive psychological worlds, social worlds involving relationship of prestige, power and status or worlds of belief and knowledge created by power and saying that the world in which a person lives helps to shape the person's talk.

To develop the ideas, let's mention the fact that, socially speaking, men are more powerful than women are.

Men's dominance in conversation parallels their dominance in society. As Annie Leclerc put it, "the world is man's word. Man is the word of the world." The fact is that norms of appropriate behaviour for men and women serve to give power and interactional control to men while keeping it away from women. Men are not necessarily conscious of it, but they are simply reaping the rewards given them by the social system. On the other hand, Robin Lakoff asserts that, having been taught to speak and act like ladies, women became as unassertive and insecure as they have been made to sound. They came to produce the speech they do, not just because this is how women are supposed to speak, but because it fits with the personalities they develop as a consequence of sex-role requirements.

These discriminations are obvious in communities where men and women use different sets of words. So, it is easy to see that once a community has acquired the habit of using a whole set of terms under certain frequently reoccurring circumstances, while others are at the same time strictly interdicted, this may naturally lead to so many words being reserved exclusively for one of the sexes, that an observer may be tempted to speak about separate "languages" for the two sexes.

Men and women usually come from different socio- linguistic subcultures, having learnt to do different things with words in a conversation, so that when they attempt to carry on conversation with one another, even if both parties are attempting to treat one another as equals, cultural miscommunication results. Speech is undoubtedly a means for dealing with social and psychological situations. When men and women have different experiences and operate in different social contexts, they tend to develop different genres of speech and different skills for doing things with words. This is especially seen in the rural areas, where men are involved in agricultural tasks and public politics and women in a series of networks of personal relations with their children, their husbands and their female neighbours. While men develop their verbal skills in economic negotiations and public political argument, women become more verbally

adept at a quite different mode of interactional manipulation with words: gossip, social analysis, subtle information gathering through a carefully developed technique of verbal prying and a kind of second guessing the thoughts of the others (commonly known as “women’s intuition”) through a skillful monitoring of the speech of the others. The different social needs of men and women have led them to sexually differentiated communicative culture, with each sex learning a different set of skills for manipulating words effectively.

Cultural differences between women’s and men’s speech are notable since early childhood, being for this period a consequence of the way in which children of both sexes play.

Girls play in small groups, most often in pairs, usually in private or semi-private settings. Play is cooperative and very seldom competitive. The main thing here is not power, but close relationship, involving intimacy, equality, mutual commitment and loyalty so that girls basically learn to do three things with words:

- to create and maintain relationships of closeness and equality;

- to criticize others in acceptable ways;

- to interpret accurately the speech of other girls.

Boys, on the other hand, play in larger, more hierarchically organized groups. Relative status in this ever-fluctuating hierarchy is the main thing that boys learn to manipulate in their interactions with their peers. Nondominant boys are rarely excluded from play, but are made to feel the inferiority of their status positions in no uncertain terms. And since hierarchies fluctuate over time and over situation, every boy gets his chance to be victimized and must learn to take it. The social world of boys is one of posturing and counterposturing. In this world, as Maltz and Borker notice speech is used in three major ways:

- to assert one’s position of dominance;

- to attract and maintain an audience;

- to assert oneself when other speakers have the

floor.

There are different cultural rules for cross-sex communication. The way in which these rules function may be related to at least five areas, as Maltz and Broker suggested. Miscommunication is likely to occur in cross-sex interaction because:

1. There are two interpretations of the meaning of questions. Women seem to see questions as a part of conversational maintenance, while men seem to view them primarily as requests for information.

2. There are two conventions for beginning an utterance and linking it to the preceding utterance. Women's rules seem to call for an explicit acknowledgement of what has been said and making connection to it. Men seem to have a no such rule and, in fact, some male strategies call for ignoring the preceding comments.

3. There are different interpretations of displays of verbal aggressiveness. Women seem to interpret overt aggressiveness as personally directed, negative and disruptive. Men seem to view it as one conventional organizing structure for conversational flow.

4. There are two understandings of topic flow and topic shift. Men operate with a system in which topic is fairly narrowly defined and adhered to until finished and in which shifts between topics are abrupt, while women have a system in which topic is developed progressively and shifts gradually.

5. There appear to be two different attitudes towards problem sharing and advice giving. Women tend to discuss problems with one another, sharing experiences and offering reassurances. Men, in contrast, tend to hear women and other men, who present them with problems as making explicit requests for solutions. They respond by giving advice by acting as experts, lecturing to their audiences.

A difference between the language spoken by men and that spoken by women is seen in many countries where two languages are struggling for supremacy in a peaceful way- thus, without any question of one nation exterminating the other or the male part of it. Usually, men are more likely to learn English because they are

more involved in the public life, while their wives spend much time inside their houses. This is also a reason for their conservative attitude towards speech. As a rule, women are more conservative than men, they do nothing more than keep to their traditional language which they have learnt from their parents and hand it on to their children, while innovations remain men's special preserve.

This trait is indissolubly connected to another: the vocabulary of a woman is much less extensive than that of a man. Women move preferably in the central field of language, avoiding everything that is out of the way and bizarre, while men will either coin new words and expressions or take up old-fashioned ones, if by that means they are enabled, or think they are enabled, to find a more adequate or precise expression of their thoughts.

These differences lead to certain concrete ways of speaking characteristic for men and women.

