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Section I

Current Economic Aspects

Religion and Economic Development

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Abstract

In this paper, I will try to present the constructive connection that can be created between religion and economy. I will also try to approach the principles of Max Weber, a famous german sociologist who refers at the religious deontology and the spirit of capitalism.

1.Introduction

In the 1920`s, was appearing the book of the german sociologist Max Weber, called "Protestant deontology and the spirit of capitalism", translated in our country by Humanitas Publishing in 1993`s.

Capitalism, observe the writer, appeared in the Occidental Europe and it extended gradually, becoming an oraganizational economic system that contents a big part of the world.[1] How can be explained the fact that he arrived just in a some area, that he succeded in some societies, and in others didn't?

Well, theese are the questions wich the german sociologist give an answer in his study, analysing the role that can have the understanding of salvation method concerning the destiny of a historical era.

2.Religion and Economy

Weber demonstrates the way that the protestant church conciliated the principles of the christian doctrine with accumulation of wealth.

The protestant deontology -said him- , meant at least just as meant the printing for the development of capitalism, innovation wich produced social changes without precedent. The two priciples - of rational action and of democracy expressed by freedom, equality, fraternity, have brought forth in Europe.[2]

The innovation brought by protestant church (wealth as a gift from God and the acces of marginal at social competition) provided legimate enlightenment principles ethics.

In contrast to catholic religion and to orthodox one, where God is good and merciful, and the fact of being chosen or damned depends mostly on the beahavior of individuals, on the degree to wich they respect the divine commandments (the grace can be acquired after the man confessed his sins and he leads after the divine priciples), protestantism insert a new conception about predestination.

Thus, the adepts of Jean Calvin belives in predestination, the act wich God decide that some souls will be doomed, and other will be saved and nothing what people can do in this world can't infuence the decision of God.

The target of calvinists in this world is to be ascetics (to abstain from worldly pleasures and to work for the glory of God). For them, accumulation of wealth is not a sin, but rather a gift from God. The wealth of the one who is working serves the community where he lives.

Thus, God doesn't loves only the one who leaves their wealths and become isolated for community by going in wilderness for seeking of God, but also those who remain in the midle of the people and produce wealths.

Their wealth serves the community either directly, as a consumer goods that all the buyers enjoys it, or through taxes to the public purse, of wich are redistribution to the benefit of all, either indirectly, throught investments that make the one who accumulate the wealth, investments that generates jobs (ensuring decent living of many people), or throught capital accumulation wich the banks are using to borrow another investors wich multiplycate the community wealth.

This spiral of wealth couldn't be posible without thouse people that in the begining

prove bravery, they have innovative ideas, tenacity in pursuing proposed goals and a special skill for administration of human, financial or natural resources, in the most ingenious way.

Thought this skill of multiplying the money with the help of an ingenious idea, is translated the grace gifted by God to a christian person.

The protestant doctrine of predestination produce for begining an uncomfortable mental state because the individ can not cooperate with God at building his own faith.[3] Some people are chosen, other damned, but it doesn't knows how God tooked this decision. The man is feeling helpless, because the Church, the priest, the sacraments can't help him, but he must act as he would be a chosen, rejecting any kind of doubt as a tentation of the evel one and having as a solution living ascetic.

The work held according God comandments is the only way to obtain the certany on divine grace. The behavior of protestant investors from XV and XVII century -observe Weber- are a reflection of this principle ethics deduced from religious doctrines. The permanent work, piety, simplicity and selfcontrol in all action ar characteristics that rapidly generalizes on the extent of protestantism stability.

Protestantism as a religious motion, influenced the development of material culture and imprinted a general trend of human activities. Weber didn't analized the religious ideas but the way wich reform doctrines and puritans moral became a way of life for a whole group of people.

The protestant deontology was the one of many facts that led at the growth of rationalism in various aspects of social life, rationalism wich manifested particulary in the west civilization, is correlated with the capitalism development. Should be noted however that between protestantism and capitalism is a incidental connection and not an absolute causal dependence.

Another idea of protestant deontology is that marginals from some community become very ambitious and effective precisely thanks their marginal status. They compete with thouse who has resources and invents ingenious solutions for imposible situations.

Thus, protestant deontology legitimates the marginals to compete without complex, the rational action effective and democratic spirit being the ordinar words of XIX and XX century.

Reform ment removing control of some church with anotherone, more tolerant. Diferences between protestants and catholics -observe Weber- existed and from the point of view of superior education offered to children, low interest of catholics for technical studyes and commercial and industrial occupation, in general for specific business middle class, to that of protestants.[4]

Catholics would rather humanist secondary, wich were few capitalist entrepreneurs, and they had a lower proportion even between skilled workers from modern industry. Weber explain that the choice of occupation is determinated by the tipe of education favored by religious environment of community where he lives and family home.

In his study, Weber use "an expresion somehow pretentious" wich he calls it "the spirit of capitalism", wich is "a historical individuality meaning a set of events associated in a historical reality wich we unite them into a whole conceptual considering their cultural signifiante"

Conception of vocation brings to light the central doctrine of all protestant religions, namely "the only way to live acceptabil for God does not consist in transcending of worldly morality in monastic asceticism but in fulfilling the obligations imposed to individ by his status in the society".

This conception was developed by Luther, in wich vision waiver of duties on this world is the product of selfishness representing a front retreat temporal obligations. In his conception the work in the name of vocation is the full expresion of brotherly love and fulfilling the worldly duties is in all circumstances the only way to live acceptabil for God.

The Webers analize continue untill our days when capitalism "doesn't anymore need support from any religious forces and feels that the attempts of religion to influence the economical life to the extent that they can be felt, are as unwarented interference as regulation imposed by the state". Peoples opinion and atitude are determinated from

now one by the social and commercial interests.

They must adapt the way of life according conditions of capitalist succes, otherwise they "go down".

3.Conclusions

The theory developed by Max Weber must be perceived -as she`s author wished- as an regional explanation theory and historical also. She can not be an general explanation model, and can not oppos to another theoryes concerning the genesis of capitalism (for exemple marxist theory) because then would assign him an exaggeration and even an error wich was not his intention. Today, as a general orientation, the Weber theory is considered a plausible hypothesis being exprimed points of view supporting his theory but also points of view in contradiction with the Webers affirmation.

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Printed Media in Romania, Between Communication Exigencies and Economic Needs

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Abstract

In the present paper, we make an analysis of the manner how, in the framework of a profound economical and financial crisis, printed media in Romania abandoned the fundamental exigencies – provide correct information and educate public-in order to save itself from financial point of view and how that leads inevitably to less consideration from mass media consumers.

Key words: printed media, crisis

Classification J.E.L. Z00, Z1

Introduction

It is maybe natural to see how media has become perverted, in the framework of a media marked more and more by the need of advertising and marketing, and in the framework of a printed media led by the aggressive policy of online access. In chase of click's and lacking quality, there are a series of drifts in the daily media.

The texts lack of content is reflected also at language level, so the proper form of the printed media passed through a „change of accent” from quality to a derisory area. Thus, there has been created a dysfunction between media and public, meaning that the latter became to be disappointed in their expectations and this must not be considered superficially, taking into consideration the fact that mass media has a strong impact upon the social life, and also the fact that „the perception of the mass media products is seen, once more like a routine activity, meaning that it is constitutive part of the usual activities included in every day life” [1]. Actually, media organizes the social perception of actuality as it provides information, creating opinion, as well. Or, by deviating from a high quality language and

content, media gives up precisely to its basic exigencies, to inform correctly, in real time and educate public. Implicitly, media's influence upon the social perception of the actuality passes through changes.

These phenomena are caused by a crisis of media in Romania, crisis unparalleled in the post-communist era. „From economical point of view, the Romanian media is in collapse since 2011. The re-organization, dismissals, resignations, re-arrangements, insolvency, movement to online domains, management changes and shareholders added to the effects of the economical crisis, which lead also to an important degradation of the content and media practices”, it is mentioned in the Report FreeEx „Media freedom in Romania 2011” [2]. In this framework, it is to be noticed that in media, the gains from publicity decreased one third from 2009 until 2012, and that determined a proportional diminution of circulation. Therefore, the economical crisis undermined media and this can be seen in many aspects. As I have already mentioned, printed media content and language have been influenced by the crisis, and their deterioration and their poor quality is the main sign of the printed media in the framework of media crisis in Romania. In the same report, FreeEx mentions that „printed media was the most affected. Printed media collapsed both from quality and trust point of view, as well from the perspective of circulation and revenues from advertising” [2].

Between the tendency to tabloid and the devotion to the public

As the rythm of information and knowledge of the individuals in the 21st century has become more and more alert, media tried, naturally, to keep pace with the public wishes and even anticipated them. But, during this timed race, the communication

flow lost a great part of its form and content. "Simultaneously with the financial crisis, media passed through an unparalleled image crisis. The trust in media was affected by successive election campaigns when the media sideslipping and abuses continued", appreciated FreeEx in the report „Media freedom in Romania 2009" [3].

As meaning of communication, media lost from the beginning of the crisis a part of its symbolic influence. „This type of influence presents", in John B. Thompson's opinion „a meaning at least equal with the economical power (productive activity), political power (activity to coordinate people) and the coercive power (actual use of the threat of physical force, in order to support the political power exercise)" [4]. It is to be mentioned in this framework that the problems of the media proprietors with Justice weigh up a lot in diminishing this symbolic influence and determined a lack of trust in media. We mention here two examples: the business man Dan Adamescu, proprietor of the daily newspaper „România liberă", and the business man Dan Voiculescu, founder of the media corporation „Intact". As regarding the proprietor of the daily newspaper „România liberă", „The Court of Appeal Bucharest decided on June 6th the preventive custody for Dan Adamescu, in the file where he is accused that he bribed with 20,000 euro the judges Ion Stanciu and Elena Roventă, as they not to dispose in insolvency files favourable solutions for firms where the business man was shareholder"[5]. As regarding Dan Voiculescu, he „was sentenced to ten years of prison by the judges of the Court of Appeal Bucharest in the file about the privatisation of the Institute for Food Research (ICA)" [6]. Under the circumstances when even the media proprietors have problems with Justice, as I previously mentioned, they transfer inevitably a negative image upon the publications they own and these publications bear consequences in their relationship with their public who mistrust them.

As we have mentioned many times the concept of crisis, it is absolutely necessary to show the framework of this phenomenon. The media crisis appeared and developed in the framework of a major economical crisis. I refer to crisis which, at global level, began in

2007, and which is considered by the economical analysts as being the most serious financial after the Great Depression crisis (1929-1933). Mirela Abrudan wrote about the crisis in Romania in 2008, in the paper „The economical crisis and its reflection in media.", that though „Romania's economy is situated far from epicentre of the financial crisis and it registered a record dynamics in 2008, the decline effects which lead the large international markets do not avoid our country" [7].

How much determined the financial-economical crisis the upheaval of the values system on which until media was based? And, in the same time, how much is the public affected as media consumer by this possible upheaval of the values system? John Fiske says that when „we admit ourselves as being the recipients of a communication act and we answer to it, we take part to our own social and ideological building" [8]. As a consequence, public can be affected in the process of ideological building by these „oscillations", rearrangement of hierarchies, „changes" which, to a certain level act in the mass communication system. We should not forget that media is a form of mass communication. Mass communication can be defined as „the production in an institution and the general spread of the symbolic goods by fixing and transmitting information or the symbolic content" [1].

The media consumer is, as we previously mentioned, affected by the upheaval of the media values system when media deviates from its role and purpose to provide information. „Even before acting, media has the mission and role to purchase information. This aspect is considered an obligation of the mass media institutions, something to be accomplished, no matter the obstacles or the real framework of media" [9], says Mihai Coman. Or, as we noticed, in the framework of the economical –financial crisis, printed media does not meet the public expectations, making numerous compromises regarding the form and content.

One of these compromises stands in the tendency to become tabloid, even at quality newspapers, and I mean by tabloids referring to the phenomenon that „an be understood as an increased number of news about celebrities, entertainment, lifestyle elements,

private life, develop sensational news, use photos and slogan-titles vulgar language and less international and local political news, texts including shorter words with a simple language and values and subjects common to the popular culture and mainly to the TV culture" [10].

By this tabloid trend, printed media continues to be, in my opinion, less devoted to the public interest, and thus it meets partially the need to information of the individuals in the 21st century. More than that, it does not attract the attention upon what is important and what is really worthed to be under debate. In exchangem it proposes pseudo-subjects, pseudo-themes. The lack of a resolute reaction from the public favours this new pattern, in order to meet media's own financial interests.

And because we mention the tendency to tabloids, it is necessary to refer to the language, as well, this fundamental element in understanding a culture, society and communication. „Through language, people exercise their influence and bear the influences of other people from the community where they live. From functional point of view (understanding by this its use from the communication need), language cannot be reduced to the instrumental use. Language is the basis of the human society, both as regarding identity and evolution, and this fundamental feature is complex", says Jean Caune [11].

In Romania, printed media „slipped" - from the beginning of crisis- more than before, in an area of a parlance, in the area of the so-called Anglicisms, and also in the area of some specific terminology, like „economical, financial, commercial and professions terminology" [12], together with the technical and sport terminology. Printed media tried to avoid a pronounced collapse in the top of public preferences so it chose to be easy, thus taking the risk of loosing the trust of its public. Media ignored the effects of crisis upon its own quality or, this aspect can have as a consequence – on long term – a diminished trust in the information source from the public. The general analysis shows a dramatic situation for the 21st century media, but also for a post-modern society that developed in time a real addiction to information. „If media is but the rapid vehicle for news, and more than that, as we

can see, the complex of problems connected with it would be infinite. But media si more than that: it is, today, against any resitance, the strongest way to spread and infiltrate ideas, opinions, ad thinking trend. No other is more direct, pressing, continuous, insinuating and no other can be so useful, but also so dangerous. The social people today cannot exist outside the necessary complement that is the newspaper", says Eugen Filoti [13]. Media of the last years, useful and dangerous, according to Filoti's definition, continued to oscillate between its role of „watch dog in society" and the attempt to save itself on the advertising market, and regarding the online views, as well. Printed media seems to have forgotten that the respect for public is an obligation and it concentrated its attention the financial aspects. But even making major quality compromises and deceiving its public, for example, by a pitfall- title, the printed media survives. „Mass media survives as a system as it provides important functions for society, in general. This means the mass media system has some consequences upon population, consequences that are considered real important" [14]. In spite of all these, we should not ignore the fact that the relationship between printed media and public cannot be deifined in present as being fair. This happens due to the fact that media, this fabulous, subtle and strong instrument for mass communication chosses manipulation to often. I must underline, their interest is mostly to save themselves and less to inform correctly, in real time, form opinions and educate.

The content and language crisis

The subject of the present paper is considered to be a challenge. First, due to its dynamics and also to the fact that it included an analysis of the phenomenon from inside. Referring to the printed media before 2009, we could see in the present media an inadequate language for different situations, a series of discrepancies between language and subject. More exctly, the printed media began to give up the rigour in expression, preferring a certain ease and more than that, shallowness. According to this language sideslipping, sometimes the subjects are treated in a derisory manner. The content of

quality newspapers has the tendency to become easy, vulgar, lacking importance and authenticity.

In order to analyse these aspects, we are going to pursue three national daily newspapers traditional in Romania, newspapers considered quality, that are still notorious, newspapers with general content and based on information: „Evenimentul zilei”, „România liberă” and „Cotidianul”.

„Evenimentul zilei” is one of more succesful daily publications in Romania. The publication has been founded in 1992 by the regreted Mihai Căciog, together with Cornel Nistorescu and Ion Cristoiu. In 1998, it was bought by the German trust Gruner & Jahr and sold again to the Swiss trust Ringier, in 2003. In 2010, the bussiness man Bobby Păunescu took over „Evenimentul zilei”. According to the report FreeEx „The press liberty in Romania 2011”, in May 2011, Bobby Păunescu retired from the newspaper management, in favour of the general manager, Claudiu Șerbănescu.

„România liberă” about which we speak today was re-launched during the Revolution in December 1989 Revolution, under the management of Petre Mihai Băcanu and Anton Uncu. The newspaper is included in the trust Medien Holding, own by Adamescu family.

The newspaper „Cotidianul” was founded in 1991 by Ion Rațiu as the first private newspaper, after the Revolution, with the support provided by two professionals from the British publication „The Guardian”. Along time, there were directors of the newspaper „Cotidianul” Tia Șerbănescu, Dan Diaconescu and Ioana Lupea. Since December 2009, the journalist Cornel Nistorescu has become the editorial director of the publication, and he has determined a major change in the newspaper publishing policy. The newspaper „Cotidianul” was published for the last time on the 23rd of December 2009, but the Internet domain cotidianul.ro is still active and subsequently was purchased even by Cornel Nistorescu.

It is necessary to define crisis as the background of the present analysis upon the printed media is the economical-finanacial crisis. We can define crisis as a „process of changing through which the old system cannot be maintained anymore” and that has four specific features: „surprising character

(...), installation of incertitude, understanding as a threat to existence and proper function of a system and the need for change” [14].

Why is so important to make an analysis of the crisis effects upon the media in Romania? The reason is that we speak today about a media society, about a system where media has a special well- defined place and role. The other reason is that we speak about an ex-communist country that develops in this very moment an addiction to mass media. As regarding the interactive aspect of the media narration, we can affirm that one of the great importance payed by printed media in Romania during the crisis was the finacial aspect, to the prejudice of public interest. In other words, the printed media as a social actor was faithful mainly to its own financial mechanisms and less to its public.

As one can see, narration is changed dramatically, both from the point of view of content and form. It is interesting in this framework the premise expressed by Camelia Beciu, according to which „media communication is not only the result of a narration strategy. It is equally the product of an organization framework (news making/news room). Printed media and TV channels are actors included in organizations, each of them having an identity in media. Journalists should provide impartial information to the public, but on the other side, they do their job in an area with many influences both inside and outside the organization” [15]. In this framework, the influences operate upon journalists both from inside and outside the organization. This happenes because the daily publications are affected by the crisis, as I mentioned above, as well as regarding the circulation and the revenue from publicity. This way, journalists should adapt to the situation: they pay a special attention to the online edition of the daily newspaper, where the „tyranny” of views has immediate effects upon the revenue from advertising. As a consequence, the people in charge pursue the number of views of the articles with the purpose to regain, maintain and possibly to increase the revenue from publicity.

From this point of view, the above mentioned daily publications appealed frequently to title which include words like „incredible” and „sensational” and constructions like „news that will influence

the Romanian people". After reading the articles with these titles, readers will see that deliberately they were deceived as between the title and content there is no connection. But the purpose of the publication was that to attract another click so the number of online users to increase.

This imbalance is sometimes provoked by a distortion of media upon reality. But Camelia Beciu considers that „any information from media is in the same time a «construction» of reality. This means that media does not provide to the public a distorted image upon facts. But information is placed in a «angle of view», so that it is expressed and understood by public like «an event» - a fact that interrupts the daily rhythm, it has a certain importance for society and people and takes some time" [15].

Conclusions

The problem of the printed media during the financial crisis is that media provides to the public different unimportant information for society, information lacking value, but which are presented and promoted like very important events. Or, from this point of view, printed media deceives readers and thus it loses the trust and rightfulness in front of public.

Since the crisis began, the so-called media policy was changed and the outlook about the type of information, style of communication and public was completely modified. As follows the type of information extended their area and information which until the moment of crisis would not have been considered interesting for a serious publication became suddenly attractive. And that happened only in the light of the fact these information can draw the attention of an important number of visitors online. The style of communication was also changed and became more aggressive, more direct and it became sometimes vulgar. The decision for this new identity „semantics" does not belong to journalists, as it is taken in an ierarchic manner from the top of the „pyramid" of the daily publication. The patronate decides that his/her media can change features in the framework of the crisis or because of the crisis. Extrapolating, through similar decisions of the patronate in media, the whole system changes and this

aspect determines a series of latent imbalance between public and media.

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The Importance of Environmental Responsibility in Firm Financial Performance

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Abstract

Ensuring environmental protection is one of the three pillars of sustainable development. Identifying the factors that lead to enterprise financial performance must take into consideration environmental factors. Research in the field showed an increasing importance of such factors in obtaining financial results.

Present paper aims to demonstrate the link between environmental responsibility and firm financial performance, using statistical tools. Research was conducted in Romanian tourism sector and is based on a survey among employees of enterprises within this sector. In addition to this, financial documents of the investigated sample were studied in order to collect data for results' correlation.

Key words: environmental responsibility, return on equity, turnover growth, firm financial structure, correlation coefficients.

J.E.L. Classification: Q50.

1. Introduction

Environmental protection is currently a constant goal of companies, especially of pollutant ones. Literature in the field has shown that adoption of environmental practices usually leads to higher environmental performance [1], [2], [3]. However, good environmental performance is based on different types of environmental practices, practices that do not always have the same effect on environmental performance [4].

In his study, R. D. Klassen and D.C. Whybark [5] indicate that proactive technologies in the field of environmental

pollution exerts a positive influence on firm performance, while end-of-pipe technologies do not exert such influence. M. Wagner [6], in his work entitled "How to Reconcile Environmental and economic performance to Improve Corporate Sustainability: Environmental corporate strategies in the European paper industry" demonstrates that a company's high level of performance coincides with a high level of environmental performance only when environmental management technologies of firms are proactive in terms of pollution.

2. Methodology

This paper is intended to establish a link between environmental responsibility and firm financial results, aiming to highlight the influence of the first on the latter ones. Given this objective, we conducted a survey among employees within tourism sector in Romania, by using a questionnaire. It consisted of 20 questions assessing different aspects of enterprise environmental responsibility - the independent variable, as follows:

- ✓ training employees on environmental standards - the extent to which employees receive regular briefings on environmental protection;
- ✓ use of equipment and machinery with low pollution - the extent to which the company has abilities to periodically renew its equipment;
- ✓ importance of environmental protection - the extent to which the company has supported or has been involved in the last five years in at least one action aiming to promote environmental protection;
- ✓ customer empowerment - the extent to which the company is involved in promoting among customers of a responsible attitude towards

environmental protection and conservation of natural resources;

- ✓ environmental compliance - the extent to which the company has been sanctioned in the last five years for deviation from environmental protection standards.

Respondents were asked to express their opinion on the analyzed aspects by using a 1 to 5 scale, where 1 represented the lowest score possible and 5, the highest one.

Three financial indicators were taken into consideration in the following analysis as dependent variables, respectively turnover growth, return on equity - ROE, and debt - reflecting firm financial structure.

Based on analyzed variables, three hypotheses were set up, as follows:

H1: There is a positive correlation between enterprise environmental responsibility and turnover growth.

H2: There is a positive correlation between enterprise environmental responsibility and return on equity.

H3: There is a positive correlation between enterprise environmental responsibility and debt.

Hypotheses validation is discussed in section 4 of the paper.

3. Research results

Enterprise environmental responsibility has been assessed throughout twenty questions that measured respondents' perceptions on environmental compliance, on actions aiming to promote environmental protection, on enterprise support and on use of low pollution equipment. Moreover, respondents were asked to express their opinion on the impact of business activity on the environment, on training employees in environmental protection, on informing customers about the importance of protecting natural resources, and on waste recycling. Results reflecting their responses are detailed hereinafter.

An important feature of enterprise environmental responsibility referred to environmental compliance. Registered score of this characteristic indicates that the analyzed businesses operate in compliance with environmental standards, so that they were never penalized. Standing within limits imposed by environmental protection

legislation can be a starting point in increasing firm environmental responsibility within tourism sector under investigation, but it should not be limited solely to this.

Regarding support of actions aiming to promote environmental protection, business involvement in such activities aims to improve people's perceptions about their responsible behavior towards the environment. According to registered score of questions on this issue, analyzed enterprises have shown a lack of interest in promoting environmental actions, so they were not or insufficiently involved in such activities.

Reduction and prevention of harmful effects of business activity on the environment is a difficult, but not impossible goal. Within this study, the importance given to environmental protection was assessed throughout three questions, regarding the use of low-pollution equipment. It was found that analyzed companies do not aim to improve environmental health, so that equipment they use are high pollutant ones, feature highlighted by the low score, below the neutral one, referring to these aspects. Contrary to this, respondents' perceptions on the impact of business activity on the environment indicates that this is not a significant one. Thus, matching these two findings, we believe that the actions of the investigated firms within tourism sector in Romania generate negative effects on the environment due to the use of pollutant equipment, and these effects lead to considerable environmental degradation.

Employee training on environmental protection encourages a respectful attitude towards the environment, drawing employees' attention on the importance of conserving natural resources. Respondents' perception on this aspect indicates a great concern for businesses to train their employees in this regard, so that they are permanently aware of the potential adverse effects of their actions on the environment and they prevent or, at least, limit them. Customer awareness of the importance of conservation of natural resources is another analyzed aspect in order to assess enterprise responsibility towards the environment. Responses on businesses concern to promote among customers a responsible attitude towards the environment and its resources

lead to a high score of this feature, significantly above average. This finding shows that companies within this sector bring to customers' attention the significance of their actions to protect and conserve the environment, encouraging them to do so. Conclusion we reach is one particularly interesting in light of the contrast between the actions of enterprises regarding employees and customers awareness on environmental protection, and their current actions, with direct effects on the environment. Thus, while businesses do not support actions to promote environmental protection and, moreover, do not use low-pollutant equipment, they encourage employees' and customers' involvement in protecting the environment. Banners outside hotels and inside rooms saying: "Your actions can protect the environment, leave towels on the floor only when you want them to be cleaned" or "Use bin to throw trash" make people aware of their responsibility towards the environment. In other words, firms point out that people are the only ones who can protect the environment and try to motivate them to do so, but they do nothing in this regard, preferring to adopt a passive attitude.

Low scores for the items that assessed the extent to which companies recycle waste indicate an unfavorable situation. Lack of interest in recycling, low importance given to this latter aspect reflects indifference and disinterest of analyzed firms towards conservation and restoration of natural resources. Consequently, enterprises within tourism sector in Romania do not involve in improving environmental health, preferring to only use natural resources, and not to revive them also.

4. Hypotheses validation

Relationship between the three financial indicators of performance and enterprise environmental responsibility is evidenced by the Pearson correlation coefficient (r). Obtained results show that there is a strong dependence between the financial variables, on one hand, and enterprise environmental responsibility, on the other hand. This is reflected by high Pearson correlation coefficients, above 0.500 - Table no.1.

Environmental compliance, respecting

environmental standards provides a framework for development of business activity. Moreover, having information about future changes in environmental legislation and alignment to it, can prevent enterprise penalties. If a company is not aware of the new legislation, it may have to act in the last moment, making a series of investments in order to comply with environmental regulations. Hence, this will deteriorate the company's liquidity. Conversely, knowledge in advance of the proposed legislation and of those legislative changes that will directly affect their activity, enterprises will allocate resources for carrying out several actions so that they comply with the new regulations on environmental protection. As a consequence, financial structure will improve. Hence, enterprise costs implied by changes in environmental legislation will be earmarked over time, meaning there will be no need of borrowing financial resources.