Thus, women display a greater tendency to ask questions. Fishman comments that "all times I felt that all women did was ask questions" and Hirshman notes that "several of the female-male conversations fell into a question-answer pattern with the females asking the male question".

This question asking tendency is seen as an example of a second, more general characteristic of women's speech, doing more of the routine "shiftwork" involved in maintaining routine social interaction, doing more to facilitate the flow of conversation. Women are more likely than men to make utterances that demand or encourage responses from their fellow speakers and are therefore, in Fishman's words "more actively engaged in insuring interaction than the men".

Lakoff argues that the asking of questions is a prime example of women's insecurity and hesitancy. She deals with women's extensive use of interrogative devices: tag-questions and questions with declarative functions. Fishman supports Lakoff's claim that women use these devices more often than men, but she says that instead of interpreting question-asking as the expression of an insecure

personality, we should consider the question's interactive attributes.

Hedging is looked upon as another aspect of women's insecurity. By hedges we refer to the frequent use of such phrases as *sorta*, *like*, and *you know*. Let's stick to *you know* and say that it displays conversational trouble, but it is often an attempt to solve the trouble as well. *You know* is an attention-getting device, a way to catch with one's interactional partner to see if they are listening, following and attending to one's remarks. When we consider *you know* interactively, it is not surprising to find that its use is concentrated in long turns at talk where the speaker is unsuccessfully attempting to carry on a conversation.

Women show a greater tendency to make use of positive minimal responses, especially "mm hmm" and are more likely to insert such comments through streams of talk rather than at the end.

Minimal responses, such as nods and comments like yes and mm hmm are common features of conversational interaction. Our claim, based on our attempts to understand personal experience, is that these minimal responses have significantly different meanings for men and women, leading to occasionally serious miscommunication.

We believe that, for women, a minimal response of this type means simply something like "I'm listening to you, please continue" and that for men it has a somewhat stronger meaning such as "I agree with you" or at least "I've followed your argument so far."

The fact that women use these responses more often than men is in part simply that women are listening more often than men are agreeing.

Women are more likely to adopt a strategy of "silent protest" after they have been interrupted or have received a delayed minimal response.

They also show a greater tendency to use the pronouns "you" and "we", which explicitly acknowledge the existence of the other speaker.

When we stick to vocabulary and style, we find many differences between its use by men and women.

Women in all countries are shy of mentioning certain parts of the human body and certain natural functions by the direct and often rude denominations which men, and especially young men, prefer when among themselves. Women will therefore invent innocent and euphemistic words and paraphrases, which sometimes may, in the long run, come to be looked upon as plain or blunt names and therefore, in their turn, have to be avoided and replaced by more decent words.

Among the things women object to in language mention can be made of anything that smacks of swearing, where a man will say "He told an infernal lie", a woman will rather say "He told a most dreadful fib". Such euphemistic substitutes for the simple word "*hell as the other place, a very hot uncomfortable place*" probably originated with women. They will also use *ever* to add emphasis to an interrogative pronoun, as in "Whoever told you that?" or "Whatever do you mean?" and avoid the stronger "who the devil" or "what the dickens". For surprise, we have the feminine exclamations *Good gracious, gracious me, Goodness gracious, Dear me* besides the more masculine *Good heavens, Great Scott. To be sure* is said to be more frequent with women than with men.

Similar disparities exist elsewhere in the vocabulary. There is, for instance, a group of adjectives which have, besides their specific and literal meanings, another use, that of indicating the speaker's approval or admiration for something. Some of these adjectives are neutral as to sex of speaker, but another set seems, in its figurative use, to be largely confined to women's speech.

Representative lists of both types are:

neutral	Women only
Great	Adorable
Terrific	Charming
Cool	Sweet
neat	Lovely
	Divine

Women, then, make far more precise discriminations in naming colours than do men; words like *beige*, *ecru*, *aquamarine*, *lavander* and so on are unremarkable in a woman's active vocabulary, but absent from that of most men.

As concerning adverbs, the fondness of women for hyperbole will often lead the fashion with regard to adverbs of intensity and these are very often used with disregard of their proper meaning- *awfully*, *pretty*, *terribly nice*. *Quite*, also, in the sense of "very" as in "She was quite charming; it makes me quite angry" is due to the ladies.

There is another intensive which has also something of the eternally feminine about it, namely *so*. Here is a quotation from Punch: "This little adverb is a great favourite with ladies, in conjunction with an adjective. For instance, they are very fond of using such expressions as "He is so charming!", "That's so like you!", "I'm so glad you've come!"

Bearing these characteristics we consider that women's speech sound much more polite than men's.

Men are more likely to interrupt the speech of their conversational partners, that is of women, to challenge or dispute their partner's utterances, to ignore the comments of the other speaker, that is, to offer no response or acknowledgement at all, to respond slowly in what has been described as a "delayed minimal response" or to respond unenthusiastically.

Men use more mechanisms for controlling the topic of conversation, including both topic development and

the introduction of new topics, than women do. Male persons make more direct declarations of fact than do women.

As to phonetics, although some old grammarians stated that women have a more advanced pronunciation than men, in present-day English, the difference in which men and women pronounce sounds are more or less isolated instances, without any deeper significance, the two sexes speak for all intents and purposes the same language.

Without pretending that the subject is exhausted, we may say that these are main points that should be taken into account when dealing with gender related conversation.

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**GALIZIEN EIN ORT DER GEGENSÄTZE.
ZU JOSEPH ROTH'S DAS FALSCHGEWICHT. DIE
GESCHICHTE EINES EICHMEISTERS UND KARL
EMIL FRANZOS' DER SHYLOCK VON BARNOW**

**Petra-Melitta Roşu
„Aurel Vlaicu“ Universität, Arad**

***Überblick:** Die Arbeit setzt sich mit Karl Emil Franzos' *Der Shylock von Barnow* und Joseph Roths *Das falsche Gewicht* auseinander. Dabei wird die Verarbeitung Galiziens in den Werken untersucht. Es stellt sich die Frage, ob der Schauplatz der Handlung im Hintergrund steht, oder ob er mitwirkt und die Gestalten beeinflusst; ob die Werke die Realität der Donaumonarchie widerspiegeln, oder ob sie ausschließlich fiktional sind.*

***Schlüsselwörter:** Zentrum, Peripherie, ethnische Konflikte, Vorurteile, soziale Klassen, EU-Osterweiterung*

Bei Joseph Roth verkehren die Charaktere zwischen Zlotograd und Szwaby. „Der Bezirk Zlotograd lag im fernen Osten der Monarchie“ (Roth 2001: 11). Ein Blick auf ältere Landkarten veranschaulicht eine gewisse Isolierung Galiziens vom Rest des Kaiserreichs, vielleicht auch wegen der Nähe zum Zarenreich und der Bevölkerungszusammensetzung.

Multikulturalität und somit Multireligiosität und Mehrsprachigkeit als Charakteristika des Gebietes, Vorurteile und unbegründete Beurteilungen lösen Spannungen aus und bieten genügend Raum für Interpretationen. Der Bezirk Zlotograd verhält sich wie die kaiserlich-königliche Monarchie im Kleinen. „Zentren und Peripherien fungieren als asymmetrische Orte in einem gemeinsamen Raum auf unterschiedlichen Achsen: Ökonomisch [...], sozial [...], politisch [...], kulturell [...]. Auf all diesen interdependenten Ebenen ist von einem Ungleichgewicht von Macht, Einfluss und Bedeutung auszugehen“ (www.kakanien.ac.at/beitr/theorie/EHars_WMueller-Funk_URauber_CRuthner1.pdf).

Im selben Beitrag wird die Relativität dieser Begriffe unterstrichen: „[...] je nachdem, aus welcher und in welche

Richtung man fragt: Lemberg etwa ist aus Wiener Sicht Peripherie, in galizischer Perspektive aber ein Zentrum.“ So wird sich herausstellen, dass Szwabys noch peripherischer ist als „das Städtchen Zlotograd selbst“ (Joseph Roth 2001: 9).

Bei der Ankunft des Eichmeisters Anselm Eibenschütz im Frühling wirkt Zlotograd starr, kalt und fremd: „Und das Land redete fürchterlich: es redete Schnee, Finsternis, Kälte und Eiszapfen...“ (Roth 2001: 12). Eibenschütz stoßt sofort auf Misstrauen, nicht nur „weil er ein Fremder und ein Neuangekommener war, sondern auch, weil sie in ihm einen [...] noch nicht Verlorenen vermuteten. Sie [...] waren durchwegs Verlorene. Sie ließen sich bestechen und bestachen andere“ (Roth 2001: 16). Recht und Gesetz können, so scheint es, mit der Not und dem „moralischen Verfall“ der Bevölkerung nicht zusammenwirken. Auch Kurt Lipinski spricht über die Armut in Galizien: „Der Volksmund verwandelte die polnische Bezeichnung <<Galicja i Lodomeria>> in <<Golicja i Glodomeria>>, was soviel bedeutet wie <<Lumpen- und Hungerland>>“ (Lipinski 2000: 26). Recht und Gerechtigkeit sind im Bezirk Zlotograd relativ. Die Verstöße gegen das Gesetz scheinen hier niemanden zu stören; wie Telse Hartmann meint, „Wenn alle mit falschen Gewichten wiegen, einander berauben, betrügen und bestechen, so wird letztendlich niemand (mehr als andere auch) geschädigt“ (Hartmann: 250). Diese „kollektive Gesetzlosigkeit“ stellt jedoch keinen Verfall in die Barbarei dar. Ihre Gesetzlosigkeit richtet weniger Schaden an, als die Gesetzestreue des Eichmeisters. Gerade die Maßnahme Eibenschütz' gegen den Laden der von bitterster Armut geplagten Familie Singer erscheint herzlos und ungerecht.

Das Zentrum der Monarchie ist in der Peripherie vertreten. Wenn auch nicht ständig, merkt man dennoch den Einfluss der Herrschaftsmächte. So trägt der Wachtmeister der Gendarmerie, Wenzel Slama, den „kaiserlichen Doppeladler“ auf seinem Helm.

Roths Gestalten sind verschiedener Religionen, Ethnien und aus allen Ecken Europas zusammengewürfelt. Der Schenkenbesitzer Jadlowker soll angeblich aus Odessa kommen, Euphemia Nikitsch wird von allen „die Zigeunerin“

(Roth 2001: 29) genannt, Anselm Eibenschütz ist ein in die Provinz gezogener Jude und ehemaliger k.u.k. Soldat, Sameschkin ist aus Uchna in Bessarabien, ihn nennt man auch „den Zigeuner“, „die Sonne von Bessarabien und vom Kaukasus und von der Krim hatte ihn so gebraten“ (Roth 2001: 64). Manche Bemerkungen bringen das Fremd- oder Andersartige in den Vordergrund.