Table no.1 - Pearson correlation coefficients between analyzed variables

	Environmental responsibility
Turnover growth	0.683
ROE	0.724
Debt	0.616

Source: Authors' own processing.

Business involvement in supporting actions to promote environmental protection makes enterprises aware of the particular role that environment plays in their development. Environment is the one that provides necessary natural resources unconditionally, but it cannot do so indefinitely, as its resources are not exhaustless. Maintenance and restoration of the environment is the responsibility of enterprises since they are the ones which benefit from it. Of course, such actions involve spending financial resources and this is actually the cost that enterprises have to pay to take advantage of the natural resources of the environment. However, costs are lower than benefits, since, as revealed by this research, both profitability, activity volume and financial structure will improve. So, environment is able to provide substantial gains for companies within the analyzed sector, provided that they make minimal efforts to protect it.

Improving environmental health can be

achieved through the use of low-pollutant equipment and technology. Possession of such material basis also involves a series of costs, hence financial resources must be effectively managed in order to allow such expensive acquisitions. This way, enterprises will ensure conservation of natural resources of the environment, while limiting the negative impact of their activities.

However, as a result of these actions, businesses may face liquidity problems as resource allocation for low-pollutant equipment and technology purchases may affect their financial results on the short term. In a broader time horizon, however, the positive effects will soon occur and improve enterprise financial performance by increasing profits and turnover. Unfortunately, this does not happen in tourism businesses in Romania, as they use rather high-pollutant equipment, with a significant negative environmental impact, that adversely affects financial performance.

Training employees in environmental protection stimulate improvement of their perception and attitude towards the environment. People can observe the effects of their activities on the environment only through continuous information, explanation and illustration on how they can help protect it. Employees receiving regular briefings on this matter are more environmentally responsible and more protective with the environment. They act in order to limit unnecessary spending of natural resources and understand the importance of their actions in business development. Results of these actions will have a significant positive impact on enterprise revenues - return on equity indicator will improve considerably.

On the other hand, enterprises within tourism sector in Romania should encourage customers to protect the environment, to preserve and protect the enjoyment of its benefits. Customers purchase tourism services as they want to spend free time in a pleasant, enjoyable environment. They are primarily interested in relaxation, breathing fresh air and escaping in nature. Their preferences for locations where there is vegetation, where environment is cherished and maximum valued is the one that determines purchase of such services. Therefore, concerns of businesses to attract people's attention on the importance of

human action towards the environment attracts customers admiration, and encourages them do the same. They will come back with pleasure in a place where they know that people respect and protect nature, wanting to enjoy all its benefits. Thus, enterprise profits will increase significantly, improving its profitability - ROE.

As expected, recycling is a rather neglected aspect within analyzed sector. Romanian tourism enterprises do not have a culture for reintegration of recyclable materials in the production process, they do not value the fact that this process will reduce resource consumption. Recycling does not generate costs for businesses, it rather helps them to save resources, but requires some discipline in this regard. All employees should be involved in this process, and this can only be possible throughout concrete measures such as setting up recycling spaces, informing employees in this sense, promoting such a discipline among them. Results of such actions will be quantifiable, as our research indicates, as they will consist of significant improvement in corporate profitability of the sector - ROE.

Considering the above findings, all three hypotheses of the research are validated.

5. Conclusions

Overall, findings of our study highlight a strong relevance of environmental factors in achieving firm financial performance within tourism sector in Romania.

Hypotheses validation allow us to state the following:

1. As Romanian enterprises within tourism sector are more environmentally responsible, they will register higher growths in turnover;
2. As Romanian enterprises within tourism sector are more environmentally responsible, they will be more profitable - return on equity indicator will enhance;
3. As Romanian enterprises within tourism sector are more environmentally responsible, their financial structure will improve.

Consequently, we showed, as carried out research revealed, that an important role in achieving superior financial results is played by enterprise environmental responsibility.

Therefore, environmental compliance, training employees in environmental protection, together with engaging customers in environmental protection are issues identified in this paper as drivers of financial performance.

Still, negative aspects such as use of high-pollutant equipment, lack of enterprise involvement in actions promoting environmental protection and in waste recycling are reasons of mediocre financial performance of the analyzed sector. In order to improve performance of tourism sector in Romania, intervention is needed in the identified lean areas.

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Development of the Railway Freight Transport System – Evolutions and Perspectives regarding the Transport Corridors

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Abstract

Promoting the railway freight transport is a priority in the policies and laws of the European Union. This is due to the fact that railway transport is cleaner and more efficient than the other ways of transport, producing less carbon dioxide emissions as compared to road transport. At the same time, it is a safer way of transport, with an rate of accidents significantly lower than road transport. By this paper, the author aims at outlining the new tendencies shown in the railway transport against the approaches of the European Union towards creating of a unified trans-European transport network (TEN-T).

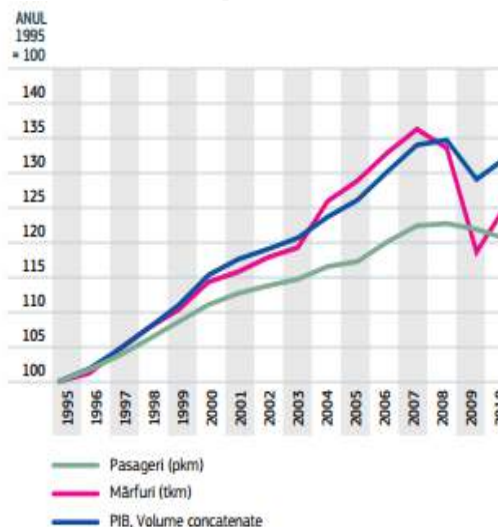
Key words: Transport, Railway, TEN-T, European Union, Corridor.

Classification J.E.L.: R42

1. Introduction

The market share of railway freight transport has constantly declined in time on the EU territory, reaching a minimum quota of 10% in 2005 (UE-25 countries), the lowest since 1945. Although the performance of the railway freight transport in the EU is now increasing slightly in absolute terms, this trend is not powerful enough to preserve the share of modal transport. Therefore, the main problem is represented by the decline of railway transport in freight transport in the European Union, in favour of road transport.

Figure 1. Evolution of transports in the European Union



Source: European Commission, Directorate-General for Communication, Understanding the European Union policies: Transports, Luxembourg: Office for Publications of the European Union, 2014, page 6 [1]

There are many reasons behind this decline. One of the most important is fragmentation of the European Railway freight transport and of the infrastructure by national networks, against the economic crisis and failing identification of possibilities of development of the economy (Radu, 277) [2]. Indeed, there is not enough coordination between the infrastructure managers (IM) and the member states regarding management of infrastructures, providing of auxiliary services and necessity that priority is granted to freight transport on the special axes.

Secondly, there is a lack of investment in the railway infrastructure. The railway transport suffered for several tens of years for insufficient significant investments (especially in the new member states), leading to overdue investments in maintenance and modernization. However,

for a competitive railway market, an efficient infrastructure is a prerequisite.

Permanent employment of the lines, as well as the limited life cycle of the infrastructure assets, may cause wear and damage. In order to preserve a certain quality standard, regular expenses for infrastructure maintenance are required.

Moreover, the railway freight transport from Europe suffers for a decrease in quality, regarding the travel time, reliability and capacity of freight transport. These factors lead to delays at the borders, causing jams due to the lack of interoperability, which often deny a good running of trains.

The final cause behind the decline of railway freight transport is represented by the fact that the legislative initiatives forwarded until now, have not produced the expected benefits. As a consequence, the difficulties faced at the border persist, so that they generate delays.

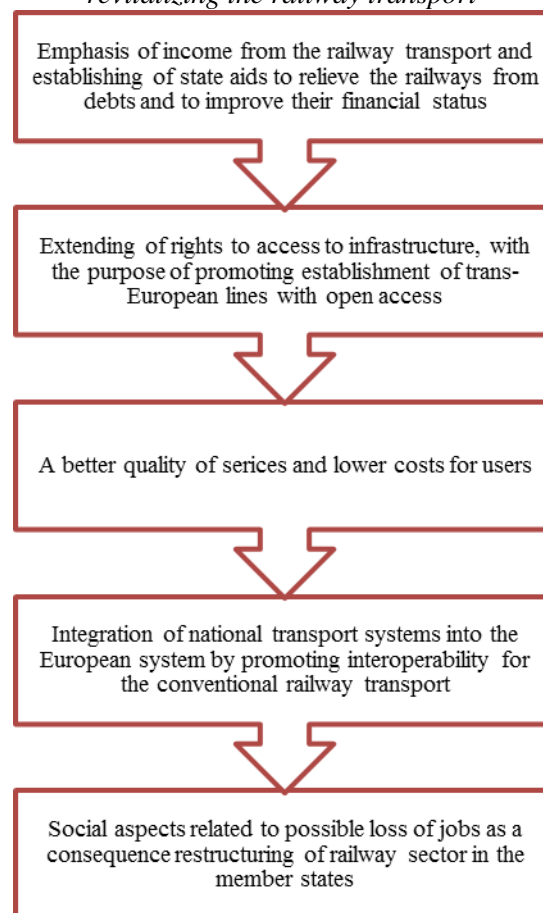
2. European Policies regarding the Railway Sector

Promoting railway freight transport is in the focus of orientations of several joint transport policies. The European Commission considers that long-term implementation of the agreements regarding the quality of railway services represents a key factor with the purpose of supporting the strategy for revitalizing the railway system. Such an objective is a key issue in the entire European policy for the railways.

The main documents of policies which are considered when talking about the EU strategy for the railways are "White Paper", "European Policy for Year 2020: It Is Time to Decide", as well as its medium-term revisions. In the White Paper of 2011, the Commission asserted the key role of railway transport within the general transport policy, as it has initially been asserted in the Communication "COM (96) 421 final", in which the Commission identified the requirement to establish a "strategic framework for community action for revitalizing the railway transport".

As part of the strategy for revitalizing the railway transport offered by the "White Paper", 2011, the Commission has identified some items for analysis as shown in the figure below:

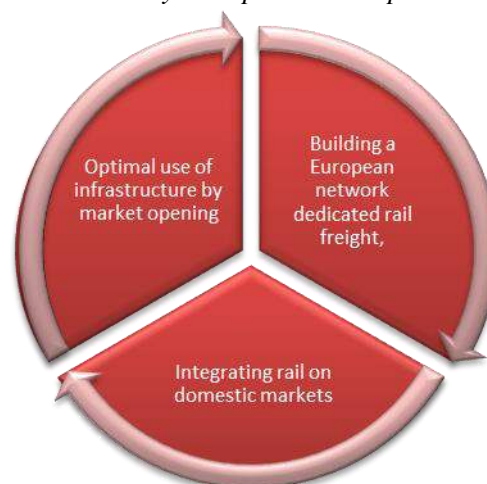
Figure 2. Aspects regarding the strategy for revitalizing the railway transport



Source: Elaborated by the author based on information taken from the White Paper 2011

The Commission has outlined three key actions in order to revitalize the railway transport in Europe.

Figure 3. Key actions for revitalizing the railway transport in Europe



Source: Elaborated by the author based on information taken from the White Paper 2011

3. European Legislative Realities regarding the Railway Sector

The European Commission feels it is important that more goods are transported on railway, thus reducing the number of trucks on road and consequently the number of accidents, jams and diminishing of air pollution. Admittedly, the road transport is one of the most important sources of CO₂ emissions. Therefore, the railway is a more sustainable means of transport.

Subsequently, in the last 15 years, three legislative packages have been introduced for railways, each one consisting in several directives; the purpose is to promote railway transport by opening new markets, leading to stimulation of competition and transport quality. More precisely, the first and the second packages regard progressive opening of the railway freight transport market (completed in January 2007) and reorganization of traditional enterprises. The legislative packages have produced a beneficial effect by reducing the railway freight costs by 2% per year (2001 and 2004) and decreasing the railway freight transport rates by 3% per year.

The first legislative package, issued on February 26, 2001, consists of three directives:

1. Directive 2001/12/CE regarding railway market opening and integration of national transport systems. The Directive foresees that the member states adapt their national legislation, to allow extension of rights of access to the railway infrastructure and to international services of freight transport to the national section of Trans-European Railway Freight Network (TERFN). Also, the Directive provides establishing of some organizational entities which to handle management of transport operations and infrastructure;

2. Directive 2001/13/CE on the licensing of railway undertakings, which establishes the framework for the financial and economic measures, as well as the safety conditions which the railway enterprises must meet in order to get a transport license. The national authorities established will issue licenses which will be notified to the European Commission, which will validate them on the entire Community territory;

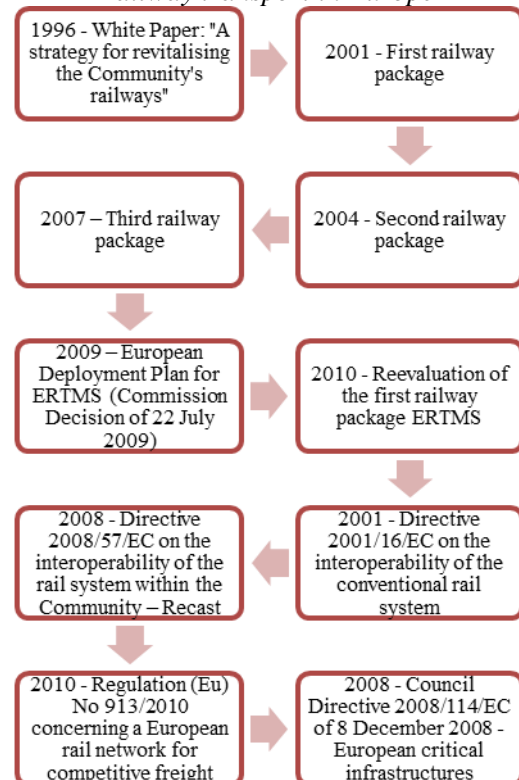
3. Directive 2001/14/CE on access to

railway transport infrastructure and corresponding fees, states that the Infrastructure Manager will publish a Network Document, which will contain technical information on the nature and limitations of network, conditions for network access and norms on assignment of infrastructure capacities. Once these pieces of information are available, all new operators can offer transport services, competition is created inside the market and the consumer well-being is maximized.

The second legislative package regarding railway transport has established measures for revitalizing the railways by rapid building of an integrated European railway area. Five of the measures are based on the guidelines established by the White Paper regarding transport; their objective is higher railway safety, interoperability and opening of railway freight transport market. To give a strong impulse for this process, the Commission has also proposed opening of an European Railway Agency to control the technical works related to safety and interoperability.

The diagram of the European legislative structure regarding (railway) transport is as follows:

Figure 4. Key actions for revitalizing of railway transport in Europe



Source: Elaborated by the author

4. Corridors of ERTMS Network

The new policy of the European Union in the field of infrastructure requests transformation of the current puzzle of roads, railways, airports and European channels into a unified trans-European network of transport (TEN-T), given the vital importance of transport for the economy of the "Old Continent". Started in the 80's, the most radical review of EU's policy in the field of infrastructure pointed out a new stage through the recent decision of the European Commission of triplicating the EU financing for period 2014–2020 to 26 billion Euro, with the purpose of reaching this objective. At the same time, the European forum has also published the new map of the nine main corridors which will act as a backbone of transports within the single European market. According to the data published on the site of the European Commission, two of the nine European corridors go through Romania.

This new policy in the field of infrastructure will institute a powerful European transport network in the 28 member states, to promote growth and competitiveness. It will connect the East to the West and will replace the current puzzle of transports with a network which is truly European.

For the first time, the new policy establishes a central transport network, which will be completed by 2030 and which will have nine main corridors: 2 north-south corridors, 3 east-west corridors and 4 diagonal corridors; their role will be to eliminate the jams, to update the infrastructure and to leverage the cross-border transport operations for passengers and for companies in the entire EU.

The European Union will triplicate financing for the transport infrastructure for period 2014–2020, to 26 billion Euros; this funding will concentrate on the central transport network. To grant priority to east-west connections, almost half of the total EC funding for the transport infrastructure (11.3 billion Euro from the Connecting Europe Facility (CEF) will be granted to the countries benefiting from the cohesion policy alone.

The purpose of the new transport network is that, progressively, by 2050, most of citizens and enterprises in Europe are 30

minutes away at the most, in terms of travel time, from this global network, and the journeys to become safer and less crowded, more fluent and quicker.

The new central network will connect: 94 main European ports with railway and road connections; 38 main airports with railway connections to large cities; 15 000 km of railway updated for high speed travel; 35 cross-border projects for decreasing of jams.

Figure 5. Map of railway transport corridors in Europe



Source:
http://ec.europa.eu/transport/modes/rail/interoperability/ertms/doc/edp/ertms_map.pdf

5. Conclusions

Directive 2012/34/UE on establishing a Single European Railway Area – which will be transposed by the first part of year 2015, brings together in one text the principles related to development of railway transport (centered, among others, on dividing of management of infrastructure and transport activity), licenses of railway enterprises and charging for utilization of transport infrastructure.

As a rule, this directive consolidates competition and stipulates increase of transparency of access to market, a clear accounting separation, as well as independence and consolidation of national control bodies. The directive defines in

details the conditions for access to network, to services and to the norms related to tax charging.

At the same time, the Commission presented a package of six legislative proposals in January 2013 – the 4th railway package – with the aim of achieving the single railway area and of improving interoperability. This generally means opening to competition, in December 2019 at the latest, of contracts for public services from the national markets with the purpose of improving quality and effectiveness of national passenger transport services.

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Economic Evaluation of Policies for Creation of Railway Transport Corridors in Europe – Case Study for Micro-level Corridor A

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Abstract

The analysis of options represents a key aspect of this paper, representing the basis for the comparison of economic policies for creation of European transport corridors at the same time. The policy options that will be considered initially have been identified from the Commission documents and have been broken down into specific actions. The option analysis presented in the following consists in the examination of expected effects in the major dimensions of policies (e.g. the economic and social effects), of potential transformation aspects as well as of synergies offered by the short-term options.

Key words: Evaluation, policies, Corridors, Micro-level, Transport

Classification J.E.L.: R48

1. Introduction

The first step of the methodological approach consists in defining a basic scenario which presumably belongs to Option A. The initiatives considered in Scenario A represent, in fact, the legislative package regarding programme TEN-T, cooperation between the member states (MS) and the infrastructure managers (IM) as part of ERTMS corridors.

In order to define the basic scenario accordingly, the following are required:

- Identification of Corridor network characteristics (by identification of corridor sections, border stations and terminals);
- Collecting of technical information for each section of corridors;

- Collecting of data regarding other characteristics relevant to the corridor (coordination of infrastructure managers, norms for allocation of infrastructure capacities to traffic management, etc);
- Comparing the basic situation (Option A) for all exogenous aspects of freight transport for the end of year 2007 to year 2020, i.e. defining the hypotheses for the evolution of macro socio-economic variables which affect the GDP increase rate, the increase in the number of passengers and the characteristics of other transport methods;
- Comparing the basic situation (Option A), of railway infrastructure evolution for all corridors until year 2015.

Table 1. Variables employed to define the basic scenario for corridors

International traffic	Modal change – freight (% for each method for the entire value of t.km)
	Modal change – passengers (% for each method for the entire value of t.km)
Capacity	Number of trains for each type (per day) and daily theoretical capacity
Service quality	Exactitude of freight trains (e.g. % which arrive earlier than 1 h)*
	Security of freight trains (number of derailments /mil. t.km)
Technical information	Maximum length of train (m) and length of other critical sectors
	Maximum tonnage of train (t) and length of other critical sectors
	Maximum overall size of train and length of other critical sectors
	Maximum load per axle (t/axle) and length of other critical sectors

	Sections with different overall sizes for lines as to the regular ones (Y/N, km)
	ERTMS (Y/N, provided) and length of non-harmonized sectors
Process / norms for allocation of infrastructure capacities	One-Stop-Shop – OSS (Y/N). Drawn with priority for freight (Y/N).
	Waiting time at the borders due to uncoordinated routes (Y/N, h).
Traffic management	Priority of certain freight trains in case of interruptions (Y/N).
	Management planning along the corridor (Y/N).
Coordination of investments / maintenance	Without agreements. Only bi/trilateral agreements / Corridor coordination
Terminals	Coordination between terminal and network (Y/N). Delays due to lack of coordination (h)

Source: Elaborated by the author

The second step is to identify the effects for each field of intervention, which are susceptible of occurring as a consequence of implementing the policy.

The connections between cause (action, instrument, etc.) and effect (impact) will be explored, as well as the amplitude of actions proposed, which might contribute to achievement of objectives and to the identification of aspects which are subjected to the effects, as well as the period in which the effects occur.

The main task to achieve this is to divide the effects into two main categories, i.e.:

The quantity impact which occurs in case, in a specific intervention area, the proposed action is expected to affect one or several variables identified in order to measure the micro-level of impacts (such as operating costs, commercial speed, waiting time, capacity and exactitude). These effects have been measured in terms of variation produced as to the policy options proposed / actions related to the initial situation.

The quality impact which may occur in the intervention area for which the available information is not enough to calculate them, such as, for instance, the effects produced by the policy suggested for the intervention areas, quality of services and transparency. In these cases, the effects have been evaluated by quality estimations (i.e. high, medium, low, no change). This approach allows evaluation of specific intervention areas, intensity of impact caused by each of the various options in the general context of

freight railway transport business.

As mentioned above, for a quantity impact, the effect caused by the intervention is evaluated by measuring the variation of values of above mentioned variables from the initial situation.

The changes caused by the interventions included in the option will:

- affect the attributes of railway freight transport (time, cost, quality);
- affect the capacity available for railway freight transport (and, possibly, at the same time, for the railway passenger transport);
- be preparatory for other measures with impact upon items a) or b).

Once these changes quantified, a group approach will be applied to extrapolate the information from the micro level, while a traffic level simulation network will be required in order to extrapolate the information from the macro level, conceived as variations for:

- Modal transfer;
- Externalities (impact upon environment, traffic jams and transport safety), connected to the traffic levels;
- Effects upon jobs are also evaluated starting from the volume changes of modal traffic.

2. Effects of Intervention upon the Technical Harmonization

The available information for 2020 [1] (UIC, ERIM data base) emphasizes the fact that the rest of critical sections (maximum train length < 750 m), are those presented in the tables below (for clarification of positioning of sections, which have been classified according to the railway axle

Modifying the operating costs for railway transport have been calculated considering the average value of cost factors across the countries along Corridor A (international trains, which are usually established at the maximum length for the critical section along all corridors, in order to avoid the manoeuvre operations for assembly / disassembly of the train, which generate additional costs and time), considering the fact that some factors are specific to each country (mainly for access to the infrastructure and energy taxes, as well as wages of ticket clerks).

The following results have been obtained:

Table 2. Cost decrease due to harmonization of train lengths

Traffic operation	Maximum train length (m)	Intermodal trains **		
		Decrease of estimated costs per train in tkm	% of train at established maximum length *	Average decrease of costs per train in tkm (%)
Traffic between Milano area and northern area	500	28.83%	20%	5.77%
	600	15.88%	20%	3.18 %
Traffic between Novara and northern area	575	20.99%	20%	4.20%
	600	15.88%	20%	3.18%
Traffic between Genova and northern area	525	26.19%	20%	5.24%
	575	20.99%	20%	4.20%

Source: Elaborated by the author

The estimated decrease in the railway operating costs is considered to be transferred to the market entirely, so that the same decrease applies at railway level for the affected flows.

Considering the fact that the railway transport rates depend on the type of freight, identification is required of typical freight transport services employed in order to move each type of product. The following table presents the allocation suggested for the main categories of goods, according to the three types of railway services. In terms of traffic modelling, the suggestion is made that, when more than one type of service is used, an average value of rate decrease is considered.

For instance, the industrial products are mainly moved towards the intermodal trains or the single-wagon trains, so as the expected decreases of railway rates for such products moved, for instance, between Milano area and the northern area, through Simplon and will be $(5,77\% + 11,76\%) / 2 = 8,77\%$.

3. Effects of the Intervention upon the Allocation Processes

The current process of allocating infrastructure capacities implies the fact that number of type of freight transport routes are mainly established according to the residual

planning capacity after passenger transport is covered.

The suggested intervention regards the fact that the allocation level will consider the study of the specific market, so that the number of available freight transport routes will be defined according to the demand of the market.

The information regarding the theoretical capacity and the combined traffic (number of trains by types) in 2020 collected from UIC [1] (ERIM data base) are cumulative, as only the average values for each country across the corridor have been supplied.

Table 3. Traffic capacities and information (corridor A)

Country code	Total length [km]	Theoretical capacity of line	Number of trains per day and per section, in 2020 (average)			
			Passenger domestic trains	Passenger intl. trains	Domestic freight trains	Intl. freight trains
GM	1080	430	150	30	80	120
IT	722	210	70	10	50	20
NL	103	320	0	20	20	140
SZ	768	265	100	30	40	95

Source: Centralization of information presented on <http://www.uic.org/> [1]

Considering the low level of information available, a very simplified approach has been applied in order to estimate the possible impact upon the freight and passenger transport capacity, due to the increase in the number of available routes [2].

The likely definition of scenarios from the point of view of additional freight transport routes must be designed after market surveys.

The fact is agreed that DG TREN contains two alternative scenarios which will be considered, with a +10% and with a +30% increase, respectively.

The theoretical saturating capacity of the railway is verified, before and after increasing the number of freight transport routes, with the purpose of checking if the additional routes may be helped, without decreasing the passenger train routes.

In case it is not possible to support the additional freight transport routes according to the available capacities, the calculation of number of passenger lines will be cancelled (first, the regional railways should be

cancelled in favour of the long distance routes).

The following hypotheses have been applied in the above calculation:

- average line speed of freight trains: 75% of the maximum transport speed;
- average line speed of passenger trains: 160 km / h (long distance); 80 km / h (regional trains)
- % of regional trains, of the total national passenger trains: 50%
- average length of one sector: 20 km;
- available capacity: 90% of the theoretical capacity.

Based on this, the following equivalences between the freight transport routes and the passenger routes have been calculated (representing the number of passenger lines cancelled by an additional number of freight transport routes)

Table 4. Equivalence between the freight and passenger transport routes

Country code	Average speed (freight)	Average speed (passengers) (long distance)	No of long distance passenger lines cancelled by one freight line
GM	90	160	2
IT	83	160	2
NL	90	160	2
SZ	75	160	2

Source: Elaborated by the author

4. Cost-Benefit Analysis (micro level)

The costs and benefits presented in the previous chapters may be converted into monetary values and cumulated into the global cost-benefit report, to estimate the total impact of Option C and Option B.

An abstract is presented in the following of the applied hypothesis, with the purpose of calculating the costs and benefits of each field of intervention.

Table no. 5. Cost-Benefits results for ERTMS, Corridor A

Intervention area	Cost/Benefit	Option C	Option B
		Current net value (million Euro)	Current net value (million Euro)
Technical harmonization	Investment costs for extension of railway	-€ 129,5	-€ 129,5
	Decrease of freight transport costs	€ 46,3	€ 46,3

Intervention area	Cost/Benefit	Option C	Option B
		Current net value (million Euro)	Current net value (million Euro)
	Decrease of waiting time at the borders	€ 390,4	€ 295,3
Allotment of capacities and management of traffic norms	Additional capacity for freight transport	- € 13,3	-
	Decrease of scheduled and unscheduled waiting time	€ 77,6	-
	Scheduled and unscheduled increase of waiting time (passenger traffic)	- € 24,9	-
	Additional taxes for priority freight transport	- € 23,2	-
Terminals	Investment costs for extension of railway	- € 28,1	- € 28,1
	Decrease of manoeuvre costs due to extension of transshipment line	€ 28,2	€ 28,2
	Decrease of manoeuvre times due to extension of transshipment line	€ 62,1	€ 62,1
	Decrease of waiting time due to coordination between the network and the terminal	€ 407,6	-
Total micro level – Updated net value		€ 793,2	€ 274,2
Total micro level – Internal profitability rate		24,5%	13,0%
Total micro level – Benefits / Costs ratio		4,6	2,7

Source: Elaborated by the author

5. Conclusions

Both options represent a positive updated net value, which could increase, also considering the benefits of macro level (modal transfer and related changes in externalities), even if the administrative costs must be considered as a whole, in evaluation.

The Benefits of Option B are smaller especially due to the lack of intervention, the coordination between network and terminals being positive in terms of monetary value. Moreover, the interoperability extended to border, which will include all operational and administrative aspects, will start from 2020 instead of 2016.

The benefits of Option C due to the design of railway and prioritization of traffic management norms to freight transport are largely cancelled by the increase in the infrastructure rates (established at 6% from the existing rates). The lower the rate increase, the higher the positive global impact will be.

The fact must be outlined that the decrease in the waiting time for the freight transport due to prioritizing of this transport is rather little, averaging 0,040-0,050 minutes / km, which means 30-40 minutes for a 800 km journey.

As the effect of "additional capacity for the freight trains" is only potential (it expresses an increment of traffic), it is relevant to also present the results of other surveys for Option C, without such an impact.

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Tax Evasion within European Union - VAT Fraud

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Abstract

Tax avoidance and tax evasion are two major problems which have significant negative effects on national economies, mostly undermining budgetary revenue collection and leading to failure in achievement of redistributive tax system objectives. These issues are addressed very seriously within the European policy agenda, the European Union's concrete ways of strengthening the fight against fraud and tax evasion.

VAT is one of the most fraud taxes, as it represents one of the most important component of indirect taxation. Many types of fraud schemes have been developed in order to avoid VAT payment within European Union.

This study is intended to analyze all types of VAT evasion within Member States of the European Union, from the simplest scheme, the classical carousel fraud, to the recently developed schemes, such as cross-invoicing scheme or contra-trading scheme.

Key words: tax evasion, VAT fraud, carousel fraud, cross-invoice, contra-trading.

J.E.L. Classification: H26.

1. Introduction

Tax evasion is the logical result of the defects and inadvertences of an imperfect and wrong assimilated legislation, of the inappropriate methods, as well as the legislator's improvidence and ignorance [...] [1].

Among taxes, VAT is recognized as the most effective way to increase revenues, as it is a consumption tax which is owed by each party involved in goods' circuit from producer to consumer[2]. But, like any other tax, VAT is vulnerable to evasion and fraud.

This happens especially within the European Union, where abolition of borders in late 1992 led to the emergence of new vulnerable areas.

Most VAT evasion can be attributed to transactions in underground economy that are not reported, followed by under declared taxable sales or exaggerated claims for VAT refunds. Artificial insolvency fraud and carousel fraud are severe VAT evasion, where some evaders can cause significant losses in terms of state budget revenues. Carousel fraud is becoming more attractive as the tax rate is higher, but it is still hard to believe that fraud in the underground economy will be reduced by applying lower rates to those transactions that are not reported, as it remains attractive for associated income tax evasion.

2. Intra-Community VAT fraud

The proliferation of tax fraud, in particular in the field of VAT, has reached worrying proportions and as such the fight against fraud is a real concern for Member States and the Commission [4].

VAT fraud takes different forms within Member States, starting with black economy and ending to internal fraud due to false refunds, unauthorized deductions, etc. A typical form of fraud within EU is intra-Community fraud by ghost company. This happens when transactions within a Member State (to which VAT applies) are fraudulently combined with intra-Community transactions (where no VAT is charged between contracting parties).

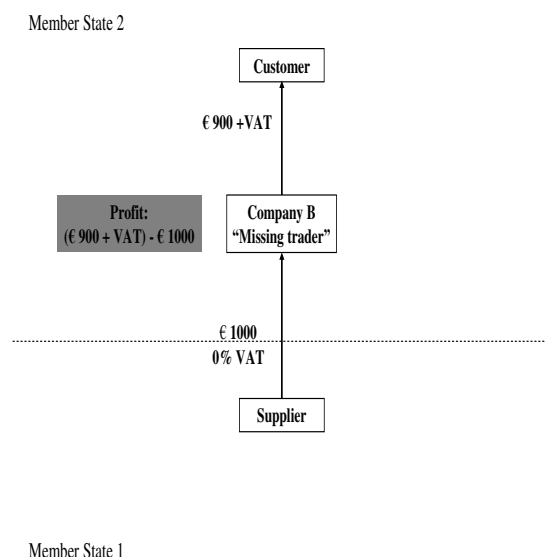
There are different types of complex intra-Community VAT fraud. Moreover, fraud varies by type of goods. Grain fraud mostly involves intra-Community supplies or exports. Meat/poultry or vegetables/fruits fraud mostly involves intra purchases or imports under 42 customs procedure. Often,

companies are registered in Asia, but controlled by Romanian citizens. The avoidance schemes used are described in the following.

The most common avoidance scheme is the one that involves a so-called "missing trader". In such a scheme, the only company committing fraud is the ghost-company. It benefits from the absence of a declaration and/or payment of VAT invoices. This allows it to sell goods at very low prices on the internal market, with a significant advantage compared to companies that comply with VAT rules.

In Romania, this scheme is used in combination with VAT exempt that applies to small-sized companies with a below the VAT threshold turnover.

Figure no.1 - Simple ghost-company



Source: Fiscalis Project Group FPG082.

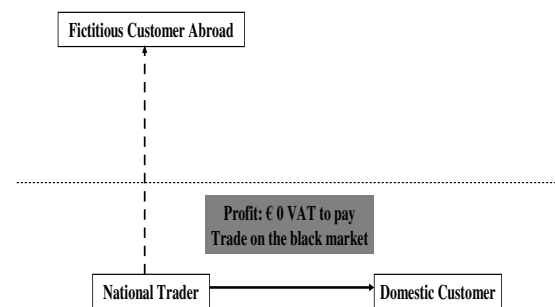
Another type of intra-community VAT fraud is false intra-deliveries and/or false exports, outside the EU. The purpose of this type of scheme is to make internal deliveries VAT exempted. To do this, national companies steal VAT code from companies located in other EU Member State in order to exempt transactions from VAT payment or create national companies called "pipelines" (Figure no.2).

Simplified customs procedures (i.e. 42.00 customs procedure) is to postpone customer's VAT payment. To take advantage of VAT exemption on imports, the importer must provide destination Member State customs administration with the VAT identification code of the customer, identifiable by VAT

code in another EU Member State. This way, tax administration of the last Member State involved in this chain can verify whether customer has declared and paid VAT related to this intra-Community acquisition.

Figure no.2 - False intra-deliveries scheme

Member State 2 / Third country



Member State 1

Source: Fiscalis Project Group FPG082.

Fraud can be easily done when the importer uses a fake or stolen VAT code for identification. Moreover, VAT payment is easily fraud when information does not pass from destination Member State to Member States where must be paid VAT by the customer. This way, goods enter the European Union without VAT payment and can be easily sold on the black market.

In case of fraud committed by ghost-companies, one of the ways to address this problem is to ensure that customers do not buy goods (or services) from fraudulent companies. The best way to ensure this is to make customers jointly liable for VAT payment if their provider, which disappeared, never paid it. Some Member States have already experienced this type of joint liability when customers were not very attentive. More specifically, there were some cases when clients knew or should have known that they were involved in a chain of fraudulent transactions. There is a ruling of the European Court of Justice in this respect - Kittel case.

3. VAT carousel fraud

VAT carousel fraud is manifested in

different and various ways for transactions with goods and/or services. Fraudsters have started in the 90's with simple schemes. Classic carousel fraud arose from 3-4 companies located in two different Member States. Basic and simplified mechanism includes the following transactions:

- Company A (called "conduit company" - a pipeline company) is registered in one Member State and makes an intra-Community supply, VAT exempted, to company B (called "missing trader" - Merchant absence) registered in Member State 2. The acquisition requires no VAT payment;
- Company B performs a domestic delivery to company C (called "buffer company"). Company B issues VAT invoices for company C, but does not pay tax to the state budget of State Member 2. Company B will disappear very quickly.
- Company C is usually used as an intermediary for diverging investigations regarding VAT fraud (in a carousel fraud involving three companies, there is no "buffer Company")
- Company C sells goods on the domestic market to company D (called "broker company", acting as an agent) to deduct VAT on its purchases. Company D will eventually make an intra-Community supply to Company A in State Member 1 in order to seek VAT reimbursement. In most cases, in this position of the carousel fraud scheme, several companies can be found.

Under this scheme - Figure no.3, the "missing trader" does not declare and/or does not pay VAT to state budget.

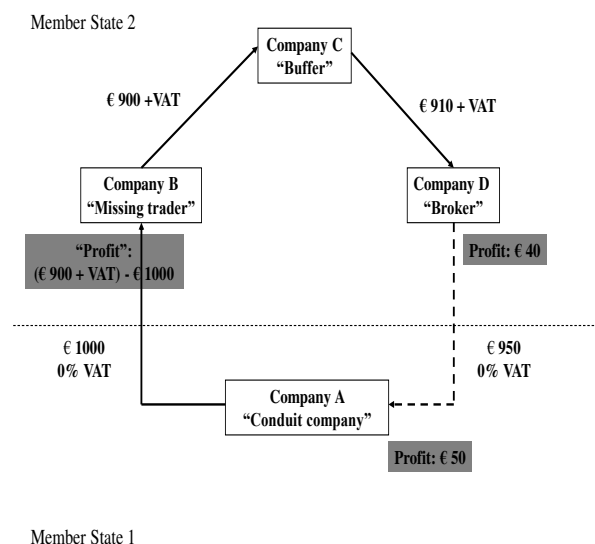
At the end of this circuit, Company D - the "broker company" - applies for VAT reimbursement, arguing that it concerns an intra-Community supply to another Member State. In this way, the amount that Company B must have paid as VAT to state budget disappears from this circuit.

Losses due to non-collection of VAT is unlimited and profits obtained by companies participating in this chain can be easily divided easily between these firms, even if the true loss of VAT is not found at the "conduit company".

In practice, simplified scheme is

combined with other mechanisms of fraud and applied in several Member States and sometimes in third countries. When goods or services provided by same fraud provider are resold to play the same commercial chain, respectively "conduit company" - "missing trader" - "broker company" - "conduit company", carousel fraud occurs.

Figure no.3 - Classic carousel fraud



Member State 1

Source: Fiscalis Project Group FPG082.

Fraud scheme called "cross-Invoice" (Figure no.4) is a variant of VAT carousel fraud. In this fraud scheme, an intra-Community acquisition adds to carousel fraud scheme which corresponds to an internal supply of goods and/or services. This way, the opportunity for VAT reimbursement arises.

In some cases, all transactions are real but the "missing trader" never pays VAT. This means that profit is obtained throughout VAT fraud. In other situations, multiple levels of fictitious operations are built.

VAT fraud scheme called "Against trader" is an improvement of "Cross invoice" scheme. The purpose of this type of fraud is to protect the "broker company" seeking tax deductions to "missing trader", by building new lines of transactions that are not directly related to tax loss. This makes it even more difficult for fiscal authorities to establish a link between transactions of "broker company" and losses caused by fraud.

"Contra trading" takes place according to the following scheme:

- Company A, registered in Member State 1, makes an intra-Community supply of goods or services, VAT exempted, to

Company B, called "missing trader", which is registered and located in Member State 2. This acquisition requires no VAT payment.

- Company B makes an internal delivery to Company C, called "against trader". Company B completes VAT invoice and sends it to Company C but does not pay VAT or does not declare VAT to tax authorities of Member State 2. Subsequently, company B will disappear.
- Consequently, company D, registered in one Member State, makes an intra-Community supply of goods/services to Company C. This acquisition is declared and tax is deducted.
- Company C makes two deliveries: 1) an internal supply to Company E, the "broker company", registered in Member State 2 and issues VAT invoice to Company E; 2) an intra-Community supply to Company G registered in Member State 3, which is VAT exempted.
- The amount of deductible VAT for Company C diminishes by VAT associated with the domestic delivery of Company C.
- Company E makes an intra-Community delivery to Company F, called "EU customer". This delivery is VAT exempted.

Under the scheme, VAT fraud causes losses which can be identified at different stages of the chain:

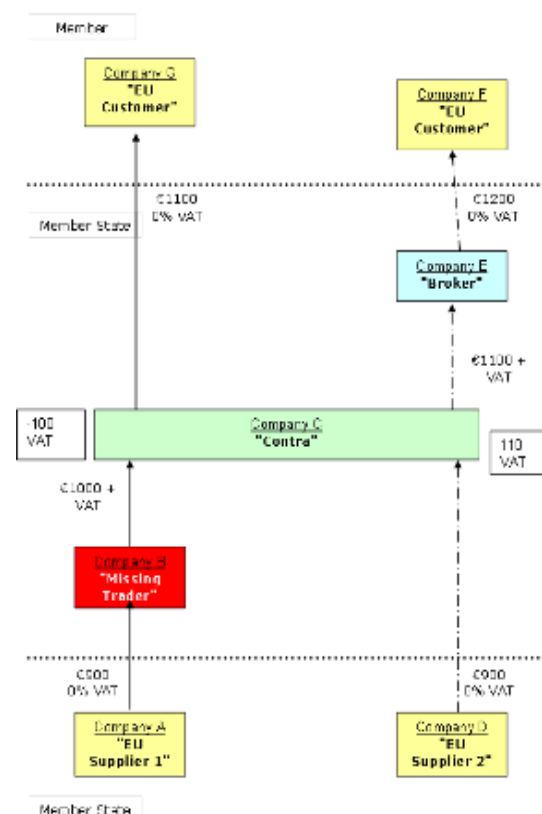
1. First loss of Member State is due to "missing trader", as it does not declare and/or pay VAT to state budget.
2. A second loss of the Member State results from VAT refunded upon request of "broker company".
3. Third loss of Member State may be represented by reimbursed VAT as a result of the "against company" request.

Latest scheme is the one that is based on a remote missing trader - Figure no.5. This scheme is a reaction to the strong control exerted by the system (application) for the registration in VIES platform for VAT in Member State of company C, the "missing trader".

A company registered in State Member 1 issues a 0% VAT invoice to company B registered in State Member 2. Usually, the

goods are delivered from company A to a warehouse belonging to a logistics company located in State Member 1 and then goods are transported to a warehouse belonging to a company registered in State Member 3.

Figure no.4 - Cross-invoice scheme



Source: Fiscalis Project Group FPG082.

The name of the logistic companies located in both State Member 1 and State Member 3 are stated within shipping documents. Moreover, these documents show the name of the transportation company. Theoretically, the order issued by the company B is in favour of a person or company that acts in favour of company C, the "missing trader". Consequently, there are no invoices between company B and company C.

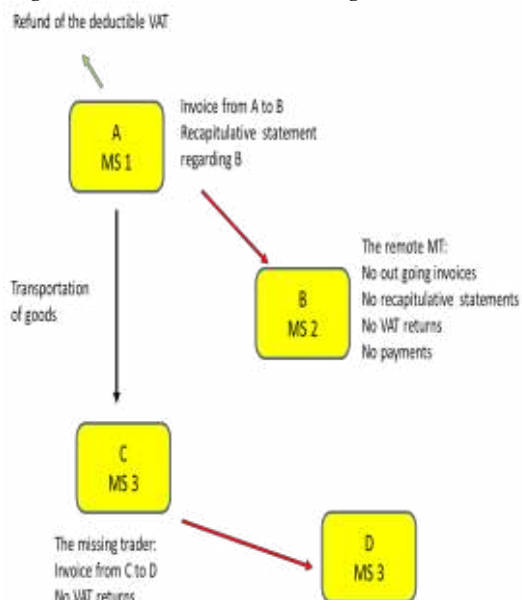
Company B makes payments to company A through bank transfers. In many cases, company B opens an account abroad using the same bank and same branch of the bank as company C. In most cases, the order of transfer is transmitted through the Internet from an IP address located in State Member 3.

Fraudsters' advantage lies in the fact that summary statement of company A does not include information about intra-Community supplies to company C, as they are assigned

to Company B in State Member 2. Consequently, no loss is registered.

Tax authority within State Member 3 cannot detect a fraudulent transaction because nor does it have evidence of money transfers from company C to another Member State, neither does evidence of fraud result from transport documentation.

Figure no.5 - Remote missing trader scheme



Source: Fiscalis Project Group FPG082.

Thorough investigation can be conducted by using data registered on EUROFISC platform; for this, it is necessary to include Company A, the "conduit company", in this investigation and to establish whether the foreign "new buyers" are related to State Member 3. Therefore, investigation needs to establish which is the real destination of goods, who is the person making the delivery and which is the account from which payments are made in favour of Company A.

4. VAT fraud in Romania

In Romania, since VAT was first introduced, several forms of fraud have been developed [3]. Of these, a significant number of VAT frauds have been done through ghost-companies, through which numerous intra-Community acquisitions of products with high risk of fraud were made. These acquisitions were ones of high values, as shown by VIES application and information and documents received from other Member States, as a result of administrative cooperation in the domain of VAT fraud.

Romanian firms with such behaviour are usually firms that do not activate at their registered office, do not submit VAT documents or any summary statements and their associates cannot be identified. Regarding their subsequent national deliveries, two operating modes were identified:

- ✓ Goods have been sold without legal documents, or,
- ✓ VAT invoices were issued to ensure national customers the right to deduct VAT, but these invoices were not recorded in book accounts and related VAT has not been declared through VAT documents. Referring to this, a significant contribution to reconstruction of this illegally circuit was that of D394 database regarding national supplies / acquisitions. Through the use of this database, numerous discrepancies were identified between intra-Community acquisitions of customers of ghost-companies and undeclared shipments of the latter.

In addition, Romanian ghost-companies are used to create a legal appearance for fictitious internal purchases, using VAT invoices in order to dissimulate intra-community acquisitions and deduction of VAT collected from subsequent national deliveries.

This method of fraud is based on the premise that a fair trade should collect VAT for the value of its sales in Romania and cannot deduct VAT related to acquisitions, as in case of intra-Community acquisitions self-taxation mechanism applies. In order to avoid payment of collected VAT, these firms register in book accounts and declare internal acquisitions, with deductible VAT, based on invoices issued by ghost-companies in Romania, while not stating intra-Community acquisitions. Thus, although products are purchased from other Member States and are VAT exempted, they appear to be domestic acquisitions, declared and recorded in accounting records, in order to deduct VAT. In these cases, too, D394 database regarding national supplies/acquisitions had a significant contribution to reconstruction of the fraudulent circuit.

Also, VIES database provided information that led to the conclusion that, in reality, these goods were purchased from

other EU Member States.

5. Conclusions

An efficient fight against VAT fraud within an internal market requires a common approach both in the legislative field but also on certain aspects of the operational management of the VAT system which until now have been left exclusively to the Member States [5].

Present paper highlights the increasing importance that must be given to VAT evasion, as it can cause significant budget losses. As shown,

In order to reduce tax evasion throughout VAT fraud, Member States of the European Union should improve several aspects of their activity in the field of VAT:

- legislation should be revised in order to eliminate any possible misinterpretation of regulations or lack of these;

- information should be rapidly exchanged between tax authorities of different Member States;

- all Member States should develop specialised software and implement electronic payment systems, allowing Member States to trace any payment done between them, in order to carry out checks at any moment.

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Research Concerning the Way the Community Perceives the Influence of Culture on the Economic and Social Life of a City

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Abstract

We observed that, most of the times, the aspects related to economy, society, culture, education and not only, are analyzed separately, both under theoretical aspect (in the context of some school disciplines, university courses, studies and research) and practical approach (embodied in the establishment of development strategies and implementation projects). If we take as a reference the content of each activity, on one side, and the complexity of the human being (as a three-dimensional being: biological, social and rational) and of the system of his needs, on the other side, we will be able to notice that, among the areas mentioned (economy, society, culture, education), there are significant interdependencies.

Knowledge, quantifying and valuing these interdependencies should be a concern for policy makers at micro and macroeconomic level, in setting development policies.

In this paper, we intend to present a few aspects, from a wider study conducted within a research project, which shall confirm the mentioned interdependencies.

Key words: interdependencies, culture, society, economy

J.E.L classification: M 31

1. Introduction

From the many definitions given to the concept of culture, we have chosen the UNESCO one, because we think it shows the best its interdependency with the economy, society and education. UNESCO defines culture as „a series of different characteristics

of a society or social group in spiritual, material, intellectual or emotional terms.”[1]; [2]

Even if defining culture and establishing its role are concerns with deep roots in the history of humanity, it seems that, currently, we are facing a renaissance of culture, especially regarding its social and economic dimensions. [3] Culture is perceived as a source of development and social cohesion, even in our country. Even if, in other people opinion, culture uses money from the state budget, there are also proofs which show that culture brings money to the budget too, and, further more, contributes to the development of some economic activities. Tourism may be considered a field of activity which benefits the most from culture development. [4] Some specialists think that culture’s potential is very high and they brought into discussion the concept of culture’s economic potential. In the current context, what worries us is the lack of awareness and concern of local and national authorities for the exploitation of culture’s economic and social potential. If we talk about the culture life of a city, we shall admit that the organizing of some culture events represents an ample plan of mobilization of different institutions, NGO’s, artists, authors, sponsors, but, in the same time, it also involve citizens, which makes them belonging to the community and contributes to the development of social cohesion. The idea expressed by a specialist in the field of culture might be that, to shape the cultural life of a city, first, it is necessary, to listen to what happens in that city, and, then, to build on what you find there. [4]

As a proof that concerns have already started to be in the context of those mentioned above, we present in this study, a

selection from a marketing research conducted within "Danube Spirit In Port Communities" project, Romania-Bulgaria Cross-Border Cooperation Programme 2007-2013, project code 2(4.i)-3.3.-14, CODE MIS-ETC-602, co-financed from european funds in the Operational Programme on Cross-Border Cooperation Romania-Bulgaria, Priority axis no. 3: Economic and social development, Intervention area: 3.3 „People to people”. The project partners were the Art Museum of Constanta (P1), „Dunarea de Jos” Museum of Calarasi (P2) and the „Art Gallery” of Ruse (P3). [5]

We shall mention that the general objective of this project was to contribute to the growth of social and cultural cohesion at local and cross-border level, in three danubian port cities: Constanta, Calarasi and Ruse. The selected aspects from the marketing research refer to the cultural life from the three cities and its interdependency with the economy and the society.

2. The organizing and the course of the marketing research

Among the activities which had to be accomplished within this project, a marketing research was also included, about the way in which the local and port communities perceive each other: the perception of local communities regarding the ports and vice versa.

According to the theoretical principles of organizing a marketing research, we followed the next working stages: (1) Establishment of the research objectives, respectively, the knowledge of the connections between the port and the social life of the three port-cities, members of the project; (2) Defining the researched collectivity- the population of the three cities: Constanta, Calarasi and Ruse; (3) Establishment of data collection methods – occasional survey, based on questionnaires

[6, 8]; (4) Establishment of the sample- 150 individuals, 50 from each city, but we effectively used a sample of 154 individuals, because from the partner from Ruse were received 54 questionnaires; (5) Data collection- it was compiled a questionnaire with 38 different types of questions: simple options questions, multiple options questions, semantic questions in scale, open questions, control questions. [6,7]

The method of filling in the questionnaires was the self-recording method.

The period to complete the questionnaires in the three port cities, was established between July 27 and August 15, 2013.

The processing of the questionnaires, the elaborations of the conclusions and the writing of the research report were done between August 16 and September 5, 2013.

From the questionnaire's content used in the research, we selected for the current study, only the questions regarding the interdependencies between cultural, social and economic life, from the three port-cities, partners in the project.

3. The analysis of the assumption that there is a connection between the community life and the personal life of the residents from the three port cities

After we established, based on the answers to a key question, that all the individuals from the sample are residents of the three cities, we wanted to find out if they consider that there is a mutual connection between the life of the community where they live in (influenced, at its turn, by the presence of the port), and their personal life, from the economic, social and cultural point of view.

We used two closed questions, for which the answers are presented in table no. 1 and table no. 2:

Table no. 1. Centralization of the answers to the question: „Do you feel connected to the port life?”

Project partners	Yes	No	Total
P1	37 (74%)	13 (26%)	50
P2	30 (60%)	20 (40%)	50
P3	24 (44%)	30 (56%)	54
Total	91 (59%)	63 (41%)	154

Source: own research

Interpretation of the results:

-59% of the studied sample (of 154

individuals), consider that they feel connected to the port life of their city;
- a higher value of the sample's average, was registered for the residents of Constanta – 74%;
- the lowest value, of 44%, was registered for the residents of Ruse;
- a percentage that equals the sample's average value was found at the residents of Calarasi – 60%;

The percentage of affirmative answers, recorded at all the three partners, can be correlated both with the size of each city (regarding the number of inhabitants), and the size of the port from the respective city.

From the individuals who answered affirmative to the question above, we wanted to know if they feel that the port determines for them a specific lifestyle.

Table no. 2. Centralization of the answers to the question: „Does the port determine a specific lifestyle?"

Project partners		The port determines a specific lifestyle	
		Yes	No
P1	(37-yes, to question no. 1)	32 (86%)	5 (14%)
P2	(30-yes, to question no. 1)	17 (57%)	13 (43%)
P3	(24-yes, to question no. 1)	-	-
Total 91		49 (73%)	18 (27%)

Source: own research

Interpretation of the results:
- the residents from Ruse did not answer to this question, even if they admitted that they feel connected to the port life;
- from the two romanian project partners, the highest percentage, 86%, was again recorded for the residents of Constanta.

Matching the answers of these two questions, we notice that the residents of Constanta, the largest port-city of the three project partners, consider that they feel connected to the port life in a percentage of 74%, and, in the same time, the port

determines for them a specific lifestyle, in a percentage of 86%.

4. The analysis of the assumption that the presence of the port influences the city's cultural life

Through the next questions, we wanted to know from the researched sample, wheather they consider that the port-city where they live in, influences their cultural life, and then, to identify through what kind of cultural activities their life is influenced.

Table no. 3. Centralization of the answers to the question: „Do you consider that the port-city where you live in has brought particularities in the social, economic and cultural life?"