Die Grenzschenke Jadlowkers bei Roth scheint nach ersten Beschreibungen ein Ort wirren Treibens zu sein, wobei der Besitzer selbst als „Urheber aller Verbrechen im Bezirk Zlotograd“ (Roth 2001: 20) dargestellt wird. „Morde kamen vor, Raubmorde und auch Brandlegungen – von Diebstählen nicht zu reden“ (idem).

Österreichische und russische Deserteure können hier eine Verschnaufpause machen. Der Ort hat auch etwas Positives. Er wirkt, wenn auch für kurze Zeit, wohltuend auf die Gäste: „In der Grenzschenke Jadlowkers war es warm und gut und fröhlich“ (idem: 34). Man beachte den Unterschied zwischen dem ersten Eindruck Anselms von Zlotograd und den Bemerkungen über die Schenke. Die Bilder scheinen zwei völlig verschiedene Welten zu veranschaulichen. Angekommen aus der „Kälte“ und der Langeweile Zlotograds fühlt sich der Eichmeister in der fremden, exotischen Umgebung wohl. Die Grenzschenke ist der erste Ort an dem sich Eibenschütz, nach dem Ausstieg aus dem Militär, heimisch fühlt. Es überkommt ihn ein Gefühl von Sicherheit und Stabilität, und das an einem Ort an dem jeder kommt und geht. Er schöpft Hoffnung und Kraft aus der Liebe zu Euphemia. Sie ist das Objekt seiner Begierde und nur dank den mit ihr verbrachten Nächten kann er die Tage überstehen. Man muss Wolfgang Müller-Funk zustimmen, wenn er behauptet: „Immer sind es die Frauen [...] der anderen ethnischen Entität, die primär sexuell gelenkt sind. Das Anständige (die Adelsfrau) ist heimisch, das faszinos sexuell Ausgelassene (die Edelprostituierte) befindet sich in der Fremde“ (www.kakanien.ac.at/beitr/theorie/WMueller-Funk1.pdf). Auch die Ehefrau Anselms kann zur letzten Kategorie dazugezählt werden. Im Vergleich zu österreichischen Adelsdamen steht

sie für das Andere, das Fremde. Sie lebt ihre Sexualität im Ehebruch mit Josef Novak aus.

Um auf die Schenke zurück zu kommen, muss gesagt werden, dass diese teils sogar utopisch wirkt. So zum Beispiel als sie nicht von der Cholera befallen wird, obwohl da ein ständig starker Verkehr herrscht. Letztendlich stellen sich Utopie und Heimat nur als Illusion raus. Dies verkörpern die Deserteure am besten. „[...] begann ein Deserteur, Ziehharmonika zu spielen. [...] Sie weinten nach der Heimat, die sie eben selbst aufgegeben hatten, sie hatten mehr Sehnsucht nach der Heimat in diesem Augenblick als Sehnsucht nach der Freiheit“ (Roth 2001: 61). Nach dem Verlust Euphemias verfällt der Eichmeister dem Alkohol, verliert jegliches Dazugehörigkeitsgefühl und endet schließlich im Tod.

Alles was wir während der Beziehung über ihn und Euphemia, über ihre Auswirkungen auf ihn, über das Klimpern ihrer Ohrringe wissen, erfahren wir aus der Perspektive Anselms. Er hat feuchte Hände, läuft rot an im Gesicht und ist aufgeregt vor jeder Nacht mit ihr. So ist auch Hüchtker der Meinung, „Die Liebesgeschichten werden fast ausschließlich aus der Perspektive des männlichen Parts geschildert“

(www.kakanien.ac.at/beitr/fallstudie/DHuechtker2.pdf)

Franzos' Barnow liegt an der Straße zwischen Lemberg und Skala. Auch hier erscheint „das düstere Städtchen“ (Franzos 1990: 7) als eine Welt für sich. Eine bunte Mischung zahlreicher nebeneinander lebender Ethnien, Religionen und sozialer Klassen ist anzutreffen: Christen, Juden, Polen, Ruthenen, Ungarn, Bauern, Husaren und Edelmänner, Bezirksrichter, Thoralehrer und Wasserträger. „<<Frühling! Frühling!>> jauchzen die Christenkinder, die eben aus der Nachmittagsschule vorübereilen“ (idem: 10). „Ein Haufen ruthenischer Bauern torkelt angetrunken zur Stadt hinaus; ein Edelmann fährt in leichter Britschka vorüber.“ „[...] mit Lumpen bekleidete Schacherjuden“ (idem: 9).

Einen Kontakt zum Zentrum der Monarchie erlebt Barnow durch die Ankunft der Frau Emilie, selbst wenn es

sich nur um ein Zentrum im engeren Rahmen handelt. Wer aus dem Zentrum an die Peripherie geht, steigt irgendwie gleichzeitig auf der sozialen Leiter, in dem Sinne, dass Bewohner peripherer Provinzen zu Lembergern aufschauen und viel Wert auf deren Meinung legen. Bei Franzos heißt es: „Frau Emilie kam aus der Hauptstadt, aus Lemberg und hatte die neuesten Moden und Skandalgeschichten mitgebracht“ (ibidem: 30). Die Neue stiehlt allen die Show. Sonst hat da nämlich immer „die dicke Frau des dicken Güterdirektors [...] als die Vornehmste in dieser Gesellschaft, den Ton angeben“ (idem). Demnach kann man von einer Hierarchie innerhalb der Stadt, dann Galiziens und anschließend auf höchster Ebene innerhalb der Monarchie sprechen.