Project partners	Yes	No	Total
P1	41 (82%)	9 (18%)	50
P2	42 (84%)	8 (16%)	50
P3	50 (93%)	4 (7%)	54
Total	133 (86%)	21 (14%)	154

Source: own research

Interpretation of the results:
- we can notice that, in a very high percentage, of 86%, the members of the sample think that their social, economic and cultural life is influenced by the port-city

where they live in. We asked the individuals who answered affirmatively, to specify the intensity of this influence.

Table no. 4. Centralization of the answers to the question : To what extent do you consider that

the port-city where you live in, has brought particularities in the social, economic and cultural life?"

Project partners	Please specify to what extent the port activity determined the history of your city in the social life?				
	Very great extent	Great extent	Some extent	Little extent	Very little extent
P1 (41-yes to question no. 3)	17	14	9	1	-
P2 (42-yes to question no. 3)	3	24	14	1	-
P3 (50-yes to question no. 3)	8	18	20	3	1
Total 133	28	56	43	5	1

Source: own research

For the processing of the results, we used the „Semanthic differential” with five levels [6,8,9]

Interpretation of the results:

- the value registered for the whole sample was 3,88, which stands for the „great extent” appreciation;
- a higher value than the average of the

sample was found at P1 – Constanta (4,41), which is closed to the „very great extent” appreciation;

- lower values than the average of the sample, were registered for P2 – Calarasi (3,69) and P3 – Ruse (3,56)

Table no. 5. Centralization of the answers to the question: „Are there specific cultural events, which can not be found in other cities of the country, organized in the city where you live in?”

Project partners	Yes	No	Total
P1	43 (86%)	7 (14%)	50
P2	44 (88%)	6 (12%)	50
P3	42 (78%)	12 (22%)	54
Total	129 (84%)	25 (16%)	154

Source: own research

Interpretation of the results:

- 84% (which means a high percentage) of the individuals who were questionned, said that specific cultural events are organized in their cities;

We may notice that the value of the affirmative answers, is almost the same with that of table no. 3, namely 86%. This shows that the residents of the three cities appreciate that their social, economic and culture life is influenced by the port-city where they live in and they experience this influence through specific cultural events that are organized

in their cities and which can not be found in other cities of the country.

Higher values than the average of the sample, regarding affirmative answers, can be found at the residents from Calarasi (88%) and Constanta (86%).

We continued with the research in order to identify the types of cultural activities that are organized in the three cities, and also, we aimed to find out whether the members of the sample feel the presence of some common cultural activities in the three port-cities.

Table no. 6. Centralization of the answers to the question: „Do you think that there are connections and cultural similarities between the three project partners – Constanta, Calarasi and Ruse?”

Project partners	Yes	No	Total
P1	34 (68%)	16 (32%)	50
P2	39 (78%)	11 (22%)	50
P3	25 (46%)	29 (54%)	54
Total	98 (64%)	12 (36%)	154

Source: own research

Interpretation of the results:

- 64% of the questionned individuals think

that there are connections and cultural similarities between the three cities;

continued to express their opinion about concrete ways of showing the cultural connections between the three port-cities.

Those who answered affirmatively,

Table no. 7. Centralization of the answers to the question: „Do you think that there are connections and cultural similarities between the three cities regarding: diversity of customs, cultural, gastronomic and clothing traditions, as well as the organizing of navy events?”

Project partners	Diversity of customs, cultural, gastronomic and clothing traditions				The organizing of navy events			
	Yes	%	No	%	Yes	%	No	%
P1(34-yes)	28	82	6	18	30	88	4	12
P2(39-yes)	35	90	4	10	34	87	5	13
P3(25-yes)	25	100	-		24	96	1	4
Total	88	90%	10	10%	88	90%	10	10%

Source: own research

Interpretation of the results:

- in the same percentage, of 90%, the sample appreciates that the types of cultural events mentioned above, are organized in their cities. We can think that this is a real proof that the residents are aware of the port's presence, which besides its impact on the

economic life, it also influences the community's cultural life of the cities which were included in the research.

5. Identification of the cultural aspirations of the communities of the three port-cities

Table no. 8. Centralization of the answers to the question: „Would you like the organizing of an „Open day” event in your city port?”

Project partners	Yes	No	Total
P1	50 (100%)	-	50
P2	46 (92%)	4 (8%)	50
P3	49 (91%)	5 (9%)	54
Total	145 (94%)	9 (6%)	154

Source: own research

Interpretation of the results:

- 94 % of the questioned individuals answered affirmatively. The answers for this question, correlated with those for the question above, show that the residents

appreciates and have expectations regarding the diversity of the cultural events from their cities.

Table no. 9. Centralization of the answers to the question: „Which are the most representative art and cultural institutions in your city?”

Project partners	Museums	Theatres	Cultural centers	Libraries
P1	49 (98%)	14 (28%)	21 (42%)	21 (42%)
P2	33 (66%)	7 (14%)	33 (66%)	6 (12%)
P3	54 (100%)	14 (26%)	26 (48%)	11 (20%)
Total	136 (88%)	35 (23%)	80 (52%)	38 (25%)

Source: own research

Interpretation of the results

- we may notice that the most appreciated cultural institutions are the museums (88%); then, on the second place, but in a smaller percentage – 52%, there are the cultural

centers, and on the last place, are situated the

libraries and the theatres, with only 25%, namely 23%;

- as far as Constanta is concerned, the registered values are higher than those which stand for the average of the sample, when referring to museums, theatres and libraries. We can explain these results also in the sense

that the choices and the expectations of the inhabitants regarding these cultural institutions are higher, on one hand, but also that they can contribute more to the development of the city's culture life, on the other hand;

- in Calarasi, the most representative cultural institutions are, on one hand, the museums and the cultural centers, with 66%, and on the other hand, the theatres (14%) and the libraries (12%);

- the appreciations of Ruse's residents, are directed towards the four cultural institutions as follows: 100% for museums, 48% for cultural centers, 26% for theatres, and 20% for libraries.

6. Conclusions

From the entire marketing research, conducted within "Danube Spirit In Port Communities" project, Romania-Bulgaria Cross-Border Cooperation Programme 2007-2013, we only selected the questions which helped us to clarify if there are mutual interdependencies, perceived by local communities, between the economic, social and cultural activities, and, in the same time, to apply the principle expressed by a specialist in the culture field, according to which, in order to shape the cultural life of a city, first, it is necessary, that we listen to what happens in that city, and, then, to think about what we could build there, depending on what we find in that city; [4]

- what is relevant for this paper is that the structure and the sequence of the questions allowed us to point the existence of the interdependencies (which we considered assumptions of the research), and the fact that, they are perceived by the surveyed sample, applying the working principle of listening to what happens in the three port-cities, partners in the project;

- from the results analysis, we can conclude that the existence of the interdependencies followed in this research, is confirmed at the sample's level, and, by extension, at the level of the residents of the three port-cities, which proves that they admit that their personal life (from the economic, social and cultural point of view), interferes with the life of the city where they live in (from the same points of view). In the same time, the presence of the port gives their cities specific culture

particularities, which are appreciated by the locals as links between the three cities. This aspect may be exploited by the local authorities in order to customize the touristic offer, and also for the development of common projects in the field of tourism;

- also, the processing of the results of this research, pointed out that, besides similarities, there are also differences regarding the perceptions of the residents of the three port cities on the economic, social and cultural aspects. These differences may be explained by a few particular elements of each city: the current level of economic development, the number of inhabitants, the diversity of cultural institutions and the activities which they organize, but also through cultural management actions;

- another conclusion of this research is that the inhabitants of the three port cities hope that new cultural activities shall be offered to them. Maybe this could be a starting point for further studies, which may identify these expectations, and based on them, the offer of cultural activities shall be set and diversified, perhaps by increasing the community involvement in the three port cities.

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The Effect of Public Debt on Economic Growth

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Abstract

The influence of debt on macroeconomic stability and the ability to restart growth has been a constant concern since the Second World War period. In recent decades, public debt has increased considerably in most countries. Upward trend of public debt was accompanied by an increase in public spending, in some cases these costs have reached levels difficult to sustain. This is the case of Romania. This paper is divided into two parts. In the first part is shown the evolution and structure of public debt in Romania, and the second part aims to test the link between public debt and growth in the Romanian economy. The research aims to verify if the economic theory is respected, whether between these two variables is set a negative relationship.

Key words: overhang, economic growth, GDP, public debt

J.E.L. Classification: H60, H63, H68

1. Introduction

Starting the 50s, *James Buchanan* and *Richard Wagner* defined public debt burden based on the analogy with tax burden and paying attention to the following issues: *who pays, how much and when?* For Buchanan and Wagner debt burden is simply "the opportunity cost of public goods financed by debt." Broadly speaking, the opportunity cost is measured by the alternatives sacrificed. Regarding the public debt, the opportunity cost is the value of private goods slaughtered for public goods possible by debt.[2]

The literature has shown that countries with high shares of public debt to GDP are

more exposed to shocks caused by higher interest rates and / or decrease the rate of growth. With higher initial share of the debt, the more powerful is the impact of an increase of interest rate or decrease of growth rate over the primary surplus required to maintain debt stable. It is already known that a higher level of public debt will result in a lower rate of long-term growth. (Socol, C., with public debt at 60% of GDP?)

2. Literature review

James Meade and *Franco Modigliani* analyzed long-term implications of public debt on economic growth and its consequences in the field of equity between generations. James Meade believes that there must be a clear distinction between domestic debt and foreign debt. While external debt is a burden to the community because it produces goods and services transferred between debtor and creditor, domestic debt is a transfer from citizens, as taxpayers, citizens owners, so nothing is lost. Regarding intergenerational income Franco Modigliani sees present more important than sacrifices in the future, and if government spending produce a yield in the future, gross public debt burden could be offset by expenses.[5,6]

Robert Barro has shown that public debt will, sooner or later, moved in taxation, leading to higher taxation and reduced production potential. Barro agreed also that there are alternatives such as limiting government spending, which will have the same effect of contraction on output. Debt maturity structure is an obvious link between inflation and the real cost of debt, because long-term government debt is extremely vulnerable to inflation.[1]

In 1988, *Paul Krugman* has introduced the new concept of "borrowing", overhang, referring to inheritance and accumulation of large amounts of debt government, leading to distrust the ability of creditors for early repayment. In other words, Krugman believes that a country has a real problem with debt, if the expected present value of future potential transfers of resource is less than the debt.[4]

Reinhart and Rogoff have shown that higher public debt is generally associated with low rates of long-term growth (at a debt level over 90%). According to Reinhart and Rogoff, EU debt (about 88.5% in 2010) is still below the threshold that would negatively affect economic growth. They suggest that the debt of many developing countries already may have a negative impact on GDP growth.[7]

In the latest work, *Iron and Bivens* argue that lower economic growth than the forecast of decision makers will greatly increase deficits in developing countries. Large annual deficits, leading to higher public debt will lead to higher interest rates, lower levels of private investment and lower growth opportunities in the future.[3]

In the article "How to crash pleading in favor of austerity", *Paul Krugman* argued that the only way to restart economic growth and reducing the debt burden collected throughout the crisis financing of all public expenditure through debt.[4]

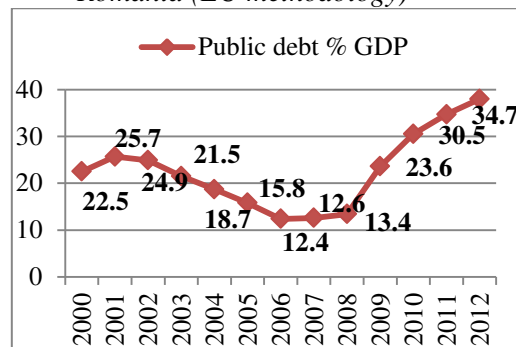
3. Evolution of public debt in Romania

The main causes that led to rising public debt are specific to economic phase that our economy is experiencing, like budget deficit, unemployment, discretionary fiscal policies adopted as part of the European recovery plan, policies aimed at preventing effects of global financial crisis. Another factor is the decline of public revenues greater than the degree to which economic growth has slowed.

Public debt can be useful financial development up to a certain threshold; once passed the threshold, it may be actually harmful. In addition, the possibility that public debt negatively affect financial development has to do with the financial system itself, which can be suppressed/controlled or free.

The figure below represents the evolution of public debt in Romania between 2000-2012.

Figure 1. The evolution of public debt in Romania (EU methodology)



Source: Ministry of Finance Romania

During 2001-2006 public debt had a downward trend. In the years 2006-2008 the debt fluctuated around 13% of GDP and at end of 2013 the value achieved was approximately 38%, primarily because of Romania's loans contracted from the IMF and the European Commission.

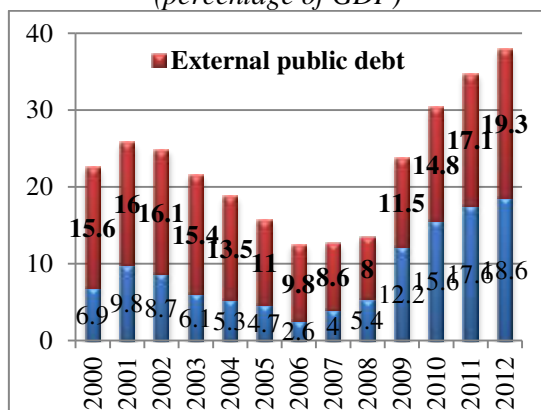
Starting 2007, public debt has increased continuous. The upward trend continued in 2011, the debt reached 34.7% of GDP, the growth rate decreased, tempering its advance to 4.2 percentage points of GDP compared to 6.9 percentage points in 2010. The public debt increased slowly due to a growth of 2.5%, reduced interest paid on loans uptaken, but also because of value recorded by deflator, higher than forecast. Increasing public debt to levels of 38% of GDP at the end of 2012 was due to hiring debt to finance the budget deficit and to refinance debt.

Analysis of the evolution of Romania's public debt, relating to the time horizon, highlights that the trend of continuous growth inevitably involve increased interest and also increased public spending.

As can be seen from the table below, most of the debt is owed to others. Romania owes international financial institutions, financial institutions in the EU. If we look from the perspective of national accounts, public debt can be considered as imports of capital or as negative net exports. A definite problem is the fact that the future balance of payments will be hampered by the interest of this debt, and where exports will persist into negative,

the burden will increase from year to year, challenging economic competitiveness.

Figure 2. Structure of Romania's public debt (percentage of GDP)



Source: Ministry of Finance Romania

A concrete problem is that Romania is indebted, whether indebted in national currency or in foreign currency. If the national debt would be a constant percentage of national income, the and related interest would be constant, even if it return to residents or foreigners, thus the economy would adjust over time, approaching equilibrium.

Regarding government debt ratio to GDP, it be can stated that our country is still at a comfortable threshold, there was not a significant risk, 34.7% of GDP at the end of 2012. However, fiscal policy next implemented should be precautionary as attracting new loans and inappropriate distribution of government funds can contribute to hyperinflation and to economic imbalance more acute in developing countries, Romania fitting into this category. (Greenspan, 2008)

Analyzing public debt in the euro area at the end of 2011, Romania was ranked 4 with the lowest level of government debt, after Estonia (7.31%), Bulgaria (16.52%) and Luxembourg (20, 93%). The high level of indebtedness belongs to Greece (150.3%), followed by Italy (126.1%), Portugal (117.5%), Ireland (111.5%).

4. Analysis of the impact of public debt on economic growth. Econometric analysis.

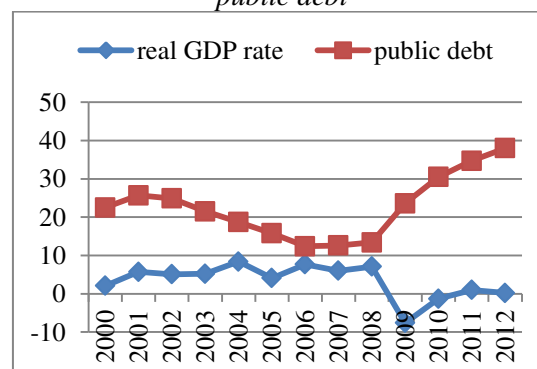
Studies on the correlation between public debt and growth are limited, and existing ones are focused on emerging markets. The

correlation between public debt and economic growth tends to indicate that there is a negative relation between the two variables. Accumulated public debt represents economic stress for the future, so debts become certainly a burden for future generations, as a reduced revenue stream from lower private capital.

This part of paper aims at testing econometric the correlation between public debt expressed as a percentage of GDP and economic growth, measured as real GDP growth rate. Is very important to place the results in the context of current economy, regarding the difficulties that Romanian economy is facing. Testing involves the use of a simple linear regression.

In order to analyze the impact of public debt on economic growth this necessary to analyze their evolution. The chart below presents the evolution of the public debt ratio to GDP and economic growth rate.

Figure 3. Evolution of GDP rate and public debt



Source: Ministry of Finance Romania

GDP is an indicator that gives substance on the economic development of a country in a given period of time. Year 2008 marks a final increase of 7.1%, beside the growth of 7.7 in 2006 and 6% in 2007. Negative development of GDP in the fourth quarter of 2008 anticipates the brutal effects of the economic crisis. Year 2009 resulted in a decrease of -7.6% of GDP. This negative trend continued in 2010 when was ranked a decrease of 1.3%. Only in 2011 there is a reversal of the trend rate of GDP growth, which is 1% higher than the previous year and in the last year of analysis, 2012, the

growth rate was relatively low, but positive 0.2%.

The relationship between economic growth and public debt can be described through a regression equation between real GDP growth rate and public debt in GDP.

The econometric model used to determine the influence of public debt on economic growth in the period 2006-2012 requires the use of a simple linear regression: $Y = \alpha + \beta \times X + \varepsilon$, where:

Y = the dependent variable, ie GDP

α = free time

β = parameter independent variable

X = independent variable, ie public debt

ε = error term of equation

In order for analysis performed to be more consistent, it is necessary to compare the time series dynamics of the two variables. Using computer package Eviews 7 were conducted statistical tests to ensure a more accurate picture of the evolution of the two fiscal variables.

Table 1. The description statistical of time series

	GDP_RATE	DEBT
Mean	3.361538	22.63846
Median	5.100000	22.50000
Maximum	8.400000	38.00000
Minimum	-7.600000	12.40000
Std. Dev.	4.440446	8.232106
Skewness	-1.149469	0.412172
Kurtosis	3.793399	2.194632

Source: own processing

Kurtosis test measure the height of distribution series. In order for a distribution to be normal, kurtic has value 3. If it has a value greater than 3, the distribution is called leptokurtic, having a height greater than a normal distribution, and if the indicator is less than 3, the distribution is platykurtic. In our case, for interval considered distributions of growth rate is one leptokurtic (Kurtosis = 3.79). Regarding public debt, the distribution is a flat one, with the height lower than the normal distribution.

Skewness coefficient shows distribution's asymmetry. In a normal distribution, the coefficient is zero. For both variables,

Skewness coefficient indicates that the distribution is not perfectly symmetrical.

Following is estimated in Eviews dependency relationship between the two variables analyzed. The results of calculations performed in Eviews 7.1. are shown in the table below:

Table 2. EViews estimation output

Dependent Variable: GDP_RATE

Method: Least Squares

Date: 09/12/14 Time: 21:41

Sample: 2000 2012

Included observations: 13

Variable	Coefficient	Std. Error	t-Statistic	Prob.
C	10.19310	3.232653	3.153167	0.0392
DEBT	-0.301768	0.134805	-2.238557	0.0468
R-squared	0.512978	Mean dependent var	3.361538	
Adjusted R-squared	0.250522	S.D. dependent var	4.440446	
S.E. of regression	3.844201	Akaike info criterion	5.671647	
Sum squared resid	162.5567	Schwarz criterion	5.758562	
Log likelihood	-34.86571	Hannan-Quinn criter.	5.653782	
F-statistic	5.011139	Durbin-Watson stat	1.746765	
Prob(F-statistic)	0.046819			

Source: own processing

Analyzing the results we found that the overall relevance of the model is significant, $R^2 = 0.512978$, which explains the fluctuation rate of 51.29% annual growth rate of gross domestic product. Impact of public debt is significant because the probability for this variable is below the threshold of significance of 5%.

5. Conclusions

To demonstrate that the model is valid must be checked assumption for normality of errors, homoskedasticity hypothesis and autocorrelation of errors hypothesis. After running all the tests, we can say that the model is valid, all conditions being fulfilled.

This study was based on investigating the impact of public debt on economic growth in the period 2006-2012, using simple linear regression. Between public debt and economic growth there is an inverse

relationship, ie an increase of the public debt is a decrease in economic growth and vice versa. In other words, a 1% increase in public debt will reduce annual GDP growth rate by 0.30%. Public debt tends to have a negative impact on economic growth in Romania, regardless of the method used to measure growth. The results are consistent with results presented in other studies on the subject and is a confirmation of the norms already mentioned.

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Testing the Ricardian Model: Do the Data Confirm the Assumptions?

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Abstract

The insight of David Ricardo's international trade theory can be proved by the way he managed to capture the economic problems of his era and by the fact that his theory is still studied and applied in the construction of new economic models and theories. Ricardo has accepted Adam Smith's idea, that the "absolute advantage" determines domestic output and trade between countries, under the assumption of perfect mobility of factors of production. The aim of this paper is to do an empirical analysis of Ricardo's model not only to test the validity of his assumptions, but also to see what are the main categories of goods that the European Union, the United States and Japan export and which specialization should each of them choose.

Keywords: Ricardian model; international trade; country specialization, comparative advantage

JEL Code: Z190

1. Introduction

Ricardo has taken on and developed some of the basic notions (labor division, labor value theory etc.) from his predecessor, Adam Smith. Furthermore, even the concept of "comparative advantage" for which he is famous belongs to a contemporary of his, Robert Torrens (An Essay on the External Corn Trade, 1815). However, this concept has become known and has undergone full scientific acknowledgment through Ricardo's "Principles of Political Economy and Taxation" (1817). [1]

Chapter VII, entitled "On Foreign Trade" uses the concepts of comparative cost, relative value, relative price, and relative advantage. Ricardo considers that "the same rule which regulates the relative value of goods in one country does not regulate the relative value of goods exchanged between two or more countries."

This dichotomy is not specific to Ricardo's theory, the mercantilist being the first to notice the differences between domestic output and external trade performance as well as some features of the latter, which is based on different principles, bigger markets that are riskier but more gainful.

Basically, the comparative advantage, based on the idea of specialization of nations or individuals considered an entity, assumes that even if a nation has absolute disadvantages for two goods it could benefit from and gain from trade if it will specialize in producing the good for which it has the lowest relative disadvantage compared to the partner country. [2]

This model that analyzes a world with two goods and two countries, known as the simplified 2 x 2 model, as simplifying and criticized as it has been represents a concept and a step stone in the development of economic theory that cannot be ignored.

The simplifying comes from the way the model could describe and analyze a world that sells a variety of goods and is formed from a variety of countries that operate under a number of very strong restrictions. The critics are based on two arguments: on one hand that this principle of comparative advantage seems counterintuitive and on the other hand, it would be easily confused with

the absolute advantage which is entirely intuitive.

Nonetheless Ricardo's model was a source of inspiration for many other theories of international trade. Empirical research on the Ricardian model was very vast, but after Balassa's last word on the subject [3] its importance has been rather diminished. In the beginning of the 21st century however, the Ricardian model has found no applications.

The innovative work of Eaton and Kortum [4] regarding the gravity equation is one example, while in their article, Golub and Hsieh have argued that labor productivity variation is the source of comparative advantage since the other factors of production are mobile between countries.

Choudri and Schembri [5] analyze the USA-Canada trade flows and integrate product differentiation into the Ricardian framework. [6]

In spite of being considered antiquated and not applicable to nowadays economic reality, the Ricardian model still provides a valuable platform for introducing new ideas. [7]

2. Main Hypothesis of the Ricardian Model

David Ricardo was the one who proved that a country will specialize in producing those goods that can be manufactured efficiently and will buy from other countries those goods that it produces less efficiently, even if it could produce these goods more efficiently than a third country.

Ricardo's reasoning was based on three hypotheses:

- The relative immobility of the factors of production

He considered the factors of production, such as labor and capital to be mobile and that goods could be exchanged freely within the country. At an international level though, he considered only goods to be mobile, while labor and capital would be immobile and therefore would not influence the competition between countries.

These two assumptions summarize the particularities of international trade and explain why external trade flows are different from national ones. Furthermore, these two assumptions reflect the classical and neo-classical views on a nation, which was defined as the "locus" where factors of

production are intersecting (perfect national mobility, international immobility).

- A pure and perfect competition

In each country, competition is "pure and perfect", which means that no firm has sufficient power to impose conditions on the market and affect the price or volume of supply and that there is no restriction on entry or on the movement between sectors (intersectoral mobility).

Based on the "labor theory of value" Ricardo postulates that, within each country, trade flows depend on the amount of labor required to produce them. If, for example, the production of one unit of cloth requires two hours of labor and the production of one unit of wheat requires an hour, a unit of wheat will be exchanged for two units of wheat.

- The existence of a static equilibrium

For any type of good, its production involves the use of production factors in well-defined proportions. In other words, production takes place under conditions of "fixed coefficients" without the possibility of substitution.

Furthermore, there is no advantage (or disadvantage) in producing on a large scale rather than small. The price per unit is considered to be the same in both cases. Hence, production occurs at "costs or constant returns to scale". [8]

Based upon these three main hypotheses, Ricardo's theory represents an original analysis of international trade, which was able to explain the fundamentals of specialization, efficiency and economic growth.

3. A Numerical Example of the Ricardian Model

The easiest way to test Ricardo's theory is by a numerical example, which will allow determining the comparative advantage of the countries that according to Ricardo is the cause for country specialization, for international trade and for gains for all countries that decide to take part in these exchanges.

In order to make our numerical example we will analyze international trade flows for the three biggest players on the world market, the European Union, the United States and Japan. Therefore, we will extend Ricardo's basic 2 x 2 model to a world with three countries and three goods.

The reason behind this numerical example is not necessarily to contradict Ricardo's theory. We simply want to see what goods should each country produce according to Ricardo and if indeed the specialization corresponds to his idea.

Therefore, we will consider a world where trade takes place only between EU-27, USA and Japan and that they exchange agricultural goods, manufactured goods and services including IT.

We will keep Ricardo's assumption that labor is the only factor of production and that

it is mobile within each country but immobile between countries.

Table 1 shows the labor requirements for producing the three goods targeted in EU-27, USA and Japan, during 2008-2011.

We will use only the number of workers needed for production in the three sectors analyzed without multiplying it with the wage since we are interested more in the actual labor requirements in each sector and country. Furthermore, we consider that the difference in wage between EU, USA and Japan will affect our results.

Table 1. Labor Requirements in EU-27, USA and Japan

Year	Number of workers (thousands)								
	Agriculture			Industry			Services (including IT)		
	EU	USA	Japan	EU	USA	Japan	EU	USA	Japan
2008	11455	15740	29640	140435	178000	877760	537563	112756	558410
2009	11147	14806	29320	129918	159510	858490	539481	110604	557200
2010	11172	13323	28430	126054	161800	854810	541952	109810	559310
2011	11263	13073	27670	127008	164610	852740	545970	110400	561490

Source: Eurostat [9]; U.S. Bureau of Labor Statistics [10]; The Statistics Bureau of Japan [11]

As we can see from Table 1, the labor requirement in Japan is a lot bigger than the one in the European Union or in the United States in all of the three sectors targeted. However, the United States have a bigger labor requirement than the European Union in all three sectors.

It does not come as a surprise that services including IT require a larger labor requirement than agriculture or manufacturing, but Japan seems to be an exception from this rule, since the biggest labor requirement is found in the manufacturing sector.

Table 2 shows the value of exports for agricultural products, manufactured goods and services including IT in EU-27, USA, and Japan during 2007-2011.

As we can see the European Union is the largest exporter of the world, followed by the United States. Nonetheless, Japan is a very important exporter on the world market, with a higher value of exported services including IT than EU and USA and a higher value of exported manufactured goods than the European Union.

Table 2. Value of Exports in EU-27, USA and Japan During 2008-2011

Year	Exports (million \$)								
	Agriculture			Industry			Services including IT		
	EU	USA	Japan	EU	USA	Japan	EU	USA	Japan
2008	569470	140161	8351	4629965	973394	693235	3587424	295171	1060106
2009	496146	119737	7904	3619541	724902	507992	3110707	254064	999232
2010	533949	142538	10168	4008479	870180	680290	3228888	279991	1082888
2011	625886	168208	10955	4622289	966486	725298	2879188	287919	1180513

Source: World Trade Organization [12]

Table 3 shows the ratio between the number of workers needed to export 1000\$ worth of agricultural products, manufactured goods and services including IT in EU-27, USA and Japan.

Based on the data below we can see that the European Union has a bigger advantage in all sectors, while the high labor requirement registered by Japan determines its comparative disadvantage.

Table 3. Labor Requirements per Value Exported in EU-27, USA and Japan

Year	Number of workers (thousands) / Exports (million \$)
------	--

	<i>Agriculture</i>			<i>Industry</i>			<i>Services including IT</i>		
	EU	USA	Japan	EU	USA	Japan	EU-27	USA	Japan
2008	0.0201	0.1123	3.5493	0.0303	0.0183	1.2662	0.1498	0.3820	0.5267
2009	0.0225	0.1237	3.7095	0.0359	0.0220	1.6900	0.1734	0.4353	0.5576
2010	0.0209	0.0935	2.7960	0.0314	0.0186	1.2565	0.1678	0.3922	0.5165
2011	0.0180	0.0777	2.5258	0.0275	0.0170	1.1757	0.1896	0.3834	0.4756

Source: own calculations based on Tables 1 and 2

Figure 1 illustrates the data from the table above. We can see clearly that the ratio between the number of workers and the value of exports is a lot higher in Japan than in the European Union and the United States.

Figure 1. The labor requirement for 1000\$ of agricultural products exported

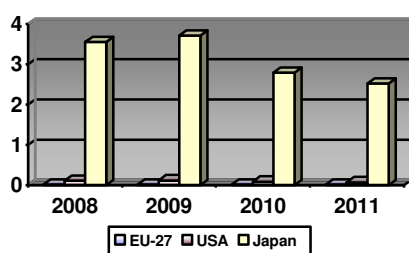
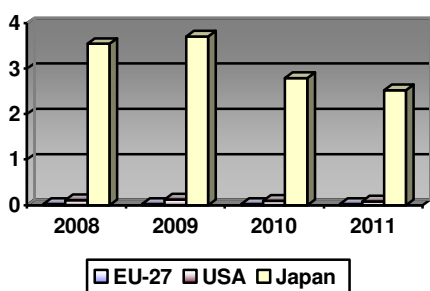


Figure 2. The labor requirement for 1000\$ of manufactured products exported



In Figure 2 we can see in the case of manufactured goods the biggest disadvantage is registered once again by Japan, while the United States have the comparative advantage.

Figure 3. The labor requirement for 1000\$ of services including IT exported

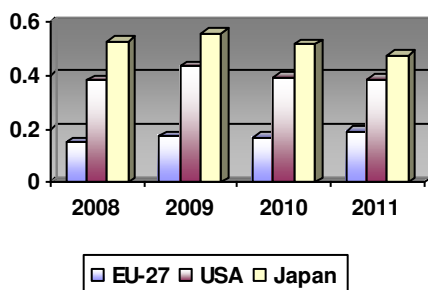


Figure 3 illustrates the comparison between the United States, the European Union and Japan in the case of services including IT.

The comparative advantage is held by the European Union, while Japan is in disadvantage.

So, what will happen if our three countries world should decide to take Ricardo's advice and specialize in producing the good for which it has a comparative advantage, while buying the other goods from its commercial partners?

If, for instance, a country would decide to specialize in producing only agricultural products it will have to sacrifice the gains from exporting the other two goods.

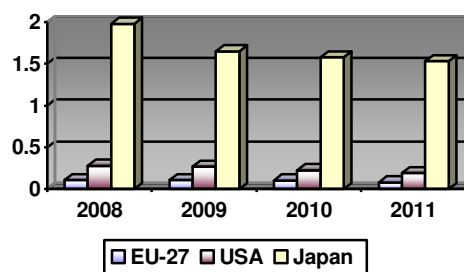
In Table 4 we show the comparative advantage that the European Union, the United States and Japan would have if they would decide to specialize in agricultural products.

Table 4. The Comparative Advantage for Agricultural Products

Year	EU	USA	Japan
2008	0.1116	0.2805	1.9796
2009	0.1075	0.2705	1.6504
2010	0.1049	0.2276	1.577
2011	0.0829	0.1941	1.5296

Source: own calculations based on Table 3

Figure 4. The cost of specializing in agricultural products



As we can see from Figure 4, the European Union would gain the most if it will decide to specialize in agricultural products, while Japan will stand to lose from the tradeoff.

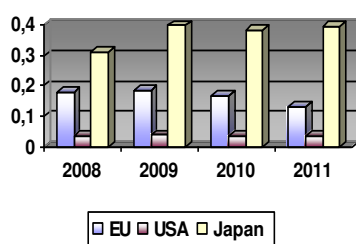
Table 5. The Comparative Advantage for Manufactured Goods

Year	EU	USA	Japan
2008	0.1783	0.0370	0.3106
2009	0.1833	0.0394	0.3961
2010	0.1664	0.0383	0.3793
2011	0.1325	0.0369	0.3917

Source: own calculations based on Table 3

Table 5 shows the comparative advantage in case of a country specialization in manufactured goods.

Figure 5. The cost of specializing in manufactured goods



From Figure 5 it is obvious that if the United States should decide to specialize in the production of manufactured goods, they will held the biggest comparative advantage, followed by the European Union and Japan.

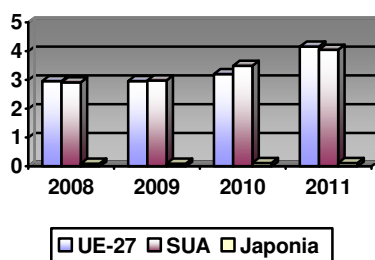
Table 6 allows us to determine the comparative advantage in the case of a specialization in services.

Table 6. The Comparative Advantage for Services

Year	EU	USA	Japan
2008	2.9722	2.9250	0.1094
2009	2.9692	2.9876	0.1033
2010	3.2084	3.4987	0.1275
2011	4.167	4.0486	0.1285

Source: own calculations based on Table 3

Figure 6. The cost of specializing in services including IT



conclusions, the European Union should specialize only in agricultural products, the

United States in manufactured goods, while Japan should specialize in services, which is not surprising considering that factor endowments have a key-importance in Ricardo's model.

4. Criticism to Ricardo's Theory of Trade

Ricardo's theory of trade, as shown above, was built based only on differences in labor requirement per unit of production, which reflect technological differences and contribute to differences in labor productivity. This was what led Ricardo in concluding that a country that has higher labor requirement in the production of all goods should trade and even gain from trading with another country, which is more technologically advanced.

As shown by Ricardo and verified by our numerical example, the model supports a mutual benefit for all countries and is not a zero-sum game, where one player's gain is at the cost of the other's loss.

The Ricardian model, based on two countries, two goods and a single factor of production, labor, is based on a generality feature of perfect competition, on the goods' market as well as on the labor market.

This leads to a homogeneity of the goods, which can be exported without costs of transportation, while labor is considered homogeneous within the country, but has different productivities between countries, based on technological differences. Furthermore, work could be transferred without costs between sectors, but is immobile between countries. This assumption has been proven to be wrong since the transfer of workers between sectors implies high costs but also because labor is highly mobile between countries.

Moreover, the model assumes that the only factor of production used, labor, is fully employed, which is economically inaccurate since unemployment has been a constant reality for every country. In addition, it is rather simplistic to consider that there is only one factor of production needed and that it is labor, since capital has an essential role in production as well as in the process of decision making, perhaps a more important role than labor.

5. Conclusion

By assuming the existence of perfect competition the Ricardian model then uses the whole set of characteristics specific to this type of competition. Therefore, since perfect

competition implies an atomicity of firms in each sector, where there are a large number of firms with small economic power, which implies that firms don't have the power to influence the price of goods and of the factor of production that is therefore exogenously determined. However, firms can choose the level of production that will maximize their profit, which is their main goal, by establishing a level of price equal to the marginal cost of production. Once again, we consider this assumption to be inaccurate since markets with perfect competition are utopic. Furthermore, due to globalization firms have become more and more powerful and there are large transnational corporations that are considered to have more power and more capital assets than some small countries.

Homogeneity implies a complete substitutability between goods and workers, in other words, the goods that are produced by various firms have the same utility for all consumers. We consider this assumption to be incorrect since we cannot assume that all goods have the same quality and the difference is given by the technological differences between countries.

In their goal of profit maximization, firms can enter and leave the market freely. Making a profit will be an incentive for firm entry, while losses will cause firms to leave the sector. This is probably the only assumption of the model that can be applied to today's economy. However, if we consider that many firms have expanded their activities in other countries (often in less developed ones) in order to reduce the costs of production and/or to expand their market share, we find that leaving a sector is not a firm's first option in case of a loss.

Ricardo believes that international trade flows depend on the opportunity costs of each country (of one good in terms of another). In reality, international trade flows are influenced by the prices on different international markets.

The validity of the "relative advantage" concept that Ricardo introduced was questioned directly or indirectly by various economists (S. de Sismondi, Fr. List, H. Ch. Carey, S. N. Patten, K. Marx, O. Bauer, J. Hobson, J. M.

Keynes, M. Manoilescu et al.) that didn't share the liberal optimistic view on spontaneous market self-regulation, on perfect competition and on this type of market organization.

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Competition Internalization in the European Market Economy, as an Objective of Romanian Economic Programs and Strategies

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Abstract

The Competition Policy is - by its two components: in a specific language known as "antitrust" and state aid - a barometer of market operation, a component of a functional market economy. Although this chapter makes no direct reference to macroeconomic indicators, the promoted policy is defined by discipline, the behavior of economic actors in the market. The success of the competition policy is reflected in the existence of a strong cultural competition expressed at the level of the economic operators by respecting the game rules set by the legislation.

Key words: competition policy, strategies, markets

JEL classification: F 10, D40

1. Basis of Competition Policy in Romania

"The Competition Policy", the sixth chapter of the negotiations for EU membership for Romania which formally opened on 15 February 2000, imposed additional requirements from other chapters to which "Copenhagen criteria" has been applied as a template. The acquis on chapter 6 is considered to be the rigid core of the Internal Market, being the only chapter to which the implementation of the acquis should have been done well before accession.

The Competition Policy is - by its two components: in a specific language known as

"antitrust" and state aid - a barometer of market operation, a component of a functional market economy. Although this chapter makes no direct reference to macroeconomic indicators, the promoted policy is defined by discipline, the behavior of economic actors in the market. The success of the competition policy is reflected in the existence of a strong cultural competition expressed at the level of the economic operators by respecting the game rules set by the legislation [1].

The basic principles of the competition policy in all candidate countries, including Romania, have been stated by the European Association Agreements. The European Agreement establishing an association between Romania, on the one hand, and the European Communities and their member states, on the other hand establishes provisions on competition policy in Chapter II - "Competition and other provisions with an economic character" and the items included the related chapters[1].

Unlike most of the *acquis communautaire*, for which the European Association Agreement provides the need to work towards gradual harmonization of legislation, the competition policy provisions are binding firm, with explicit reference to the corresponding articles of the Treaty on European Union: art. 81 (prohibition of agreements between operators), art. 82 (prohibition of abuse of dominant position) and art. 87 (prohibition of state aids [2]).

By The Europe Agreement, Romania will assume the following commitments:

- "to progressively adjust any state monopolies of a commercial character so as, to ensure that by the end of the fifth year after the entry into effect of the agreement, there will be no discrimination between the citizens of Romania and member states , on the conditions under which goods are purchased and sold "[3].
- prohibit any agreement between companies, decisions of companies associations and concerted practices between companies which have as their object or effect the prevention, restriction or distortion of competition (Art. 64 (1) (i));
- to prevent abuse by one or more companies which have a dominant position in Romania or the Community as a whole or a substantial part of it (art. 64 (1) (ii));
- prohibit any public aid which distorts competition by favoring certain companies or the production of certain goods "(Article 64 (1) (iii));
- to apply "to the public enterprises and enterprises which have been granted special or exclusive rights, from the third year after entry into effect of the principles of the Treaty , establishing the European Economic Community, notably Article. 90 principles from April 1990 of the Bonn Conference for Security and Cooperation in Europe (in particular the provision referring to the freedom of decision of the entrepreneurs) "(66), and to ensure that these businesses operate without distort competition and does not introduce discrimination between Romania and the European Community [3].

Community competition policy has a direct relevance to the candidate states even before joining and independent of this event, the obligations assumed in this area with double features: refers to economies with unknown central planning tools and represents the first international contractual commitments of the associated countries. Thus, to fulfill the obligations under Art. 64, the development of rules was considered and consistent criteria with similar provisions of

the Treaty establishing the European Community, creating an appropriate legal framework and institutional framework for implementation. In Romania, being no specific legislation before 1989, taking over the *acquis communautaire* in the field of competition and state aid began by the time framework laws were developed: Competition Law. 21/1996 which entered into effect on 02.01.1997 and Law. 143/1999 on State aid which came into effect on 01.01.2000 and continued through secondary legislation.

While it is true that at the market level, allocation of resources is achieved normally much better than public regulators can, subject to market conditions can not be determined automatically, the competition authority's role is to ensure that the markets remain competitive. Effective and efficient application of the competition policy requires the creation of autonomous competition authority: Competition Board authorized by Art. 17 (1) of the Competition. 21/1996 to develop secondary legislation and apply the law in order to protect, maintain and stimulate competition and a normal competitive environment. By the same law (art. 34 (1)) was created and a second body with responsibilities in the application of competition policy and state aid: Office Competition - a special body of government, within the Ministry of Finance.

2. The current situation - The evolution of antitrust policy

It is recognized at a worldwide level that the "essential role of the competition policy to ensure economic liberalization which allows markets to develop to a free and fair competition".

The role of the competition policy is even more evident because, with its instruments it is intended to reduce the potential for market distortion by large state enterprises and / or by their successors from privatization. Elements for proper Romanian markets functioning, found expression in the Competition Law no.21/1996 which aims to protect, maintain and stimulate competition to benefit consumers, aimed at creating conditions for assessing the behavior of economic agents based on uniform principles.

The Competition Law establishes:

- agreements and concerted practices;
- abuse of dominant position;
- merger control.

Briefly, any agreement between companies and concerted practices are prohibited, which have as their object or result the prevention, restriction or distortion of competition on the Romanian market or part of it. The law provides for the possibility of individual or block exemption of restrictive trade practices by comparing the advantages and disadvantages of general interest that might cause such practices. Holding a dominant position on the Romanian market is not prohibited. Businesses abusing their dominant position by use of anti-competitive acts enter under the surveillance of the law, affecting trade or harming consumers. Merger made by legal acts by which the transfer of ownership or the use of property is made, rights and obligations of an undertaking by merger or acquisition directly or indirectly control on one or more undertakings are prohibited if it creates or strengthens a position by exploiting a dominant position leads or could lead to restriction or distortion of competition [4].

Merger may be allowed if after the analysis on the criteria established by the law and specific regulations are estimated to be compatible with a normal competitive environment and the economic agents involved, prove that they met a number of conditions to increase economic efficiency and export competitiveness, providing real benefits to consumers through lower prices.

The Competition law provides sanctions aimed at discouraging use of anticompetitive practices by market participants [5].

For applying the law and taking into account the EU acquis in the competition, the Competition Council adopted on 28 February 1997 a set of regulations and applicable instructions, as of March 6, 1997:

- Regulation of economic concentrations, which were taken to Regulations no. 4064/1989 on the control of mergers and 3384/1994 on the notification of concentrations.
- Regulation for the application of art. 5 and 6 of the Competition Act on anti-competitive practices, which were taken provisions of Regulation

no. 17/1962 on the application of Article 85 and Article 86 and Regulation. 3385/1994 on the form, content and other details on how to notify the Commission under Regulation No. 17/1962.

- Regulation on granting block exemption of agreements, decisions or concerted practices from the prohibition in art. 5 (1) of the Competition. 21/1996 which established categories of agreements were exempted:
 - for exclusive distribution agreements (harmonization with Regulation no. 1983/1983 block exemption of exclusive distribution agreements);
 - for exclusive purchasing agreements (harmonization with Regulation no. 1984/1983 block exemption of exclusive purchasing agreements);
 - research and development agreements (harmonization with Regulation no. 2821/1971 and no. 418/1985 on the exemption of certain categories of research and development agreements);
 - specialization agreements (harmonization with Regulation no. 2821/1971 and no. 417/1985 on the exemption of certain categories of specialization agreements);
 - agreements for technology transfer and / or know-how (harmonization with Regulation no. 2353/1996 block exemption of licensing agreements for technology transfer);
 - franchise agreements (harmonization with Regulation no. 4087/1988 on the exemption of certain categories of franchise agreements);
 - distribution agreements, service and spare parts on warranty and post warranty for vehicles (harmonization with Regulation no. 1475/1995 on the exemption of certain categories of motor vehicle distribution agreements and provision of related services);
 - Insurance Agreements (Regulation. 1534/1991 and Regulation. 3932/1992 on the exemption of certain categories of agreements in insurance).
 - Guidance on the definition of relevant market for determining the significant market.
 - Guidelines on calculation of turnover in cases of anti-competitive under

Art. 5 and 6 of The Competition Act merger cases.

The evolution of the *acquis communautaire* and the actual conditions on the Romanian market exhibited by maturing economic actors have imposed fines on regulations, both the regulations regarding mergers and vertical restraints on regulation, specialization agreements, research agreements - development and the horizontal cooperation [6].

3. Conclusions

By adopting the new regulation on merger authorization (MO no. 591 bis/9.08.2002), which came into effect at that time, it was intended to adopt the *acquis* in the field of concentration and the experience accumulated by the Competition Council after five years of merger control. Regulation includes explanations designed to clarify the obligations of the Competition Council and those the involved parties in a merger transaction [7]:

- the period within which a merger transaction must be notified to the Competition Council, stating the starting point to run the notification. Notification must be submitted to the Competition Council within 30 days of signing the legal document under which the merging is taking place, and within seven days, the parties are obliged to inform the Competition Council on the operation which is to be notified.
- the procedure which has to be followed to obtain permission of presentation of a simplified notification form.
- the time limit in which the Competition Council may request filling an incomplete notification or 20 days from the registration date of the notification.
- irreversible steps can be taken by the parties involved in a merger

transaction before obtaining approval the Competition Council.

To ensure full harmonization with the *acquis communautaire* in this area and for application in Romania of similar mechanisms in the European Union, the Competition Council considered [8]:

- adoption of guidelines on remedies is required for conditional approval of merger.
- completion of the Competition Council Regulation on the authorization of the merger with the simplified procedure of mergers and tracking and adapting to new Community policy on the authorization of economic concentrations [9].

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The Controlling Function by Means of a Performance Management System

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Abstract

In recent years, the market for on-demand CRM applications suffered especially in the segment of small and medium companies because of the concerns about the cost and the complexity of on request implementations. CRM on demand is a good choice for companies that want to implement standard processes that can use data structures "out of box" with little or not at all internal IT support and does not require complex or real-time integration with back office systems.

Keywords: CRM, companies, SCM, ERP

JEL classification: M10, M11, M15, M2, G21

1. Introduction

Gartner Group defines CRM products (Customer Relationship Management) as a business strategy, the end result being to optimize the profitability, the revenue and the customer satisfaction by defining customer segments, customer satisfaction practices development and implementation of process-oriented client [1].

Switching increasingly stronger of "traditional" business to electronic media has brought about important changes in the critical area of relationships management between companies and their customers.

Customer Relationship Management can be defined in the following ways [2]:

- a process for implementing a business strategy that places the customer at the center, which, in a "chain reaction" causes the redefining of all functional activities - this involves new work processes, only possible using information technology;
- as an extension of the selling concept on an ongoing process, considered equally art and science, of collecting and using customer information in order to "educate" the loyalty - which is impossible without appropriate technology;
- strategy for selecting and maintaining customers, for their value to the firm to be optimal; this involves a business philosophy that puts the customer at the center by all processes; the success is possible if and only if the leading team, appropriate strategy and organizational culture act simultaneously;
- specific management approach that places the customer at the heart of business processes and practices, the aim of this approach is the increase in profit and productivity;
- an entire business process orientation to its exterior, on customers, which involves understanding customer needs and process management within the firm, to develop and maintain customer relations.

Information about customers is the essence of CRM. Although the development and maintenance are important, clear and well structured data about customers is vital. Unfortunately, many businesses do not pay enough attention to the importance of consistent and quality data. In fact a study

made by Price Waterhouse Coopers revealed how widespread are the data quality problems in companies around the world. Based on a survey of 600 mid-level companies from USA, Europe and Australia, have drawn the following conclusions [3] :

- 70% of companies have recognized that insufficient data have a negative financial effect on the business;
- 50% added extra costs to reconcile data;
- 30% were forced to postpone investments in new systems due to data issues;
- one respondent stated that data problems have caused a loss of \$ 8 million only in a fiscal year.

Many leaders of companies have considered the subject of data management as boring, until they realized how high the stakes is. When a critical project can not comes to life because of the clarity data problems or when they realized how much it will cost to clean up the institutionalized data, the negative effect of neglected data management has become clear. More than money, the existence of poor quality data means analysis and weak performance indicators, which makes the management to take appropriate decisions to come out of this impasse. When it comes to customer information, poor data can lead to problems that are no less critical. Each has his story about incorrect data regarding customers. But the quality of customer data is not a joke, they are absolutely necessary to develop and maintain enterprise CRM systems operational and analytical. So, consistent and quality data are critical components of CRM system [4].

Creating a single universal database is, unfortunately, not feasible for most large companies, due to the diversity of portfolio applications and associated databases. However, an integrated and customer multichannel sight is feasible and it is one of the main advantages of CRM applications. To achieve this, these applications must be pragmatic integrated, intermediate applications using intermediate components, each dealing with a portion of the database [5].

The next step is to inventory the available sources of data, determining where to collect data from internal or if they are obtained from external sources. To create a view of analytic, data should be extracted from various sources, converted into meaningful

and usable information, and then loaded into analytical data structures. Tools to extract, transform and load (ETL) can be used for this. They are oriented on data sets and they have a strong support for meta-data. In addition to collecting data from internal sources, it should be available collection methods of external data, to fill gaps not covered.

Definition of customers may differ greatly between transactions "business to business" (B2B) and "business to consumer" (B2C). In B2B customers are companies and their customers, and B2C customer is usually an individual, but can also be a family.

2. CRM Solutions for exercising the function of controlling

ERP (Enterprise Resource Planning) is an integrated software, which is achieved using functional process management in an organization / enterprise. ERP software applications use a common database and they are called integrated because it incorporates all relevant information flows in the company.

The first appeared system in the evolution of ERP systems was the MRP (Material Requirements Planning) that represented by the 1960 the metamorphose of inventory control system, under the influence of the electronic computer, in fact a set of techniques for working with inventory, stocks and production schedule to calculate requirements for materials [6].

Maturation of MRP systems meant their evolution to Manufacturing Resource Planning - MRP II (the 1970s) by integrating new economic functionalities: finance, human resources, distribution, sales, project management.

MRP II systems provided a method for effective planning of all resources of an industrial enterprise, namely: operational planning of the necessary to support the production processes, financial planning, production planning, sales planning, production scheduling, material requirements planning, production tracking, etc..

Extending of the MRP II features gave rise to the first ERP systems in the late 1980s, as software packages that support all functional areas: planning, production, sales, marketing, distribution, accounting, finance,

human resources, project management, inventory, services, maintenance, logistics, e-business [7].

American Production and Inventory Control Society (APICS - Educational Information Society for resources management research), defined ERP systems as "a method for effective planning and control of all resources necessary to acquire, implementation, delivery and accounting for customer orders in production companies, distribution or services".

ERP system is designed in a modular architecture and uses a single database so that users can select the required modules, add new modules to achieve various combinations in order to improve their business performance. Sometimes, integrated modules come from different suppliers and can be implementate to work as a whole. Unique database allows each user to add information and obtain desired information in real time so that the processes management of organizations is very easy. Data is the foundation of the ERP system and the application programs do the link between databases and served functionalities. Another concept of ERP systems is "process flows" or "transaction flows - workflow" which is how the application reflects the processes or the business processes flows in a functional area[8].

3. SCM (Supply Chain Management)

SCM (Supply Chain Management) is a new and relatively unknown topic in Romania due to insufficient media coverage. With the key principle the production of those goods and services that are needed, where needed and when needed, this new paradigm brings new opportunities for efficient management of business firms, along with a much better service to market.

Supply chain is a network of facilities for obtaining raw materials, transforming them into intermediate goods and then final products, and deliver these products to customers through a distribution system.

Supply chain management (Supply Chain Management) aims to manage the flows of information, materials, services and money in an activity, in order to maximize the efficiency of the process [9].

Development of Internet and communication standards offers great opportunities to connect the chain of suppliers and customers in a large network, and thus to optimize the costs and opportunities for everyone involved.

Management can be defined as the planning, execution and control of activities oriented towards a replacement apparatus. To evaluate the performance of supply chain, managers can not rely solely on intuition, but need some statistics. The standard way to represent a performance measure of a process is provided in the form of metrics[10].