Besonders auffällig ist die Betonung der Haltung anderer gegenüber Juden. Wenn Gleichgesinnte untereinander sind kommt ihre Verachtung zum Vorschein. Alles wird von einem auf alle übertragen. „Ein Schmutzian, wie die Juden alle“ (Franzos 1990: 10), „Denn sie sind ein herzloses Volk, diese Juden, einer wie der andere“ (Franzos 1990: 13), „(...) diese Judenmädel haben ja im Grunde alle gar kein moralisches Gefühl!“ (idem: 35). Die Frau Bezirksrichter protzt gern mit ihrer Bildung, genauer gesagt mit ihren Französischkenntnissen: <<Mon Dieu! Es handelt sich nur um eine Jüdin>> (idem: 33)! Auch gebildete, hart arbeitende, finanziell besser situierte Juden werden bestenfalls nur wegen ihrem Beruf tolleriert. „[...] der Arzt des Städtchens [...] Man hasst ihn wegen seines Glaubens, man fürchtet ihn wegen seines Sarkasmus. Aber seiner Stellung wegen muss man ihn dennoch in dieser Gesellschaft dulden“ (ibidem).

Die Juden selbst machen auch Diskriminierungen untereinander und haben Menschen die sie verachten, so zum Beispiel Moses Freudenthals Schwager Schlome. Dessen Wissensdurst und Leidenschaft für Hochdeutsch und „Christenweisheit“ (Franzos 1991: 22) haben den Spitznamen „Meschumed zur Folge. Esthers tragisches Schicksal wird auch von ihrem Wunsch alles zu lesen ausgelöst, genauer gesagt von der Inkompatibilität ihrer Bedürfnisse mit den traditionellen jüdischen Denk- und Lebensweisen. Ihr Verfall

beginnt mit der Annahme einer weltoffenen und später auch leichtsinnigen Haltung. Franzos selbst vertritt die Meinung „Als Jude geboren hast du Jude zu bleiben, weil dies offenbar Gottes Wille ist [...]“ (www.welt.de/print-welt/article288452). Andererseits versteht der Autor die Weiterbildung und vor allem die Beschäftigung mit dem Deutschen nicht als Sünde, sondern als Fortschritt; er sieht „in der deutschen Sprache und in der deutschen Klassik die entscheidenden Werkzeuge für eine Verbesserung der Situation der Juden“ (www.kakanien.ac.at/beitr/fallstudie/DHuechtker_2.pdf). Außerdem behauptet Franzos von sich selbst, er „trete für die Juden ein, weil sie geknechtet sind, aber ich greife die Knechtschaft an, welche die orthodoxen Juden selbst den Freisinnigen ihres Glaubens bereiten“ (www.sbg.ac.at/ger/zelewitz/liwimo/docu/frei-old/generated/pdf/lecture.pdf.)

Wenn bei Roth die Schenke einen Treffpunkt darstellt, so ist es bei Franzos die Weinstube, ein Mitteleuropa im Kleinformat. „Wenn die jungen Edelleute zum Bezirksamt kamen, so hielten sie nicht einen, sondern drei Gerichtstage; die ledigen Beamten vom Gericht und Steueramt saßen in der Weinstube ihre Amtsstunden ab, und erst die Husarenoffiziere – nun, die hatten dort gar ihre beständige Garnison“ (Franzos 1990: 35). In der Grenzschenke Jadowkers ist Euphelia die exotische Hauptattraktion, bei Franzos ist es die scheinbar rebellische, aufständische, sich vom Glauben abwendende Euphelia.

Wenn man Gestalten sucht die am besten die Mentalität der Autoren vertreten oder mit denen sich die Schriftsteller am besten identifizieren, so wären diese Sameschkin für Roth und Schlome für Franzos. Wie bereits erwähnt versucht Schlome das Beste und Wichtigste aus dem Leben mitzunehmen, ohne gegen seine Prinzipien zu verstoßen, selbst wenn er deshalb, von den anderen unverstanden, teuer bezahlen muss. Sameschkin scheint am Ende der Einzige zu sein, für den der Aufenthalt in der Grenzschenke nicht negativ endet. (Euphemia wird nicht dazu gezählt, da sie teilweise der Auslöser des Unheils

anderer ist.) Sameschkin verlässt die Gegend: „Es ist eine wüste Sache, diese Grenze“ (Roth 2001: 103).

Man merkt, dass Franzos seine Novelle bereits 1877 geschrieben hat, während Roths Roman erst 1937 erschienen ist. Bei Franzos stehen ethnische Probleme, Vorurteile, hierarchische Ordnungen stark im Vordergrund. Man kann teilweise Kritik und Aufforderungen zwischen den Zeilen lesen. Roth stellt auch die traditionelle und die fremde, exotische Seite Galiziens dar. Bei ihm steht jedoch das Problem der Heimat beziehungsweise Heimatlosigkeit im Mittelpunkt und dieses Problem wird nicht speziell auf ethnische Konflikte bezogen. Die Suche nach der Identität und der Heimat ist als Folge der Auflösung der Donaumonarchie zu verstehen. Das bezeugt auch seine Beschreibung der k.u.k. Monarchie als „Haus mit vielen Türen und vielen Zimmern“ (Roth 1990: 675). Sein Werk lässt die „Heimweh zur untergegangenen Doppelmonarchie [erkennen] [...] aber auch [...] warum die Habsburger Monarchie untergehen musste“ (www.beeppworld.de/members/joseph_roth/zeitwerk.htm).

Das Schicksal Galiziens ist im Laufe der Jahrhunderte wechselhaft gewesen, es hat zu Polen, zu Österreich-Ungarn, oder zur Ukraine gehört. Unter habsburgischer Herrschaft soll, so behaupten einige Studien, Galizien einen Prozess der inneren Kolonisierung durchgemacht haben, andere wiederum vertreten die Meinung, Galizien als Land der Donaumonarchie kann heute noch als Beispiel des friedlichen Miteinander verschiedener Völkergruppen angegeben werden, mehr denn je, in Zusammenhang mit der EU-Erweiterung, und vor allem der EU-Osterweiterung. Fest steht, dass die Schriftsteller vom Schicksal Galiziens gezeichnet sind. Sie verarbeiten in ihren Werken darauf bezogene Hoffnungen (wie im Falle Franzos'), Erinnerungen (wie im Falle Roths), Illusionen und geschichtliche Tatsachen.

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DEFINIREA “NOULUI REGIONALISM” ÎN CONTEXTUL GLOBALIZĂRII

Alexandru Simionov
Universitatea de Stat din Moldova

Abstract: Today, for more than a decade, the regionalism, after a long period of time while it was neglected was brought back in the international studies. The present regionalism is rather extrovert than introvert, judging the great interdependence of global political economy and integrates the relations between globalization and regionalization. In the process of drafting the New Theory of Regionalism (NTR), should be taken into consideration some theoretical approaches like: the global social theory, the social constructivism. It can be although premature to emphasize a theory of the “new regionalism”, but is possible to emphasize some development traits of this one. A theory of “new regionalism” cannot tackle only the existent regions or those incipient. NTR should explain the global order that makes possible the regionalization process, or even necessary, and the global order which can be the result of some new regions in interaction.

Keywords: regionalism, global economy, globalization, social constructivism, new regionalism.

Astăzi, de mai mult de un deceniu, regionalismul a fost “readus” în studiile internaționale, după o perioadă de timp în care a fost complet neglijat. “Noul regionalism” a început să apară la mijlocul anilor 80 în contextul transformărilor structurale ale sistemului global. Similar “vechiului regionalism” care s-a început în anii 1950 și a stagnat în anii 1970, noul val trebuie înțeles în contextul istoric. Este necesar de a-l raporta la transformările structurale ale lumii, inter alia incluzând (i) trecerea de la bipolaritate la o structură multipolară sau poate tripolară; (ii) declinul relativ al hegemoniei Statelor Unite în combinație cu o atitudine mai tolerantă din partea SUA față de regionalism; (iii) eroziunea sistemului de state-națiuni de la Westfalia și creșterea interdependenței și “globalizării”; (iv) schimbarea atitudinilor față de dezvoltarea economiilor în spirit neoliberal și sistemul

politic din statele în curs de dezvoltare, precum și în statele cu regim totalitar.

Regionalismul de astăzi este mai mult unul extrovertit decât introvertit, reflectând interdependența mare a economiei politice globale de astăzi și integrează relațiile dintre globalizare și regionalizare. Este necesar a remarca că “noul regionalism” este simultan legat de factorii domestici, uneori contestând statul-național, iar în același timp întărindu-l. Astfel, noul curent al regionalismului este un proces complex de transformări, în același timp, implicând statul precum și alți actori internaționali, și apare ca rezultatul echilibrului de forțe globale, naționale și locale. Nu este posibil de explicat, care echilibru (nivel) este dominant, deoarece actorii și procesele interacționează la diferite nivele și importanța lor relativă diferă în timp și spațiu.

În sens larg “regionalismul” se referă la un fenomen general care apare la ora actuală mai în toată lumea. În sensul analitic și operațional – se referă la curentul ideologic al regionalismului, într-o regiune geografică aparte, ori ca un tip de ordine mondială. Regionalismul, în acest sens particular este deseori asociat cu un program sau o strategie și poate duce la formalizarea unor instituții. “Regionalizarea” denotă procesul empiric care duce la standarde de cooperare, integrare, corelare și convergență în cadrul spațiilor geografice. Este important de deosebit regionalismul formal (ca ideologie și program) de procesele de regionalizare. Spre exemplu, în Europa există o ideologie puternică anti – regionalistă în forma neo-naționalistă care nu în mod necesar previne regionalizarea. Studiul empiric al regionalismului a fost neglijat datorită concentrării excesive asupra proiectelor regionaliste și regionalismului ca ideologie.

Poate fi totuși prematur a evidenția o teorie a “noului regionalism”, dar este posibil a evidenția liniile de dezvoltare a acesteia. O teorie a “noului regionalism” nu poate aborda doar regiunile existente sau în apariție. Teoria Noului Regionalism (TNR) trebuie să explice ordinea mondială care face posibile procesele de regionalizare, sau chiar necesare, și ordinea mondială care poate fi rezultatul unor noi

regionalisme în interacțiune. Analistii tendinței noi a regionalismului accentuează că sunt multe procese de regionalizare, adică diferite proiecte regionale și diferite tipuri de activități regionale.