SCM consists of five components [11]:

1. The plan - is the strategic part of SCM. It requires a strategy for all resources management, necessary for products or services. To monitor the supply chain is necessary to establish a set of metrics, in order to know if it is effective, if the cost can be reduced or if it offers quality products.
2. **The source** – it assume a choice of providers that will get the goods and services necessary to create products. Together with suppliers is established a set prices and delivery and payment processes, then it is created metrics for monitoring and improving this trade. Subsequently, the processes of inventory management of goods and services from suppliers will be integrated, including receiving, verifying and transferring them, but also authorizing payments.
3. The product - refers to the pace of production. It requires planning activities necessary for production, testing, packaging and preparation for delivery. In terms of metrics, it is most intense segment of the supply chain, measuring quality levels, production levels and employee productivity.
4. **Delivery** - is sometimes called logistics. It contains the receiving of delivery orders from customers, develop a network of warehouses, choosing couriers to transport goods and receiving payment system.
5. **Return** - is the part that deals with issues that may arise. This involves creating a network for receiving defective products and / or in excess, and support for customers who have problems with purchased items.

Each of the five elements described above contains many specific tasks, which makes CRM applications to be very fragmented. There are software manufacturers who have tried to integrate these applications into one,

but corporate requirements in this regard are very different, each supply chain has its own peculiarities.

4. Conclusions

Given the complexity of developing and implementing a solution for controlling, the organizations are appealing to consulting companies which have the experience and skills necessary to develop such a solution. Consulting companies have the advantage of practical experience in implementing solutions for controlling other organizations, as well as the access to last-minute knowledge in business and information technology techniques.

Existence within an organization of a controlling solution help the evolution of the company in the field of "how much we sell?" in the sphere of "how profitable we are at the individual product line?". With growing of business environment competitiveness and customer requirements, organizational goals become, from extension of the market, the increasing profitability and quality of service. Objectives changing decisions and the evaluation of how these are achieved can be made only by means of controlling processes and by existence of an informational infrastructure to provide decisional support based on information, not on intuition.

However, defining synthetic indicators should start from the requirements of performance and profitability of the organization and not to existing systems in the organization. Information systems should not be a goal in itself in implementing solutions for controlling, but an informational component in the design of this solution. Computer systems - ERP, CRM, etc. - contains necessary data to create needed

information to synthetic indicators which are generally processed in a Corporate Performance Management Systems / Business Intelligence type systems.

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The Influence of Business Simulation on Students' Entrepreneurship

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Abstract

Business simulations games in education are a valuable asset, as well as their potential benefits are unquestionable. In industry, sophisticated simulators are used to train operators where a mistake on a complicated process could have very expensive or disastrous consequences. This is particularly true of the nuclear industry. Providing managers and operators with simulated but realistic environment before they have to make their decisions on expensive and potentially dangerous technical processes has proven to be a very effective training approach. Simulations are now also being used to help the academic students. Computer simulations help individual students to practice the business decision making without making huge losses in a real company. Involvement simulation into a subject curriculum altered the teacher-centric classroom into the learner-centric, where the participants are collaborate with each other, make decisions and solve the problems. These changes also transform the teacher into a coach and a guide in the classroom by allowing students to make experiments help encourage high-level thinking to hypothesize what might happen with their firm in different circumstances: increase/decrease short-term debt, pay the dividends or issue the shares and etc.

Key words: Business, Entrepreneurship, Knowledge, Simulation games

J.E.L.: M15

1. Introduction

Today, when Europe is in a profound crisis, in order to people, groups or organizations survive in a changing environment (inner and outer conditions) is essential to adapt. Rules of the world of work

are changing. To adapt to the challenges of professional life today, we need invest in ourselves, build strong relationships and take risks, to discover new knowledge and use them to forge new sorts of career. Whether you are a lawyer or teacher or engineer, business owner, government agent or doctor, today you need to think of yourself, of your career [1], [12].

Therefore, learning provided to people is a key feature for an active response to the environment since individual learning “implies acquiring knowledge, skills and competencies to cope successfully with different circumstances” ([17], pp. 495). Hitherto, literature has focused mostly on how digital games support education [15], since simulation games represent dynamic models of real situations (a reconstruction of a situation or reality that itself is a social construction). The main goal of simulation games is to ensure that the player denotes the consequences of his potential decision within the “social systems” [23]. When attempting to teach certain skills through such games, a reflection stage is crucial to evaluate the experiences gathered during the simulation and promote knowledge appliance by participants into the real world (e.g., work) [27].

Finally, gaming due to its multiple scientific contributions and overlaps maybe a valid solution to engage and prepare learners to understand real and complex contexts (e.g. [9]). So during next twenty years with the skills built through simulations and serious games will challenge universities to help improving people their quality of life [1].

During the last years, economic crisis and unemployment have amplified the significance of entrepreneurship as a key solution for economic viability and growth, especially for small family-owned businesses. Therefore, entrepreneurial learning should engage an active role as the number of young entry-level or more

experienced self-employed population increases [28].

In general, markets are not considered to be a close sterile system. Expectations, decisions and business options are closely affected by constant changes of the business environment. Entrepreneurs have to find resultful ways to adjust to these changes, learning from experience [25] and from the information they receive. As Akritidis and Kakouris [3] point out, small firm owners are responsible to 'understand' and 'follow' the niche markets they pursue, but they cannot bear the huge costs for extensive marketing surveys about their products or services.

Experiential learning processes may facilitate this procedure. In particular, the process of entrepreneurial learning is believed to lack a coherent and standalone theoretical framework ([5], [8]). This is one of the reasons why research evidence shows that the process of entrepreneurial learning is mostly experiential [29]. Until recently, the most common tools used in entrepreneurial learning concerned business planning [26], analysis of case studies and participation in teams, role play and brainstorming. Though these teaching methods encourage learning from experience, critical thinking, motivation and the simulation of real-life business problems and more interactive techniques may prove to be more effective [18].

Web development and technological innovations made possible for trainers to use new educational practices and tools, such as teaching through online platforms. These platforms are mostly found in distance learning programs. Although they usually contain educational material and practical exercises for the participants, these platforms rarely promote real interaction between participants and mostly are used as 'a meeting point' through which material and short essays are simply downloaded or uploaded.

However, according to Lin and Hsieh (2001) [22], by using online educating methods participants should be encouraged to be active learners. At this point, reflection plays a central role, especially in entrepreneurial education, since in real situations the entrepreneur has often to reflect in order to react in situations that seem uncertain or unique to him [14] similar to the reflective practitioner of Schon (1983). This

is why it is essential to examine the importance of using online platforms that allow trainees to participate in the entrepreneurship training course and actively exchange views, experiences and question beliefs and even further formulate the educational material upon their preferences and needs [24].

This idea had been also pointed out by a recent study, in which it was suggested that online platforms can serve as communities of practice among trainees [14]. A community of practice is a group of people who can evolve naturally having a common interest in a professional field. Through the process of sharing information and experiences with the group, the members learn from each other and have an opportunity to develop themselves personally and professionally [20]. In the sequel of this paper, we present the beliefs and experiences of the members of a training course for entrepreneurs from the perspective of a web based community of practice and the findings are discussed.

2. Classification of Business Simulation Games

Lainema and Lainema (2007) [19] suggested that today's business organizations need business graduates who have knowledge and skill in the integration of business functions for a strategic purpose. Another very important skill essential to students entering their professional environments is the ability to work effectively and efficiently as a member of a diverse work team. Methodologies which require that students be grouped together into work teams allows students to experience the forming, storming, norming, and performing stages of team development referred to by Tuckman [30] in his early work with small work team dynamics. Methodologies such as cross-functional case analysis, discussions which require functional integrated reasoning, reading assignments which cross functional boundaries, or simulations can all stress the importance of functional integration in business processes.

Business simulation games are games that focus on the management of economic processes, usually in the form of a business ([21]:230). There are a wide range of business simulation games that we can

classify in different categories:

The management simulations focus the strategy building, implementation in a static environment, while construction simulation has got additionally a development phase. In a construction simulation the economic environment and the internal conditions (capacity, work force, client-supplier relationship) can vary over time. The rules of management simulation are more simply, the learning aims can be achieved in shorter way. However the advantage of construction simulation is that it is closer to the reality, and if the learning points focus the management of business in various phase of economic cycles, then you should use construction simulation.

The second aspect is that the rules of the games are deterministic, or stochastic. In a deterministic environment the rules are static, and the algorithm of decision consequences is unambiguous. So if the decision has been made, the consequence and the result can be calculated. In a stochastic environment the rules are affected by random factors. Malfunction; break down, client solvency, market demand, economic cycle can be simulated in this way. In a deterministic game the reasons of results and their explanations are more transparent and the participants cannot affix their bad performance to bad luck. If you use random factors, the performance of the participants is not clear, but naturally the stochastic simulations are closer to the reality. However if your business is more sensitive to the hardly focused figures mentioned before, you should use stochastic simulations.

The computer simulations can be real-time and turn-based simulations.

The real-time simulations implement the decisions promptly when they are made. So the real-time simulations are able to measure the players' reaction time, and situation recognition ability. This could be very important for a broker or a security trader. In a turn-based simulation the decisions are processed and implemented at the end of a predetermined period (turn), so the participants have got time to think through the potential effect of their choices to the performance of their companies.

The technical realization of business simulations can be computer based or board based. The advantage of board based

simulation that the operation of the game is very transparent, the participants see the whole picture of the game, and the consequences of the decision can be easily traced to the final result. But a board based simulation cannot be too complex, because the manual operation can take too much time, which can distract the attention from the analysis and interpretation of the results. The board based simulation requires much more resources (staff and equipment) than a computerized simulation game. The computer based simulation can use more complex rules; the rules can be stochastic and fairly close to the reality.

If the computer program has been implemented, it doesn't require too much maintenance and resource. The main problem of the computer programs is that it operates as a black box, so the final results can be interpreted hardly, the linkage between the decisions and the consequences are less visible.

3. Business simulation games in the world

There are many games in this type which have been designed around various kinds of enterprises. For example Theme Park World can be called a business simulation because the aim of the game is to gain customers and achieve profits, but the game also has a building aspect that makes it a construction and management simulation. Construction game also includes many of the "Tycoon" games such as Railroad Tycoon, Business Tycoon Online and Big Biz Tycoon. Capitalism has been developed in 1995 which has been described as the best business simulation game at that time.

Active development of Internet technologies and the growth of the Internet audience in recent years gave a powerful incentive to the development of the online games, and in particular, online business simulations. There are many varieties of online business simulations -browser-based and downloadable, single-player and multiplayer, real-time and turn-based.

Because economic simulations simulate real-world systems, they are often used for economics education. These games give more active and collaborative learning methodologies ([11]:35) for the economics education. Simpkins (Simpkins, 1999:279)

stated that "...teaching practices, which rely heavily on the lecture format, are not doing enough to develop students' cognitive learning skills, attract good students to economics, and motivate them to continue coursework in the discipline". This statement is consistent with the results of a survey published in the American Economic Review by Allgood ([2]:262) that shows that students "rarely take economics as a free elective – especially beyond principles". More is needed to be done in the classroom to excite students about economics education. Simulation supplements the standard lecture. Both computerized and non-computer based simulation and games show significant levels of growth in education (see [21]; [6]; [10]).

The MIME Method (Méthode d'Initiation au Metier d'Entrepreneur), is a simulation method designed to improve entrepreneurial capabilities.

This method was created 10 years ago for would be entrepreneurs, and now has been successfully adapted for employees, students and teachers and is delivered to over 1,000 participants in France each year. It is a simulation designed to provide participants with an understanding of the fundamental mechanisms that govern the operation of businesses, whilst producing situations which call for and enhance entrepreneurial skills and problem solving. MIME prioritises a global, complex and dynamic approach to the functioning of business; never separating the desire to understand from the pleasure of doing. Computers are banned throughout, with the emphasis instead resting on the essential contributions of people to businesses. Four teams each establish a business, all of which create and market the same product. The teams then compete against each other over 2 years, each having to manage decision-making and risk-taking as they drive their business forward. The work is based on the following operational principles: different ways of resolving problems are only considered once a problem has been clearly identified, new tools are only used once the need for them has been clearly expressed, conclusions result from exchanges between students and any hypotheses that come about need to be directly tested

The MIME method aims to have an impact on students' understanding of

business and business roles and deepen understanding of: the fundamental economic mechanisms which govern the functioning of businesses, relationships that business develop with their environments and essential contributions by the men and women who work in businesses.

IFEX is a unit in the Ministry of Finance and Economics of Land Baden-Württemberg. They undertake a number of activities designed to foster a sense of entrepreneurship in schools by: sensitising pupils to entrepreneurial thinking and acting, enhancing the idea of self-employment/entrepreneurship as a vocational option, strengthening their understanding of economic processes and improving their social competencies and 'soft skills' In cooperation with the Ministry of Education IFEX offers different projects for school, teachers and pupils. One example is a specific teacher training programme, organised by the Ministry of Education in cooperation with the competence centre of Würth. The content of the training is implemented through lesson-related or educational school projects (e.g. foundation of mini-enterprises/school firms or competitions), as well as helping connect teachers with companies. The programme begins with a kick-off meeting and a self-learning period (usually 6-7 weeks) online with the European Business Competence Licence. Following this is a one-day workshop with the enterprise simulation game 'easy business'. The most essential part of the programme – the week spent in a company – follows. On the last day of this the teachers plan an economic project to undertake with their pupils during the next school term. The following year teachers exchange their experiences of the project during a one-day workshop; a written report is then published on the internet, for all to see. Another programme run by the Ministry of Education in cooperation with the Ministry of Finance and Economics, and the Chambers is the "Educational cooperation between schools and enterprises". The cooperations are established by a contract between school and company. The aim is a win-win-situation for both partners. A regional steering group specifically established for that purpose matches schools and companies.

Bulgarian Centre of Training Firms, part of the Ministry of Education, Youth and Science offers a 3-day training course, delivered to 10-20 teachers in each school. It is around 30% theoretical, and 70% practical, involving activities including brain storming, group and team practice work, entrepreneurship simulations and discussions. The aim is to establish and manage a 'practice firm' in each school. Practice firms are simulations of real companies, with all the documentation, systems, and procedures used in real business. They provide first-hand experience of setting-up a small company, trade and business for those students who are unable to get experience in a real enterprise. Students experience trade, how to run a sales department/office; organise personnel functions; operate accounts and control stock and administrative systems. The dynamic, realistic environment of a 'practice firm' allows students to gain many positive outcomes: the application of theory to practice; team work and communication skills; planning skills; and an entrepreneurial mind-set. Overall, the in-service training course creates a team of teachers within a school who can deliver and support the teaching of entrepreneurship education. Each teacher has a different specialty, and will be aware of the legal procedures and practice for the creation and running of businesses. They also gain techniques for motivating school students to take part in the 'practice firm' course, and they also gain a certificate as practice firm trainers. Teachers can apply the new knowledge and skills to the school subjects they teach.

4. Skills developed by the business simulation game

Business simulations are generally designed to allow individuals or members of a team the opportunity to face real life situations in a protected environment, while exposing them to experiences, which would normally take years to acquire. They can be used for developing leaders, improving teamwork, building communication skills, honing negotiation techniques and developing functional/technical skills such as marketing, human resource management and financial management. Traditional teaching methods, which disseminate information by

way of lectures and case studies, do not consolidate knowledge as effectively as something actually experienced by the learner. Simulations therefore, have tremendous advantages, precisely because they do provide the necessary practical experience. Simulations can also facilitate personal growth through goal setting, planning, effective use of communication skills and working together as a team. Simulations produce powerful experiences, providing insights and skill for participants to use as a basis for changing behaviors. Aspects of business are experienced rather than just talked about and are, therefore, more likely to cause a change in behavior.

The simulation gaming environments could help students practice leading, managing unpredictable situations and solving problems and some skills can be developed by using the simulation game:

1. Strategic Thinking – Due to the lack of available resources the students should formulate a winning strategy. The game supports the cost leadership strategy (by offering large market of a dedicated product and giving bonus for the market leader), the market segmentation (by using different customer types in different markets), and brand strength building (by allowing to produce quality product). Every strategy requires different way of implementation, and one of the learning point is to point to the failure of strategy building. The warehousing cost is fairly high in this game, so the simulation supports the Lean Management as well.

2. Business Improvement – The management of the company in a limited resources environment requires cute and careful planning, and force the students to think through every potential effect of their decision. The continuous decline of demand in the home market for the basic product ensures that a pure adaptive strategy cannot be effective. If the students want to be successful, they should focus the market and invest in market research.

3. Financial Understanding – The study of turns' financial report, the making of financial exercises and budget require a deep understanding in finance. Turn after turn the students can trace the financial consequences of their business decisions. The goal of the game is the highest equity base, so the

simulation supports the Shareholder Value concept. The ratio analysis and Key Performance Indicators offer an opportunity to implement a Balanced Scorecard for the particular company. Furthermore the students are forced to use financial and accounting terms, so they will be more familiar with them.

5. Conclusions

With no doubt entrepreneurship and innovation are very important especially when the economy of a country or a market needs to eliminate unemployment and aims to economic growth. Entrepreneurship education and especially the implementation of a 'community of practice' through an online education platform seem to be very important for the development of entrepreneurial thinking. It is also an innovative instructional method in the field. Constant feedback, knowledge and experiences sharing, critical thinking and peer learning are only some of the benefits for trainees during and especially after an entrepreneurship educational programme. Nevertheless, the findings of this research should be taken as a case for further thinking, discussion and analysis and not taken as established practices for every entrepreneurial case.

The would-be entrepreneur cannot rely solely on lectures and literature – there is an additional need for training, role-plays, simulation plays and for practical techniques aimed at training concrete personal qualifications. One method of preparing students to better cope with business world complexity could be incorporating computer simulation games into their lectures. The simulation gaming environments could help students practice leading, managing unpredictable situations and solving problems. If business courses, however, are designed with the primary focus of strategically fitting the course methodology with the needs of the student learners, simulations can be a very important part of the learning process.

Finally, the linking of the academic environment to the professional environment is almost always lacking in the hands on experience of the actual implementation of a strategy, idea, or theory. In academic courses

as well in academic research, the transferring of knowledge is intangible. In different types of methodology the students make decisions and design strategies however, in reality the implementation of those changes and strategies involve more people than simply the members of a project work team. The strategist or change agents must use "change leadership" in order to get the members of the organization to "buy into" a new change or strategy otherwise the change will not happen. Even when using simulations where the linkage between the academic and professional environments is strong, this implementation element is missing.

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A Perspective on the Quality of Banking Services

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Abstract

The business world is becoming increasingly competitive and the profitability of those involved in economic life depends increasingly of operational efficiency of specific activities undertaken. To ensure optimal functioning, they have to know, apply and comply with the conditions and requirements of the market economy using the most efficient products and services offered by banks.

This paper was developed to highlight the products and services through which it is possible to effectively and efficiently integrate financial and banking activities in the economy. This paper focuses more on the pragmatic side of the banking system, providing data on the operation and use of banking products and services that make easier to understand the financial mechanism, emphasizing the duties and responsibilities of the banking system as a leading intermediary in the transfer of funds and the completion of payments.

Key words: services, quality, satisfaction, Pearson coefficient

J.E.L. Classification: G20, G21, L10

1. Introduction

In recent years we are witnessing a revolution in the field of banking, the rapid development of computing and telecommunications, in terms of value transfer system from those who have funds to those who need money by switching from paper-based payment instruments to electronically instruments and from counter operations to remote electronic funds transfer. All these changes lead to achieving the goal of business as banking, financial

transactions take place simultaneously with the economic and transfers of funds are made in real time, meaning upon receipt of instructions required by the bank.

Currently, services are considered as an integral part of modern economies, serving communities, business units, institutions and individuals, while having a decisive contribution to GDP creation, in employment and, therefore, the growth and development of national economies[6].

Expansion and diversification of services is supported by technological advances, amplification of social division of labor, increased demand for services from companies.[3]

Most definitions emphasize in particular that services are activities whose output is intangible and so it not materialized into a product with inherent existence. For example, American Marketing Association defines service as "work offered for sale that produce benefits and rewards without causing a physical exchange of good form." [5]

2. Aspects regarding quality of service. Banking services

In general, the quality of a service is designated as its "ability to meet the needs of consumers or beneficiaries"[2]. Providing quality services results in attracting new customers, increasing the workload with existing customers and also the loss of as few customers as possible. In the service sector, quality can be defined as the comparison of desired service by the consumer and the service received or otherwise measure that provided service meets consumer expectations.

Therefore, to assess the quality of a service, the consumer compares what he expects from the service with the experience

they have during rendering. Ultimately, good, mediocre or poor quality, of a service is appreciated by customer. When his expectations are fulfilled, whether objective or subjective nature, he appreciates the quality of services [7].

Banking Management issues are relatively recent (80s of the twentieth century constitutes the starting point), but research in this area demonstrates the importance of concern sustained for continuous improvement, especially in the banking systems of developed countries.

Increasing the number of banks led to the development of competition and awareness on the quality of banking services offered on the market, so as to take into account not only "desired quality / made by the bank" but also the quality perceived by the customer.[4]

Banking services can be understood as an activity or range of banking operations designed to offer benefits, mainly aimed to fulfill the needs of potential customers and retain existing ones. In economic environment, this situation demonstrates the need to be different from the competition by offering different services that exceed customer expectations through superior quality. In the banking environment, which is already characterized by rigorous and exigency, this situation demonstrates the need to provide a reliable service.[1]

Banking services are among those with a low degree of customization possibilities (by nature of goods or services). It can make a distinction between quality as a consequence of the characteristics and quality of services as a consequence of lack of error for service delivery.

2.1. Classification of banking services according to National Bank of Romania

National Bank of Romania is the central bank of Romania. It is an independent public institution with its headquarters in Bucharest. The national currency is the leu. From 1 January 2007, Romania joined the European Union, so National Bank of Romania became a member of the European System of Central Banks and the governor of central bank, member of the General Council of the European Central Bank.[9]

Banking services are those activities conducted by the bank in favour of

customers, such as: banking services -> opening / closing of accounts -> customer account management -> advice to obtain a loan -> fees for neutralizing credit lines -> Leasing -> Internet Banking -> Exchange -> bank transfers -> commissioning and handling credit file [9].

National Bank of Romania is the competent authority on licensing, regulation and prudential supervision of credit institutions. Banking services involves above all extensive market studies, identifying consumer needs, consumer segmentation, improving the quality of supply. All for shaping a promotional campaign that will finalize with attraction of new customers. Today, banks struggle to find new ways to create their own strong picture among consumers.

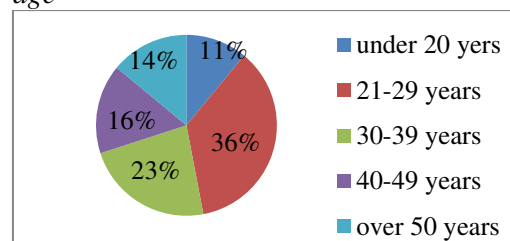
3. Perceived quality of banking services in bank - client relationship. Case Study

In order to evaluate the quality perceived by customers of banking services has been designed and implemented a questionnaire comprising 17 questions on a number of 200 respondents.

The questionnaire was designed to provide information on the subjects investigated. Therefore, the first part of the questionnaire is focused on completing the investigated data on sex, age, marital status, last education of subjects and in the second part of the questionnaire is focused on degree of expression (disagree, neutral, agree) to their bank.

From the first part of the questionnaire, are presented only a few questions. Thus, in the sample, 11% of those surveyed were aged under 20 years, 36% were aged 21-29 years, 23% were aged 30-39 years, 16% were aged between 40-49 years and 14% were older than 50 years.

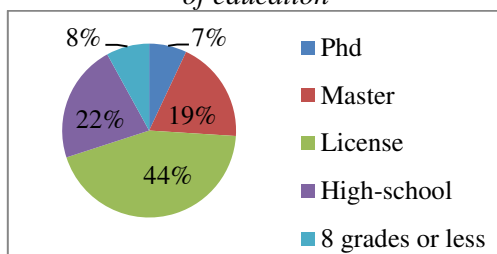
Figure 1. Distribution of respondents by age



Own source, according to the questionnaire

Below is the presented the last form of education graduated by respondents. As we can see in figure 2, the highest weight has those who graduated license, which is 44%, followed by high school graduates 22%, continued with master, 19%, eight grades 8% and 7% graduated Phd.

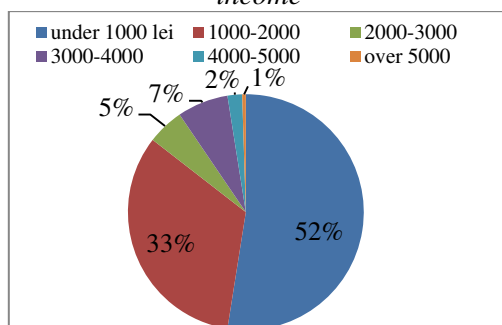
Figure 2. Structure according to last form of education



Own source, according to the questionnaire

Respondents were asked to answer the question about their monthly income. Grafik 3 shows the ranking of income, and we can see that income under 1000 lei, occupies a leading position followed by income from 1000 to 2000 lei and on last position it is find income over 5000 lei.

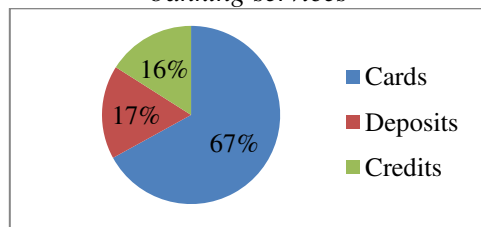
Figure 3. Structure based on the annual income



Own source, according to the questionnaire

Bellow are presented the types of banking products held by respondents. Banking service most used is card (67%) followed by the deposit (17%) and credit (16%).

Figure 4. Structure according to types of banking services

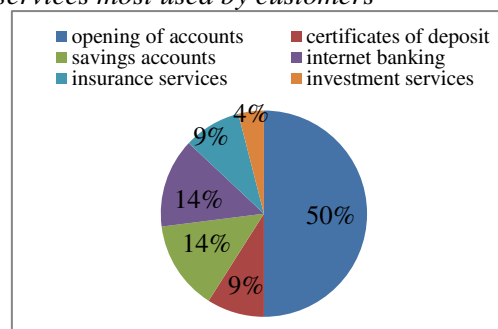


Own source, according to the questionnaire

As we can see in figure 5, we find the top services used by respondents. The service commonly used is to open accounts (50%)

followed by savings accounts (14%) and internet banking (14%).

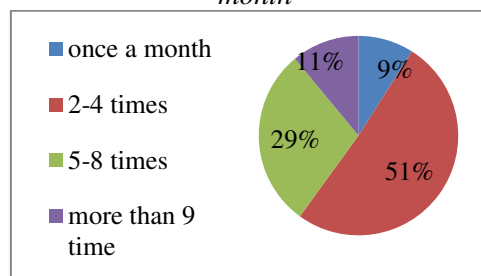
Figure 5. Structure according to the services most used by customers



Own source, according to the questionnaire

In figure 6 is presented the media regarding how often respondents use banking services. Occupies a leading position 2-4 times per month (51%) followed by 5-8 times per month (29%).

Figure 6. Structure depending on how often respondents use bank services per month



Own source, according to the questionnaire

The last part of the questionnaire presents the structure according to the perspective of what is expected from a bank and the number of respondents.