De când “noul regionalism” este foarte legat de schimbările structurale globale și de globalizare, nu poate fi înțeles mai mult din punctul de vedere a unei regiuni aparte. O teorie bună poate fi înțeleasă din desfășurarea evenimentelor; ea explică unde noi sîntem, cum am ajuns acolo și unde ne. O teorie bună face de asemenea posibil să se acționeze în scopul de a îmbunătăți o situație.

În procesul de conceptualizare a TNR urmează a fi luate în calcul cîteva abordări teoretice și anume: teoria social globală, constructivismul social.

Teoria social globală trebuie să meargă dincolo de mistificațiile cu privire la conceptul de globalizare, distingînd noile aspecte de cele vechi și specificînd care dimensiuni concrete sunt implicate și cum sunt ele asociate (înrudite), și dacă sunt asociate (înrudite). Globalizarea nu poate fi luată ca bază pentru a defini fenomenul. Convențional, analistii din domeniul relațiilor internaționale și economiei mondiale au fost preocupați în mare măsură de “marele” proces al macro-regionalismului, mai ales în și între cele trei regiuni-nucleu Europa, America de Nord și Asia Pacific, deseori concentrîndu-se asupra UE, NAFTA și OPEC sau alte organizații regionale, cum ar fi: ASEAN, Mercosur, SADC, ECOWAS și altele. În alte discipline academice, precum geografia, studiile regionale și culturale, planificarea urbană și așa mai departe, principalul centru a fost plasat în regiunile sub-naționale și statale, așa cum și micro-statale ca Singapore și Hong-Kong. Una din trăsăturile inovative ale TNR este de a crea o legătură între micro-regionalism și macro-regionalism. O altă aspirație este de a accentua realitatea regionalizării în spatele fetișismului formal al organizațiilor regionale.

Constructivismul social constituie o altă construcție metateoretică. El „promovează un mod bogat teoretic și promițător de concepere a interacțiunii între stimulatorii materiale, structurile inter-subiective, identitatea și interesele

actorilor”¹⁰. În loc să se concentreze numai asupra stimulatorilor materiali, constructiviștii accentuează importanța cunoștințelor împărtășite, studiind construcțiile normative și instituționale. Ei pretind că înțelegând structurile inter-subiective pot fi trasate linii în care interesele și identitățile se schimbă în timp și pot apărea noi forme de cooperare și de comunități. Aceasta reprezintă o apropiere sociologică de teoria sistemică, care la rândul ei se bazează pe argumentul că comunitățile politice nu sunt exogene, dar mai degrabă construite pe contingentul interacțiunilor istorice.

Relevanța în acest context, este că constructiviștii atrag atenția, mai ales, la modul în care sînt regiunile construite din punct de vedere social. Regiunea constituie un proces deschis, și poate fi definită numai postfactum. Regiunile sunt construcții sociale, ceea ce înseamnă că a observa și descrie regionalizarea este de a participa de asemenea în construirea regiunilor. Deoarece nu sunt specificate regiuni aparte, nu sunt specificate nici interesele regionaliste, asemenea interese și identități sînt formate în procesul de interacțiune și înțelegere inter-subiectivă. Dar nici o interacțiune nu este posibilă fără împărtășirea intereselor, regionalizarea devenind un proces. În acest sens capătă relevanță abordarea lui Alexander Wendt, “structura nu are existență sau putere cauzală separată de succes”¹¹. “Structuralismul”, astfel, trebuie să fie transcendent, care din nou înseamnă, că în ordine de a înțelege schimbarea structurală, noi trebuie să ne deplasăm de la structură la instituții, de la actori la strategii.

Într-un mod similar cu instituționaliștii neoliberali, constructiviștii sociali împărtășesc ideea, precum că normele și credințele pot da formă comportamentului, dar, contrar punctului de vedere al foștilor raționaliști / neoutilitariști, ei cred că interesele, motivele actorilor, ideile și identitățile nu sunt exogene, dar social construite de către actori raționali, capabili de a se adapta la provocările impuse de acțiunile altora și de a schimba contextele.

¹⁰ Andrew Hurrell și Louise Fawcett "Regionalism in World Politics: Regional Organization and International Order", Oxford University Press 1995, p. 72.

¹¹ Alexander Wendt "Anarchy is what states make of it: Social construction of power politics"// International Organization, 1992 Vol. 46, № 2, p. 395.

Majoritatea studiilor cu privire la regionalism și / sau regionalizare au fost studii de caz ale unei singure regiuni, cu accentuarea acelor variabile pe care apropierea teoretic particulară le percepe ca cele mai importante în explicarea rezultatului. Savanții au încercat deseori să tragă învățăminte din cazuri, dar puține analize comparative veritabile, au fost preluate (cu toate că există la moment o creștere gradată a studiilor comparative în acest domeniu). Studiile comparative au fost dur criticate de către specialiștii din domeniu, postmoderniști și alții, care accentuează relativismul cultural și importanța unei cunoașteri aprofundate multidisciplinare ale diferitor contexte. O parte a acestei critici pare să conțină un adevăr, mai ales sublinierea care sugerează că metoda comparativă este, în cele din urmă, bazată pe aceeași logică, ca și metoda experimentală. Ca urmare, analiza comparativă trebuie să fie folosită cu mare atenție în științele sociale. Pe de altă parte, analiza comparativă ajută în protejarea împotriva influențelor etnocentrice și interpretărilor despre legăturile culturale, care pot apărea într-o analiză prea contextuală. Deoarece teoria se bazează pe anumite generalizări, analiza comparativă este de asemenea crucială pentru construirea teoriei.

Este evident că conceptul de “regiune” este fundamental analizei regionale. Principalul scop în identificarea regiunilor implică niște percepții despre gradul în care o regiune particulară, în diferite condiții devine o entitate distinctă, care poate fi distins ca un subsistem teritorial relativ coerent (în contrast cu subsistemele non-teritoriale) din sistemul global. Când diferite procese de regionalizare în diferite domenii, la diferite niveluri se intensifică și se întâlnesc în aceeași regiune geografică, capacitatea, cât și distincția regiunii progresează. TNR caută să descrie acest proces de regionalizare în termenii nivelelor de “regionalitate”, adică procesul, în care o regiune geografică se transformă dintr-un obiect pasiv într-un subiect activ capabil să articuleze interesele transnaționale ale regiunii apărute. Nivelul de regionalitate poate atât să crească, cât și să scadă.

Mai mult de atât, când este vorba despre regiune, se are în vedere regiunea în formare. Nu există regiuni “naturale” și regiuni “create”, dar acestea sunt create și re-create în

procesul transformărilor globale. Regionalitatea poate fi înțeleasă în analogie cu conceptele ca “statalitate” și “naționalitate”. Regionalizarea este un proces care poate fi intenționat sau ne-intenționat și poate continua neregulat de-a lungul diferitor dimensiuni ale “noului regionalism” (adică, economie, politică, cultură, securitate și altele).

Pot fi evidențiate cinci tipuri generalizate de niveluri de regionalitate, care ar putea defini o anumită regiune în termenii coerenței și comunității regionale.

Societatea regională este o fază în care procesul crucial de regionalizare se dezvoltă și se intensifică, în sensul că, un număr de diverși actori apar separat de state la nivele sociale diferite și se orientează spre depășirea spațiului național, utilizând modelul de relații mult mai corect (bazat pe reguli). Dinamica acestei situații implică apariția unei varietăți de procese de comunicare și interacțiune între o multitudine de actori statali și non-statali și de-a lungul câtorva dimensiuni economice, cât și politice și culturale, adică regionalizarea multidimensională. Această creștere în intensitate, scop și lărgire a regionalizării poate avea loc prin cooperarea regională organizată sau spontană.

În cazul unei cooperări organizate mai formale, regiunea este definită de către membrii organizațiilor regionale. Această regiune mai organizată, care poate fi considerată un fenomen de a doua clasă, poate fi numită “formală” sau regiune de jure. Pentru a evalua relevanța și potențialul viitor al unei organizații regionale, trebuie să existe posibilitatea de a raporta “regiunea formală” la “regiunea reală”, care trebuie să fie definită în termenii potențialului, de fapt: regionalizarea, convergențele și prin alte criterii mai puțin exacte.

Această fază de regionalitate poate fi referită la o formă regională a unei “societăți internaționale” a statelor care colaborează, folosită în așa numita școală engleză a teoriei relațiilor internaționale, dar nu și limitată la relații de stat. Cu grade de regionalitate mai scăzute, dinamica regională este deseori dominată de logica statului central (state-centric). Însă interdependența crescândă și orientarea spre interior scăzută, care este tipic pentru acest nivel de regionalitate, dă naștere unei interacțiuni complexe între multe tipuri de actori: piețe,

afaceri și firme particulare, corporații transnaționale, rețele de întreprinderi transnaționale fondate pe legături profesionale, ideologice, etnice și religioase, care contribuie la formarea economiei regionale transnaționale și a societății civile regionale.

Este important să recunoaștem ca relațiile și puterile ale regiunii “formale” și “reale”, între actorii statali și non-statali, diferă în timp și spațiu. Problema crucială, prin urmare, este de a înțelege cum se construiește regiunea în influența reciprocă dintre diferite tipuri de state, piețe și societăți civile în diferite zone. Creșterea regionalității nu înseamnă că așa – numitele state naționale devin demodate sau chiar dispar, mai degrabă ele suferă mari restructurări în contextul regionalizării (și globalizării) și complexului de relații stat-piață-societate. Aceasta mai înseamnă că ele sfârșesc ca părți semi – independente ale marilor societăți politice regionale.

Diferite dimensiuni ale regionalismelor și regionalizărilor apar la diverse nivele spațiale ale regiunii, care la o extindere mai mare sunt raportate unele la altele (de aceea trebuie înțeles în același cadru analitic). Este, deci important de integrat “micro - regiunile” și micro – regionalismele în analiză. Micro – regionalismul este raportat la macro – regionalism, explicația fiind, că procesele de regionalizare la scară mai mare creează posibilități pentru regiunile sub – naționale și transnaționale de o dinamică economică mai mică să obțină acces direct la un sistem economic regional mai mare, deseori trecând peste statele naționale și capitalul național, uneori chiar ca o alternativă sau în opoziție cu statele provocate.

Astăzi, în lume, există diverse modele de micro – regiuni. Regiunile – Euro sunt exemple bine cunoscute, care trebuiesc înțelese în propriul lor context european. Ilustrează prin concepte ca: poligoane dezvoltate, triunghiuri dezvoltate, coridoare de dezvoltare și inițiative de dezvoltare spațială, majoritatea regiunilor în alte părți ale lumii posedă un indice slab de instituționalizare.

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