3.1. The results of quantitative research

After collecting the questionnaire data needed for the research, a total of 200 questionnaires were complete and valid, but a total of 50 (25%) respondents answered that they have not completed at least one transaction with a bank in the past year, then asked to answer the following question by concluding questionnaire. The remaining 150 (75%) respondents answered that they had made at least one transaction with a bank in the past year. This allowed assessment of respondents' perceptions on the five elements considered: customer expectations from a bank, bank services preferred, satisfaction felt from their bank, what is it do in the event

of a problem at their bank and what they obtain by using banking services.

A. Perceptions of respondents about their expectations from a bank

In order to assess the variable called "Their expectations from a bank" were used a total of eight statements that targeted respondents' perceptions about their expectations from a bank. These are presented in table 1. Based on the responses of 150 subjects surveyed, average scores were obtained.

Table 1. Summary of results

Statements regarding customer expectations to a bank	Average / Score
a. A bank should have the latest technological facilities	2,62
b. The physical facilities of a bank should attract attention	2,50
c. Professionalism should characterize bank employees	2,62
d. interior design and facilities of a bank should be pleasant	2,56
e. A bank should deliver the promised services on time	2,72
f. Employees should always be willing to help customers	2,73
g. Bank services should be provided appropriate from the first moment	2,73
h. Bank should insist on eliminating errors in drawing up documents	2,84
Customer expectations from a bank - Total	2,66

Own source, according to the questionnaire

A total score for this variable was calculated, which is 2.66 points out of a maximum of 3 points that can be registered under the scale used. The result can be interpreted as follows: although respondents are satisfied with certain aspects of their bank (interior design and equipment, physical facilities of the bank), they feel dissatisfied with the bank on the fact that banks should insist more on eliminate drawing up documents errors.

B. Perceptions of respondents regarding the services offered by the preferred bank

Variable "Preferred bank services", defined in the proposed model through seven statements, measure the respondents' perceptions on how banks meet and attract their customers

Table 2. Summary of results

Statements regarding the services offered by the bank preferred	Score
a. The procedures were accurate	2,17

b. The service provision by the bank was right	2,08
c. Serving process fulfilled my needs	2,08
d. Bank procedures unsatisfied me	2,02
e. Bank address is accessible and easy to find	2,30
f. The results of the services received were as expected	1,96
g. Service delivery by the bank last long	2,00
Total	2,08

Own source, according to the questionnaire

This result leads us to conclude that the activity of banking institutions generates a moderate need of clients. There are many deficiencies in this sector, identified in this study (bank procedures are unsatisfactory, results services received are not customers would have expected and service delivery by the bank last long) whose solution could lead to a higher need of customers.

C. Respondents' perceptions about the satisfaction experienced by their bank

Table 3 presents the allegations made in the questionnaire to assess customer satisfaction.

Table 3. Summary of results

Statements regarding the satisfaction experienced by their bank	Score
a. Overall, I am pleased with my bank	2,62
b. I think I did right when I chose this bank	2,58
c. My bank services correspond to expectations	2,46
d. I am pleased about my bank	2,53
Total	2,54

Own source, according to the questionnaire

This result leads us to conclude that the activity of banking companies generate moderate satisfaction of customer. There are many deficiencies in this sector identified in this study, whose resolution could lead to higher customer satisfaction.

D. Respondents' perceptions regarding if there was problem with their bank

For variable "If there was a problem at were used a total of seven statements that targeted respondents perceptions about solving problems arising from the bank.

Table 4. Summary of results

Statements regarding if there was a problem at their bank	Score
a. I will discuss the issue with a	2,30

manager or other employee of the bank	
b. I will ask the bank to handle the problem	2,51
c. I will report the issue to a consumer organization	2,17
d. I will initiate legal action against the bank	2,08
e. I will tell my friends about the unpleasant experience	2,16
f. I will persuade friends not to do business with the bank	2,08
g. I will tell my relatives not to ever use bank services	2,02
Total	2,18

Own source, according to the questionnaire

Thus, respondents' perceptions led to a score of 2.18 points for this variable. This result leads us to conclude that banking institutions activity generates a moderate satisfaction of customer in solving a problem arising in the bank.

E. Respondents' perceptions of what could be achieved through the use of banking services

Variable "What could be achieved through the use of banking services", measure the respondents' perceptions on what could be achieved through the use of banking services.

Table 5. Summary of results

Statements about what could be achieved through the use of banking services	Score
a. Better relations (social, professional)	2,40
b. A better safety towards money	2,22
c. Payment of debts as quickly as possible	2,35
d. Opening a deposit	2,26
e. For a loan	2,22
f. Sending and receiving money via fast transfer systems	2,50
g. In order to obtain certain information	2,39
Total	2,33

Own source, according to the questionnaire

Thus, perceptions of respondents gave a score of 2.33 points. This result leads us to conclude that the activity of banking institutions generate moderate satisfaction of customers. There are many deficiencies in this sector identified in this study (low quality of services, low degree regarding safety money, low quality of loan and

opening a deposit) whose solution could lead to higher satisfaction of customer.

3.2. Pearson correlation coefficient between the claims related to customer expectations and satisfaction

The research is based on a linear relation between variables and establishes the connection and intensity of this relationship based on the correlation- Pearson coefficient.

Pearson correlation coefficient takes values in the interval (-1, +1). The R coefficient can range from +1 (positive correlation, direct, perfect) to -1 (negative correlation, inverse perfect). Between these extremes, a correlation coefficient of 0 (zero) indicates the total absence of the correlation, or in other words, the independence of each other.

Variables "satisfying customers by their bank" and "banks should have the latest technology" are interdependent as Pearson correlation coefficient shows a value of 0.847. Between these two variables are very strong bond. Thus, the adoption of appropriate behavior would have a positive impact on customer satisfaction. Banking institution showing interest in owning new technologies will make clients feel safe and at the same time protected from theft or loss of personal data with codes.

Table 6. Pearson correlation coefficient

	13 a	13 b	13 c	13 d	13 e	13 f	13 g	13 h	15
13 a	1,000								
13 b	0,878	1,000							
13 c	0,982	0,879	1,000						
13 d	0,933	0,933	0,916	1,000					
13 e	0,872	0,788	0,875	0,817	1,000				
13 f	0,854	0,755	0,859	0,799	0,980	1,000			
13 g	0,854	0,755	0,859	0,799	0,980	1,000	1,000		
13 h	0,739	0,713	0,754	0,693	0,834	0,826	0,826	1,000	
15	0,847	0,890	0,850	0,898	0,743	0,761	0,771	0,694	1,000

Own source, according to the questionnaire

Variables "what is expected of the bank" and "physical facilities of a bank" should attract attention, as shown in table 6. The correlation coefficient 0.890, indicating an almost perfect connection between the two.

In this case, customers are satisfied with the services purchased by the treatment received from bank employees, their kindness and willingness to fulfill all their desires, it creates a sense of satisfaction, so that feeling of satisfaction will influence positive intention to visit banks in the future.

In the banking sector, was found between "expectations of respondents from the bank" and "design and interior amenities of a bank" a strong relationship, as a result of recording a correlation coefficient of 0.898. Having a concern for interior design and facilities could lead to satisfaction and a large number of customers.

A final dependency identified in the research conducted is between variables "customer satisfaction to their bank" and "bank should insist on eliminating errors in drawing up documents." Between these two variables there is a strong correlation coefficient obtained with the value of 0.694. Eliminating errors in drawing up documents is what defines the objectives pursued by bank customers, which they use for this purpose, is in fact responsible for the market success of the banking institution, thus eliminating drawing up documents errors could lead to the identification of any chance of success in the banking market.

We conclude that research on the respondents on whether they agree to eliminate drawing up documents errors in the bank, they have agreed to this disposal, as this measure would lead to a significant improvement of bank and customer relationship.

4. Conclusions

The questionnaire was designed to provide information on the subjects investigated. Therefore, the first part of the questionnaire is focused on completing the data on sex, age, marital status, last form of education graduated, the approximate average monthly household income, number of transactions made by a bank, the reason why not appeal to banking services, types of products owned at a bank, services used in a bank, how often have subjects contact with the bank per month. The second part of the questionnaire is about the degree of expression (disagree, neutral, agree) to their bank.

In conclusion, the average respondent of this study is woman, aged between 21 and 29 years old, graduated from higher education, married, with the approximate average monthly household income less than 1000 lei, with at least one transaction with a banking institution. The most common product owned at a bank is the card, the bank with the largest transactions is Banca Transilvania, the most used services are opening accounts and media for contacting the bank is 2-4 times per month.

The results made it possible to shape the essential aspects of the five variables investigated in this survey of the banking sector in Romania, as well as identifying possible causes of the manifestation of certain situations.

The services offered by banks in Romania, are different from bank to bank. Customers of banks in Romania are in some extent satisfied with their services, this is based on the respondents polled in a survey on the services offered by banks.[8]

As proposals for banks in Romania to improve customer service, should insist on full and even partial elimination of drawing up documents errors, eliminating prolonged expectations through effective communication programs and trading with clients, insist on professional training and mental area of employees and to hire young graduates from banking field.

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Section II

Fundamental Social Values

The Woman as a Product. A Case Study on Moxa's *Universal Chronicle* (1620)

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"For most people of the Renaissance, the woman is at least suspicious and more often, dangerous."

Delumeau

Abstract

The objective of this study is to illustrate the role women played in society, over the years, with an emphasis on the lexical structures that denote family and relations, in Mihail Moxa's "Cronica universală" (1620). The gender stereotype (requiring a person to act or dress a certain way) and gender discrimination (the unfair treatment of a person based on his or her gender) are closely analyzed throughout the text.

Keywords: woman, role, society

Classification Code: J710

1. In a society where men fulfilled just about everything, what role had their women to fulfil? This is a question that took shape from reading the Universal Chronicle, written by the Romanian monk, Moxa (Moxalie), at 1620, and to which I will endeavour, as far as possible, to give plenty of arguments to support my answer. Since the chronograph covered thousands of years, in its Content or, as Moxa wrote, *Scara* (*The Ladder*) a very suitable term for the approach taken here, I will analyze the woman climbing the social ladder, with an emphasis on her role over the years.

1.1. The first chapter of the writing is *De începutul lumiiiei dentîiu*, where the monk finds it necessary to explain the undertaking of the difficult historian's role: "Vom lua acest greu, să-i și cu préget. Ce darurile tale, iale ne răcoresc sudorile noastre... Iată și noi, de cât ne iaste puterea, spunem cu adevăr" [3, 4v: 99]. The writer's statement is legitimate,

who did not state it in order to show off the high effort implied by the proposed approach, but rather, to offer his reader an excuse with respect to errors of translation that he could have done, the excuse being repeated in the text: "Acestea cum ne fu puterea noi scrisem." [3, 21r:114] In what concerns the truth of those stated in his writing, he agrees with the opinion of Lucian of Samosata, whose writings could not have been foreign to him, as a monk he was. The Greek satirist claimed that the historian should be bold, not bought, self-controlled, candid, impassioned for truth: "Istoricul trebuie să fie îndrăzneț, nevîndut, stăpân pe sine, neprefăcut, împătimit de adevăr." [1: 340]

1.2. The chronicle's storyline ends when Constantinople is taken by the Turks, after having recorded nearly seven covering almost 7 millennia, to be more precise, 6998 years, the last chapter is *De Ț[a]rigrad, cum l-au luat turcii - Of Tarigrad, how the Turks took it*. In order to make the chronicle coherent, the Romanian linguist Nicolae Iorga implied that Moxa first connected the sources in Slavonic: "a început înădînd pe slavonește, înainte de a da o traducere românească a corpului de cronici, a cronografului înădit de dînsul." [2: 291]

2. For analyzing the social status women had over time, the family structure must be illustrated, because the first role that was assigned to woman was that of wife and mother. It is easily observed that the words designating degrees of kinship were, in Moxa's time, very similar to those used in the current Romanian language, as follows: wife: *soț* (8r)/ *soața* (92v)/ *muiarea* (10r)/ *doamnă* (21r); husband: *bărbatului-ș* (9v); mother: *mumă* (34r)/ *maică* (73v); father: *tată* (30r)/ *tătîne-său* (55r); parent: *părinte* (47r); father in law: *socrul* (133v); child: *pruncii* (80r)/ *sugași* (30r)/ *cocon* (29v)/ *coconași* (51r); son: *fecior* (22r)/ *fiiu* (48v)/ *făt* - *feții* (85r); *fiastru-și* (109v) – step son; daughter in law:

nurorile (11v); daughter: *fiu-sa* (129r)/*fată*(29r)/*fata* (29r); son in law: *ginere* (54v); brother in law: *cumnatu-său* (63r); brother: *frate* (22r)/ *frate-său* (2v)/ *frăține-său* (119r); sister: *soru-sa* (56v); uncle: *unchiu-său* (18v)/ *uncheașu*, frate mîni-sa (108r); aunt: *mătușe* (56v); nephew: *nepot* (141v); grandfather: *moșul* (30v); grandmother: *moașe-sa* (133v); relative: *rudă* (13r)/*rudenie* (76v); a kind of aunt: *cumătră* (125r); godfather: *nașu-său* (59r); godson: *fiini* (108v).

2.1. Taking the Bible as a source of inspiration, the first feminine hypostasis in the chronograph is Eve, lured by the serpent: "Iară deaca auzi acéstea Evva, numai cît se potrive sfatului șarpelui, ce fu învățat de Satana. Deci gustă și dăde și lu Adam de mîncă. Iară numai cît se văzură goli, și se rușinară unul de alt." [3, 9r: 101] Obviously, God lectured them both, banishing them from heaven, but evil had entered the world, as a result of Eve's knowledge by Adam, for Cain killed his brother, Abel: "că se sculă Cain de ucise pre frate-său Avel" [3, 10r: 101].

Moxa begins the ancient history of the Jews by intercalation of whole parts of *Cronografia pe scurt - The short chronograph*, of Patriarch Nechiporus, where women are completely absent. It starts from Adam, who gave birth to Seth, Seth to Enos, Enos to Cainan and so on so forth, men were born from men - how? - Only God knows it; the fact is that before the flood "Noe întră în corabie cu feciorii și nurorile." [3, 11v: 103]

The second woman is mentioned only by name, *Devora* – Deborah [3, 15v: 106], who was prophetess, judge (highest position) and wife. She reigned with *Varac* – Barak (a man who initially did not wanted to obey her) for 20 years. There is a notable difference between the two characters: *Evva*, who plays the role of wife and mother "grijă bărbatului-ș și greul născutului să-l poarte" [3, 9v: 101], and *Devora* (Deborah), upon who God had bestowed another type of social status, proving that women can perform tasks exclusively dedicated to men, at the time. Another woman reigned by herself, for seven years, "Gotholia, maica lu Ozie" [3, 17r: 108]. In a relatively short distance in the text, the name of a king, *Artaxers* – Artaxerxes, is recorded, who ruled with his woman "cu muiriaria lui, 41 de ai." [3, 19r: 111]

2.2. Cleopatra, the famous beauty of Egypt, did not enjoy any special attention. Moxa states only that she ruled Egypt: "Cleopatra împărăteasă au ținut împărăția Eghiptului. Și s-au mînat de la Ptolemei Epifan pînă la Cleopatra 300 de ai." [3, 20v: 114]

2.3. The storyline runs its course in Troy, where Priam ruled with his lady: "domniia Priam și avea doamnă, și născură dentr-însă feciori mulți, de-i chema ca vrea." [3, 21r: 114] In this chapter, titled *Împărăția Troianilor – Trojans Kingdom*, the wrong translation of the source is notable. Moxa's assigning to Priam the premonitory dream, when actually his wife, whose name is not recorded (Hecuba), is the one that has it: "păru-i că văzu un tăciune aprins eșind den trupul mueriei lui și o dăde de o parte vînt, de arse cetatea | toată. Și spuse acéstea filosofilor. Ei răspunseră că ară fi mai bine, ce va naște să-l arunci în foc."; "It seemed to him that he saw a burning ember emerging from his woman's body, and a gust of wind blew it, burning the fortress down. And he said these to the philosophers. They replied <<it would be better if he threw the baby in the fire>>." [3, 21v: 114]

Obviously, this will not happen, Alexander, being left to chance (in a field), is rescued by shepherds. The writer often uses memorable phrases to refer at the immutable destiny: *Whatever is to happen, one cannot avoid* - "Ce iaste să fie, nu se poate tréce." [3, 21v: 115]; *But the righteous eye sees it all. So, whatever someone does, he does it to himself* - "Însă ochiul drept le vede toate. Deci cine ce face, lui face." [3, 83v: 164]; *This is how God pays he, who does not know the good gift he has received* - "Așa plătește Dumnezeu cui nu știe har de bine ce-i dă." [3, 96r: 173]; *To the one God guards, no harm can come!* - "Ce pre cine-l feréște Dumnezeu, în deșert cugetă rău mintea omenească!" [3, 99v: 175]

The chronicler finally offers tribute to feminine beauty through Helen, describing the meeting scene with much relish. Paris saw Helena, Menelaus' woman, very beautiful and white. So he fell in love immediately, and started to fancy her, waiting until Menelaus left the house. Alexander then rose, grabbing Helena with all Menelaus' wealth, and got into a boat to run away, by sea, to Troy: "Parie văzu pre

Elena, muiarea lui Menelai, preafrumoasă și albă. Deci o preaîndrăgi și puse ochi hitlénî sprînsa, și așteptă pînă cînd se duse Menelai oareunde. Atunci se sculă Alexandru, deci apucă pre Elena cu toată avuția lu Menelai și întră în corabie să fugă pre mare la Troada.” [3, 22r: 115] Helena is one of the most important female hypostasis of the chronicle, as she is the cause of a conflict with many casualties, which stretched over 10 years.

2.4. The leader had multiple rights, such as disposing of women as he saw fit, or forcing them to become vestals. Numitor rose, and killed all Amulius' sons, living his daughter alive, but forced her to become priestess/vestal, and he gave a law: Girls who are to be priestess, are not to marry - “Și se sculă Nemitor de ucise feciorii lu Amulie toți, iară pre o fată el o puse popă și puse lege: fetele ce vor fi popi, să nu se mărite.” [3, 29v: 119] As one can clearly see, the ruler could give laws which affected women, when he liked, without consulting another opinion. When Numitor found out the state of his niece, who was pregnant, he locked her in the dungeon, and her twins were left in a basket on River Tiber: “închise în temniță, iară pre coconii-i lepădară cu un cin pre apa Tiveriei.” [3, 29v: 119]

Sometimes Moxalie is not only a historian, keeping record of the years, but also an etymologist, giving the etymology of words he used: *Serbie*, in Romanian *șerb*, for he was born from a slave: “Serbie, iară românește Șerb, că născuse dentr-o roabă.” [3, 31v: 121]

Relations between relatives were blamed and punished, so even the emperor could lose his throne. Emperor Sextus Tarquinius took Lucretia, wife of Collatinus, | who was a blood relative, then all the noblemen gathered and decided they should stop being rulers [...]: “luo pre Lucritiia, muiarea lui Colatin, | om de rudă bună, atunce se adunară toți bunii Rimului depreună și sfătuiră să nu mai fie împărați [...]” [3, 33r: 123]

2.5. Concerning ancient medicine, Moxalie reminds of Chesar – Caesar, who had lived thanks to a primitive form of caesarean, because the baby was conceived in his mother's womb, and when it was almost time for him to be born, his mother died. Counting the months, they realised the baby was alive. Thanks to this, they called him Caesar, from caesarean: “pentru că era

zimislit în trupul maică-sa, și cînd fu aproape de născut, ia muri, și numărără lunile și socotiră că e viu coconul într-însa. Derept acéa-i puseră nume Chesar, ce se zice spentecat.” [3, 35v: 124]

The rulers could fulfil many of their caprices, for example Sebastianus asked men to bring their wives to the palace, for his pleasure: “nărav încă avea, că lua mueri de la b[ă]rbați, de zăcea cu nunsele.” [3, 36v: 125]

2.6. Another female figure is Mary Magdalene, mentioned in the episode following the ascension of Jesus, after 40 days. The monk from Vâlcea outlined Mary Magdalene as very humble; she went all the way to Rome to lament: “s-au dus tocma la Rim de au jeluit.” [3, 39r: 127]

Eudoxia, Arcadius' wife, is negatively portrayed as very bad and greedy, and had her man behaving as she wanted; she persuaded him to remove St. John Chrysostom from the Church, because he taught them to be humble: “foarte rea și lacomă și-ș purta bărbatul cum era voia ei. Și-l nevoi de scoase pre s[ve]ti Ioann Zlat[o]ust den iparhie, pentru că-i învăța pre binele lor, să le fie de sp[ă]senie.” [3, 51v: 143]

2.7. A sweet portrait, this time, is intended to Ahtina - Athenaïs, who was baptized as an adult, taking the Christian name Eudocia, daughter of Leontius, who was very beautiful. Lying on his deathbed, her father says, after he had left her only 100 gold coins as dowry: *Consider for yourself this much and your charms!*; for he read her fate in the stars “«Socotește-ți atîta și frîmșetile!», că-i cunoștea în stele ce va fi.” [3, 56v: 144] Her brothers wronged her by denying the promised dowry. Still, she does not bear enmity, and when she became empress, she says: «If you had not wronged me, I would not be empress today». And they were placed in high positions by the emperor: “«De nu mă vreați dosădi, nu aș fi astăzi împărăteasă». Și fură puși de împăratul boiari mari.” [3, 58v: 145] Even when the emperor banished her because of an apple, she went to Jerusalem and gave charity to monasteries and to the poor, and she died there: “se duse la Ier[o]s[a]l[i]m și multă milostenie împărți mănăstirilor și mișeilor și se sfîrși acolo.” [3, 59v: 145]

2.8. Pulcheria, sister of Theodosius, was expelled from home and accepted again.

After the death of her brother, she will remain empress. Moxalie describes her character as most wise, seeing that she could not rule without a king, she will choose Marcian. She married him, but only after she made him swear he would allow her to respect the public vow of virginity, she took since youth: "să-ți ție fetiia, cum s-au făgăduit lui Dumnezeu den tinerete." [3, 60v: 146]

2.9. Another feminine hypostasis portrayed in the Chronicle is *Areadniia* - Ariadne, daughter of *Leu* - Leo, who had no sons, so he betrothed her to a nobleman, Zeno: "o mărită după un boiarin, anume Zinon." [3, 64r: 148] It is pretty clear that the girls had nothing say in choosing their husbands; the examples in this purpose are numerous. Tiberius had a daughter, and he betrothed her to Mauricius, at his death: "Tiverie avea o fată, de-acii o déde după Mavrichie, la moarte-ș." [3, 73v: 156]; Mauricius, being emperor, he betrothed one of his sisters to Philip, because Philip was a good man, and most of the times he fought with the Turks, he defeated them: "Mavrichie, deaca stătu împărat, | elu-ș déde o sor după Filipic, că era bă[r]bat bun și de multe ori se lupta cu turcii și totu-i bătea." [3, 74r: 156]

3. People of those times believed in signs, rulers included: The sun darkened and it was yet another sign, a woman gave birth to a girl, you had no eyes, no hands, no legs | she only had a tail, as fish have: "Atunce se întunecă soarele și alt semn încă fu, că născu o muiare o fată, ce nice avea ochi, nice mîni, nic[e] picioare | numai ce avea coadă ca de pște." [3, 75v: 157]

3.1. A power-driven woman is *Irina* - Irene, *Leu* - Leo's wife and the mother of *Constantin* - Constantine. Because he was too small to rule, Irene, his mother, was ruling for him. Being too naive, he was persuaded by some devious people to banish his mother from the court, so he can rule. He started to do inappropriate things as forcing his wife to become a nun, and getting himself a new wife: "arumitori hitlêni și-l mîglisiră de-ș goni pre mumă-sa împărăteasa de la dinsul, de luo el cîrma de împărăție. De-acii se întoarse în lucrure nepotřebnice și-ș călugări muiarea și se amestecă cu alta." [3, 93r: 171] Constantine called his mother back, but she still wanted to rule. To accomplish

her wish, she has her son blinded by some villains: "nește oameni hlapi [...] Și de-acia fu Irina însăși împărăteasă." [3, 94v: 171] It is easy to see from where Constantine got his fickle character, or naivety, because Irene, after having her son blinded, was filled with remorse and gave charity to the poor, so she can move God's wrath from her: "împărăteasa Irina, după ce-ș | orbi pre fiu-său, multu se căiia și multă m[i][o]stenie da săracilor, ca să poată urni mîniia lui Dumnezeu de la dinsă." [3, 95v: 172] But her punishment will come, in the person of *Nichifor* (Nicephorus) who took the throne from her, and sent her to be peasant, poor and miserable. So poor was she, that she did not have enough to eat, so she fed as a widow, asking for charity at other people's doors: "o scoase den domnie, deci o tremese de fu țarancă | meseră și de nemică. În viața ei nu-i ajungea, ce se hrăniia ca o văduo săracă pre la ușile altora." [3, 96r: 173]

3.2. In contrast, Moxalie presents us two women who competed for the role of empress, *Cassia* (Kassia) and *The[o]dora*. Emperor Theophilus, at his father's wish to see him married, went to a brideshow, so he could choose a bride. He saw a very beautiful and wise girl, so he spoke to her with temptation: «For woman the evil came into the world». She replied to him «It is true, and also for woman good had entered the world» as you say «For Eve, the evil, and for Virgin Mary, the good.»: "El văzu o fată preafrumoasă și înțeleaptă, deci grăi cătr-însa cu ispită: «Pentru muiare au venit răul în lume». Ia răspunse cătr-însul: «Adevăr iaste, și pentru muiare au întrat și binele în lume», cum ai zice «Pentru Evva răul și pentru pr[e]c[i]sta Mariia binele.»" [3, 102r: 178]

Theophilus noticing that the girl is wiser, he admitted frankly that he shall not marry a wiser woman: "Eu mai înțeleaptă muiare de mene nu voiu lua" [3, 102r: 178], so he offered the golden apple to Theodora. Thus, one of the two women became wordly empress, and the other one - heavenly empress, thanks to the angelic life she lived in the convent.

Sometimes women find justice, given the fact that the justice does not affect those who can apply it. The emperor Theophilus was a righteous leader. A widow came to complain because a nobleman had built a house, that covered her windows, and she was sitting in

the dark: "că veni | o muiare văduo, de jelui pentru un boiarin, că ş-au făcut casă şi i-au astupat ferestrele căscioareei, de şade-n întunérec." [3, 103v: 179] He made justice to the widow, demolishing the noble's house, and whipping him publicly.

3.3. Back then, people believed women had a closer connection with nature, which made them better at deciphering signs. Basil's (*Vasilie*) mother kept trying to banish an eagle, which shaded the child. Eventually, she realised that it was a good sign "precepu că e semn bun." [3, 111r: 182] Basil becomes emperor because the former emperor, Michael gave him one of his mistresses, Eudocia and married them himself, and he also gave Basil the kingdom crown: "o ibovnică a lui după Vasilie, anume Evdochia, şi o cunună însuşi şi-ş dăde cununuşi de împărăţie lu Vasilie." [3, 112v: 184]

4. Theophano is the first woman who enjoys love in marriage, even though it is her second one, and she did not choose her husband. Noblemen made Nicephorus emperor and empress Theophano loved him dearly: "rădicară pre Nichifor împărat şi-l iubi cu drag şi împărăteasa Theofana." [3, 124r: 191] Their love was mutual, Foca was all good, the only thing that drove him insane was the fact that Theophano was his wife, and she was his relative: "era Foca de toate bun, ce numai ce-l smintia că ţinea muiare pe Theofana, şi-i era cumătră." [3, 125r: 192]

Theophano's love for Nicephorus is not strong enough; she eventually turns her attention to Tzimiskes (*Ţimishi*), who was banished from the court. The empress used her powers of persuasion; she cunningly asked her husband to call him back. And Tzimiskes was so sturdy and handsome, that Theophano was dying to see him "rugă cu hitlenşug pre Foca, de-l chemă iară. Şi era prea voinic şi frumos Ţimishi, deci vrea să moară Theofana de nu-l vedea." [3, 125v: 193] Because Nicephorus was very religious, Moxalie writes that he did not fulfil his role of husband, as he did not really like it: "La muiare-ş mergea rar, ce nu-i plăcea așa." [3, 125r: 192] The emperor met his death by the plot of his wife and her lover.

4.1. Zoe is initially introduced to us as Constantine's daughter, who disposes of her as all emperors do. Knowing that Romanus, a noble from the court, would be emperor one

day, he betrothed his daughter to him: "Căci ştiu dentru oarecine pre Roman, unul den curte, că va fi pre urmă împărat, deci-ş dăde fie-sa dup-însul." [3, 129r: 195] As Nicephorus, Romanus is also very religious, praying all night long: "sta pre rugă toată noaptea." [3, 129v: 195]. The chronicler notes that Zoe was filled with desire: desires were burning her: she saw Romanus living a religious life and she began to envision bad thoughts, because there was a sturdy and handsome man, Michael from Paphlagon | a relative [...] Still Zoe really love him with cravings, and sent him words with parables, until they started to date: "îi dogorîia pohtele: vedea pre Roman cu viaţă curată şi usebi dormind d-însa, iară ia începu a cugeta rău, că era un voinic frumos şi chipeşu, anume Mihail, den Peflagon | de rudă [...] Iară Zoe foarte-l iubîia, cu rîvne, şi tremitea cuvinte cu pilde, pînă cînd se mestecară unul cu alt depreună." [3, 129r: 195] Roman shares Nicephorus' fate, as he is murdered by the two lovers. Zoe will, in turn, be expelled, and forced to become nun.

Noblemen had a significant decisional power, as we have seen so far, and they have shown it in Zoe's case, bringing her back on throne. A big quarrel started between the noblemen and rulers, because they remembered the good times when Zoe's parents reigned, and how they made her take the vows, against her free will [...] and they brought Zoe back on her throne: "se rădică gîlceavă mare întru boiari şi în voievozi că-ş aducea aminte de părinţii Zoei, cît bine au avut şi cum o au tuns fără voe [...] şi iară aduseră pre Zoia la scaunul moşiloru-ş de împărăţie." [3, 132r: 197]

Zoe's desire to become mother, made Moxa write that she drank from two gardeners, like a tree: "se adăpa den doi grădinari, ca un pom." [3, 129r: 195] When she passed away, her sister Theod[o]ra succeeded her, and she loved every man: "Şi ia era iubeaţă la fiece bărbat." [3, 133r: 198]

4.2. The last feminine case treated more extensively by the chronicler is Eudoxia's, the young and beautiful. [3, 135r: 199] Learning the sordid plan of her husband, who wanted to banish her from the court (because he was afraid that she will marry after his death), and split the 7 children they had together, to be raised by nobles, she took an oath of not marrying again: "se adeveri cu

jurământ mare că nu se va mărita după moartea lui.” [3, 129r: 195] The empress being still young, Moxalie translated in detail her burning desire after her husband's death, as it follows *in a rush begun the flesh drizzle and started a wave storm of desires*: “de pripă se siripi bura trupască și rădică furtună turbure de unda pohtelor.” [3, 135v: 200] The opportunity to break the vow to her spouse, now deceased, arises when Romanus, a very attractive small ruler wanted to take her crown. Defeated, he was brought before the empress to receive his punishment. When she saw him, she did not even think at the dreadful oath, but immediately liked him with cravings. So instead of prison, Romanus acquired wedding bed, and instead of being bound, he became emperor: “nice-ș gîndi de cel jurămînt înfricoșat, ce-l și îndrăgi cu rîvne. Deci, în loc de temniță dobîndi Roman pat de nuntă și, în loc de legat, sosi împărat.” [3, 129r: 195]

Emperor Michael, Eudoxia's son, gets rid of her (by forcing her to take the vows) when she's no longer useful to him, as Moxa recorded: “scoase pre mumă-sa fără voia ei, | de o tunse călugăriță.” [3, 138v: 202]

4.3. Towards the end of the chronicle, the writer recalls two feminine cases, on which he does not insist too much. Thus, we find that Isaac attacked and killed Andronicus, taking his daughter to be his empress: “și-i luo fata, de-i fu împărăteasă.” [3, 140v: 204] The last feminine case mentioned in the *Chronicle* is that of Sisman's sister, who was given to Murat: “el, de nevoe, o déde să-i fie doamnă.” [3, 144v: 209].

5. From the examples provided, the conclusion emerges clearly: the woman was denied, sometimes, even the natural rights. I refer to “a set of rights (the right to exist, to physical integrity, health, sexual life, justice, etc.) supposedly inborn human beings and their eminently justified in philosophical and ethical conception, by human nature, or in the legal concepts, by the notion of personality as aptitude - only specific to the individual - to play a role in legal life, to be subject to the legal rights and duties.” [4: 152] It is not shocking to say that for men, women were simple products/goods, of which, they could get rid of whenever suited them.

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Differences in Society Outlined Through Stand-up Comedy

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Abstract

To approach humour many turn to different topics they find in their everyday life. One specific category of humour which does this is stand-up comedy.

Performers use this type of humour to outline and at the same time to present in front of an audience the problems that society has but are not openly dealt with.

And at the same time it tries to expose the fact that state institutions are not acting the same for each and every individual and that some differences are made.

Keywords: security, society, stand-up comedy, humour

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Recently the study of humour has evolved in a manner that is yet to be discovered by many who study this field.

One branch of humour is represented by stand-up comedy. Even if it is not something very new it did not receive the attention that it truly deserved.

This present paper focuses on presenting the meaning of stand-up comedy and what it stands for, certain characteristics of a stand-up comedy performer and, last but not least, to analyze the way in which certain state institutions are presented by the performer in front of an audience.

It will be interesting to see which approach he uses in order to obtain a reaction from the audience, and if he manages to do that what type of reaction he will receive.

Those who practice this type of comedy rely to different types of topics, usually found in the everyday life of the performers. Topics regarding society, religion, racism, politics etc. are almost all the time used by those who go up on stage to perform a comedy act.

Even so, according to dictionary.com[1], stand-up comedy represents "a comic

monologue performed by one person standing on a stage; also called stand-up".

Other details can also be added to this brief definition, such as the use of props, music or costumes which some performers find useful in order to deliver their message, or if the performer simply resumes to face expressions or gestures in order to make themselves understood.

According to Mintz[2] in his study "Standup comedy as social and cultural mediation" 1985:

"Standup comedy is arguably the oldest, most universal, basic, and deeply significant form of humorous expression (excluding perhaps truly spontaneous, informal social joking and teasing). It is the purest public comic communication, performing essentially the same social and cultural roles in practically every known society, past and present."

(Mintz, 1985)

The act that will be analyzed belongs to African-American stand-up comedian Eddie Griffin, known for his irony, sincerity and humour, Griffin manages to approach a vast list of topics without censoring himself.

Born in Kansas City, Missouri, July 15, 1968, actor and comedian, Edward James „Eddie” Griffin, Jr. started his career as a comedian at a young age.

He is well known for his role as Eddie Sherman on the Malcolm & Eddie show and for his performance in the movie Undercover Brother (2002).

He started his career as a stand-up comedy performer when he was a young boy, around 1992 with appearances on the Def Comedy Jam hosted by Russell Simmons but the show that launched him was the 1997 Voodoo Child.

In his 2007 show entitled "Freedom of speech"[3], Griffin speaks about the real meaning of some of the state's institutions through a racial perspective.

Griffin created a game of words, he plays

with them in order to create something funny.

The fact that he does not speak grammatically correct does not influence in a negative way his shows, moreover it is one of the things the audience likes about him.

The transcripts that will further on be provided from Eddie Griffin's show present some mistakes in writing, those were left as such to illustrate more accurate the way in which the message was sent to the audience.

How these function and what are their purpose is again a way of approaching this topic:

"I know white people are tricky man, they name shit exactly what it is.

White House, ain't not but white people in there.

Senate, send it to the White House

Library, that's where they burry the motherfucking lies

Police, they fuck with poor people list out by rich folks

CIA, stands for cocaine in America

FBI, fuck black individuals

And FEMA stands for Fuck Everybody
Mostly African

It tripped me to fuck out how fast FEMA can get there to save rich white people in Malibu, you understand me?

Them motherfucker house burned down, FEMA right there, you need anything?

We have condos for you, probably need a Mercedes, come on.

Niggers is still down at Katrina,

Can we get something nigger?

I know is three years later.

That was the biggest land grab in history, nigger that what the fuck that was, them motherfucker be at the Louisiana purchase again with no money down."

(Griffin, 1:12:20)

Characteristic to his shows are the language that he uses, the irony which is not very subtle, the way in which he manages to present almost every topic considering the differences between being white or black.

This last characteristic is predominant throughout his shows because he thinks that they are treated different because of the color of their skin.

First of all the title of the show is important for this analysis because it clearly suggests that he will speak his mind and that people should have the freedom of speech.

The problem is that when dealing with

certain topics there aren't many who would talk or act without thinking of the consequences.

Throughout his career as a stand-up comedy performer he proved that he is not scared of anyone and of talking.

This part of his speech starts again with the phrase "white people", considered to be deceitful in everything that they do. He continues by listing a series of institutions and at the same time explaining what they stand for.

According to Griffin, the White House is an institution where only white people work thing suggested by the name and also by the fact that he considers white people to be deceiving, by the fact that they hide everything in plain sight.

Because these are just transcripts, a part of the meaning is missing, hearing and seeing the performer acting is what actually transforms mere lines into stand-up material.

Senate is actually a different way of saying "send it", here the artist takes advantage of his tone of voice and particular accent in pronouncing the word senate, this again happens with the word library which according to Eddie Griffin is a place where lies are buried from the citizens.

Police is again an institution which is financed by those who are rich and take advantage of those who are poor. What he tries to suggest is that white people, no matter is they are rich or poor, are those who control everything.

The interesting thing is that even if this text was meant to be funny and to produce laughter it also conceals hidden messages between the lines. This means that the intention of the performer is more profound that one would have thought of.

Furthermore, CIA, FBI and FEMA are presented as having negative connotations when dealing with African-Americans.

CIA being referred to as cocaine in America does not mean that this institution supports the traffic and use of cocaine just that it does nothing to prevent it from spreading.

And that it acknowledges its presence throughout the entire United States.

FBI and FEMA describe the bad way in which authorities treat those who are African-Americans.

It does not matter if they are talking

about the Federal Bureau of Investigation or about the Federal Emergency Management Agency who in fact deals with helping those who lost everything after a natural disaster such as a hurricane.

A different thing that he likes to point out is the fact that authorities move faster in helping white people than African-Americans, even if he exaggerates with his examples the message is very well understood by those present in the audience.

What he wants to highlight is the fact that even if he is referring to an important event, hurricane Katrina which destroyed many houses and at the same time took many lives, authorities move faster when the victim is a white person.

Impersonating a person who was supposed to be still at the place where Katrina hit makes this topic even more appealing for the audience. Using the words condor and Mercedes implies the luxury to which white people are used to, and that the state will do anything for them.

Unfortunately this is not the case for black individuals, this is why Griffin compares that event with the Louisiana purchase, saying that it was the biggest land grab in history.

What he wants to point out is that if you are black you are considered guilty from the beginning and also chances to receive any form of help do not exist.

Eddie Griffin is one of the artist who does not care about what others think about him, the only thing considered to be important is to send out a message.

He does this in his shows and the audience receives it in a positive manner, not only that, they agree with him and support his ideas.

Being an African-American helps him when speaking about topics which involve the color of the skin because many consider it to be a self-mockery and the written version of his speech to resemble a satire.

As it can be seen racism is a sensitive topic which has been dealt with in various ways, this again is a way in which he speaks about this taboo topic but under the cover of a different subject.

State security and the way society functions are subjects of interest at present.

Speaking about culture, Charles Lindholm [4] points out the same concepts as Eddie Griffin does, that it is hard to be an African-

American in America, everything is different and people look strange at each other just because they do not have the same color.

At the same time Eva Richter [5] states that

"The country's diversity, pluralism, and complexity are alternately a source of strength and pride — and of despair."

Now if we focus the attention on the audience it can be easily said that this affirmation is correct, Eddie Griffin's audience is very diverse and still that topic is something that holds them together. They are very different and yet are alike.

This topic is somewhat sensitive and at the same time is considered taboo because of its implications. Today, people are afraid to accept something new, bad judgement guiding them on daily basics.

Stand-up comedy is similar to an escape route because in this manner performers can say and do things that cannot be considered a direct threat or an insult because of its humorous character.

It can be said that stand-up comedy is an exception, no matter the topic, the performer can say anything because it is all about humour and creating laughter.

In his performances, Eddie Griffin approaches this type of topics in order to correct them and fix what is wrong by pointing them out to the society.

Griffin is a very good stand-up performer and this thing can be seen through the fact that his connection with the audience is quickly established and the know what to expect from him, meaning bold and taboo topics, an honest opinion and irony and sarcasm, all these covered in humour.

Everybody responded in a positive manner, thing which implies the fact that he made himself liked even if what he said was not something pleasant.

As a final remark for this paper I can say that stand-up comedy is a means of speaking your mind without upsetting someone just because you can put everything under the concept of humour and the topics will partly be considered made up and partly real.

It can be added that he succeeded in his attempt to expose certain irregularities involving state institutions even if this was made to look as a funny text.

It only depends on the audience how the message is perceived and is changes will be

made in the future.

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Historical, Political and Ideological Influences in Translating Literature for Children

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Abstract

The relationship between history and the translation of children's literature refers on the one hand to the historical development of scholarly interest in the field and on the other hand to the revolutionary changes in the society's perception of children and childhood. This paper aims at shedding some light upon both aspects with an emphasis upon the influence of politics and ideology in translating literature for children. The foregrounding idea is that any translation implies some degree of manipulation which is even greater in the case of children's literature translation due to the didactic, ideological, moral, ethical and religious norms involved in the process.

Key words: children's literature, diachronic perspective, manipulation, translation strategies.

J.E.L. Classification: I24, Y8, Y90.

1. Introduction

Perspectives upon children and the concept of childhood have been extensively transformed from the early storytellers who contributed to the creation and spread of popular tales to the modern contemporary writers for children who can choose between a variety of literary genres dedicated to young readers. All these transformations are worth investigating with the aim of highlighting the way in which they are reflected in the writing and later on in the translation of literary texts for children.

Throughout the centuries, ideological, economic and cultural constraints have influenced both the original production of literary texts for children and especially their

translation in a different literary system. The reasons beyond the presence of manipulation should be carefully analysed in order to decide if manipulation does not have a highly negative influence on the final translation product by diminishing its aesthetic effect upon its potential readers.

2. A diachronic perspective

Unavoidably, a translator of children's literature comes into contact with the history of the attitudes towards children and the concept of childhood which have radically changed through the centuries. In primitive society, the storyteller had a dual role: a historian or person responsible for committing to memory the genealogy and important events of the tribe and a fantasist, a person who created or retold stories to entertain and instruct listeners in the values and mores of society: "Storytellers were often transcent, travelling from castle to cottage to earn their keep. Stories were told and retold, expanded or diminished according to the magical bond between teller and listener". [5]

In those times, adults as well as children used to listen to storytellers. In the medieval world, children did not have a proper childhood because they became supporting members of the family at an early age.

Publication of the first book associated with children's literature is attributed to the Englishman William Caxton, who produced *Aesop's Tales* (1484), *Morte D'Arthur* (1485) and the *History of Reynard the Fox* (1481), among others.

These tales came from the oral tradition and so were popular with everyone, but as printed books gained in abundance and popularity, "folk literature began to be associated with a new audience, a first-time

audience – children". [5] Wynken de Worde assumed William Caxton's printing business in London and in 1504 he published the romantic French folktale *Valentine and Orson*. Robert Whittington translated *A Lytell Book of Good Manners for Children* from the writings of Erasmus, the famous philosopher who influenced Henry VIII, among others.

The 16th century witnessed religious didacticism as well: "John Fore's Book of Martyrs (1563/Foxe 1997), containing horrendous accounts of torture and suffering, was considered highly suitable for children". [5] Following the same pattern, John Bunyon's *Pilgrim's Progress* (1678/1994) is understood as "an allegorical, didactic odyssey of a Christian seeking salvation, which struck a chord in younger readers as an adventurous journey". [5]

Nevertheless, in the period of didacticism, chapbooks were available. Analogous to inexpensive paperbacks today, chapbooks were small paper booklets sold by peddlers or chapmen who roamed the countryside and hawked their wares, including humorous and romantic stories. Printed on cheap paper, sometimes with crude woodcuts for their only illustrations, these chapbooks were available to common people stories. For example, a rhymed story of a tiny hero – *Tom Thumb His Life and Death* – was found in a chapbook printed in 1630 (Sutherland 1997).

The first picture book dedicated to children (*Orbis Pictus or The World Illustrated*) was written and illustrated by John Comenius in 1658. Although religious material was still prevalent, another kind of literature made its presence known at the end of the 1600s.

According to Hillman, "Through the efforts of Charles Perrault and later the Brothers Grimm in Germany, old tales common in the oral tradition were collected and frozen in print, to the delight of children, linguists, folklorists and other scholars". [5] On the other hand, Bottigheimer's *Fairy Tales. A New History* (2009) challenges Hillman's (1999) [5] or Grenby's (2008) [4] conclusions concerning the oral tradition in the spread of fairy tales. Her reversed book-based history of fairy tales is very interesting since it breaks the canon and focuses on a clear distinction between folk tales and fairy tales, each of them with different origins.

Unlike the other classifications, Bottigheimer's [1] is more general distinguishing between folk and fairy tales and afterwards between rise and restoration fairy tales. She also spots the differences between tales about fairies and fairyland and fairy tales. Bottigheimer admits that in today's world fairy tales are "ever-present" in young children's books, but she explains that they were first associated with the literate classes and secondarily with the less-lettered folk. In addition, she acknowledges the fact that once fairy tales had proven their success in the chapbook trade the well-known publisher of books for children John Newbery took them up for young readers. Contrary to the generally accepted belief, Bottigheimer [1] sees Giambattista Basile and Giovan Francesco Straparola as the real inventors of fairy tale tradition, their fairy tales being read and adapted in France by Charles Perrault and her niece Mlle Lheritier and then spread to Germany, the Grimms' tales having French origins. Bottigheimer [1] talks about a book-based history of fairy tales which explains the similarities in wording and phrasing of the same story by different story tellers. Interpreted either one way or another, the truth remains that at the turn of the 17th century, the heavy – handedness of religious didacticism was offset somewhat by these fairy tales, a welcome addition to literature for children.

At the same time, a view of childhood begins to emerge due to the English philosopher John Locke's book *Some Thoughts Concerning Education* (1669). Departing from the religious idea that children were born with the taint of original sin, Locke saw children as "tabula rasa" or blank slate, thus accepting the existence of a period of childhood when children's personality could be formed.

In the early 1700s, Defoe's *The Life and Adventures of Robinson Crusoe* (1719) helped to the development of a new form in literature – the novel: "The love of adventure, independence and ingenuity of the main character, a sailor in the best British tradition, struck a chord in youthful readers and the general public". [5]

Later on, Swift's *Gulliver's Travels* (1726) had "an especially compelling storyline for children". [5] In the 18th century, religious didacticism was replaced

with a fervor to instruct children about the natural world. Educational theorists, such as Locke, Rousseau and Comenius, gave impetus to new ideas about the importance of childhood and the kinds of books that should be available to children. Gradually, the 19th century allowed children's literature to enter a so-called "golden age". Outstanding books were published, books that were readily acknowledged as classics, such as *A Christmas Carol* (Charles Dickens, 1843), *Alice's Adventures in Wonderland* (Charles Dodgson writing as Lewis Carroll, 1865) or *Little Women* (Louisa May Alcott, 1868).

Alice's Adventures in Wonderland revolutionised ideas about what was appropriate or permissible for children and still interests and sometimes unsettles us today. Rich in theme, imagery and whimsy, *Alice* and its companion, *Through the Looking Glass* (1872), propelled literature for children into a different and wholly new creative dimension. Its translation has become a matter of interest for children's literature translators and reputed specialists such as Shavit (1986) [10] or Oittinen (2000) [7] dedicate ample analysis to different translation variants.

In the Victorian era, the innocence and beauty of childhood were rightfully praised. Mark Twain was writing *The Adventures of Tom Sawyer* (1876) in the US whereas in England Anna Sewall was writing a story from a horse's point of view, *Black Beauty* (1877).

In the 20th century, one can witness the development of different genres belonging to children's literature: "[...] a variety of genres became apparent as children began to enjoy the same breadth and depth that characterised all literature. Realistic adventure, animal stories, folklore, fantasy, poetry, family stories, school stories and so on became readily accessible". [5]

At the beginning of the new millenium, alongside with the growing interest into writing for children, translators are facing more problems since they have to deal with a variety of texts for children, each of them with their unique features which have to be taken into consideration.

3. Translation for children in terms of manipulation

In translating literature for children, manipulation occurs at various levels: as a process, as a product, as a strategy and as manifestations in translated texts. If manipulation arising due to ideological, economic and cultural considerations is labeled conscious manipulation, manipulation ascribed to the features of human psychology and manipulation due to ignorance is labeled unconscious manipulation. [2] Translators might avoid ideologically-induced translation, but not the unconscious manipulation of texts. Text-external manipulation proceeding outside the text can be explained by reference to the Polysystem Theory which sees translation as a system embedded in the polysystem of the target culture. The power struggle among the various layers of the polysystem involves the processes of selection of texts to be translated, the external constraints affecting the translator in the process of translation and the processes that take place in relation to a particular translation after the translation has been completed.

Financial as well as ideological considerations are equally important in the translation of children's literary texts. Many books for children are not translated at all or are only partially translated due to the lack of time or money to carry out the respective task.

In terms of ideology, there were times in history when the officially-adopted translation policy compelled translators and publishers certain translation requirements. As a consequence, many works were not translated at all and others contained numerous omissions and alterations. As Thomson-Wohlgemuth argues in her study about the situation of translated children's literature in the East German social system, "[...] foreign books had to display the same standard and had to obey the same ideological principles as indigenous literature, which in turn meant that they had to fit into the ideological fabric of the country" [11] and "[...] translated books too had to submit to the paradigms prescribed by the state, which in the main were partiality and ideological acceptability". [11]

Since the publishing sector in East Germany was under absolute state control, the publishers had to apply for print permits for any book they wished to publish

explaining the reasons for the selection of a certain book. The officially-accepted reasons to choose a book to be translated ranged between the educational value of the book and its contribution to the construction of a socialist society. In order to bring arguments to her analysis of the translation of children's books in East Germany, Thomson-Wohlgemuth draws on archival material, looking at the censorship files by which officials sought to control children's literature translation from English. Translation is no longer considered a purely linguistic matter since it is affected by social, cultural, economic and political factors. The obvious examples could refer to "[...] the structure of the marketplace, influenced by the phenomenon of globalisation (the domination of Anglo-American media conglomerates and imitating their publishing policy in other countries); or by political situation (in Poland under the communist rule, translations e.g. from English were not popular or positively reviewed)". [3]

The relationships of subordination and power between different societies and cultures influence the shape of translation. Jacquemond (1992) [6] assumes that the mode of translating literary works reflects the power relations between the source text and target text culture: a weaker (subordinate) culture translates more from a stronger (hegemonic) culture, and translations are read on a large scale. By their (intentional or not) choice of strategies, translators seem to have a power of shaping the image of the source language culture among readers of the translation. It may be assumed that every book has an implicit ideology [8], and in the case of translated literature it is the translator who interprets (and potentially changes) the author's ideology.

The writer of children's books is aware that children's literature is governed by various changing principles and norms which determine what kind of texts children are provided with in a certain culture at a certain time: "In some countries, children's literature may be used primarily or even exclusively as an ideological and educational instrument, as in the pre-perestroika Soviet Union, whereas in today's Finland the main goal seems to be to provide children with entertaining, enjoyable reading". [9]

In order to comply with the target culture

constraints and conventions, translators of children's literature "are usually allowed and even expected (by publishers and adult readers) to manipulate the source text in various ways in order to make it compatible with the requirements set by the recipient literary system". [9]

According to Dukāte [2], text-external translational manipulation as conscious improvement refers to the broadening of the cultural and political horizons of the population in the sense that people become acquainted with other cultures of the world. For the interpretation and translation of children's literature, this type of translation is a positive one aiming at the creation of a multicultural child reader. An interesting form of text-external manipulation is represented by external guidance which includes comments that are added to the text under the form of introductions, endnotes or footnotes. In the case of children's literature translation, external guidance is usually used to help the children understand culture-specific items which are preserved in the target text. To sum up, the degree of manipulation rests with the translator's more or less conscious translation decisions.

4. Conclusions

Religious or moral norms have thoroughly influenced the early production of literary texts for children. Whether we accept the oral or book-based history of fairy tales, they have undoubtedly contributed to the gradual loss of religious didacticism embedded in tales for children. Starting with the 19th century and continuing with the 20th and 21st centuries, literary writings for children have witnessed an unprecedented expansion ranging from fantasy to contemporary or historical realism.

Nowadays, children are given more and more credit in the sense that all the adults influencing the writing, publishing or translation processes are more willing to treat them as young adults and consequently rely upon their abilities to understand and decipher the inner meanings of a literary text. The translation process has been and will be influenced not only by the linguistic aspects but also by social, cultural, economic and political factors. The most important thing to be remembered is that the degree of

manipulation of a literary text for children is ultimately the translator's choice and he or she has to bear in mind the children's best interests as well as their age and level of understanding.

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The Religious Ethics of the Ecclesiastical Community in the History of Romanians

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Abstract

Any Romanian living in the 21st century cannot avoid the concept or the reality of God in the historicity of his own nation. The culture, art, literature a.s.o. are overwhelmed by the presence of God. In Romania, when one speaks about God, speaks about Church. The Church – the mother of the Romanian nation – as the poet defines it, is the source of culture, also of people's treasure of knowledge, as the Savior says: "This is eternal life: that they may know You, the only true God, and the One You have sent-Jesus Christ" (John 17, 3), which means that we should acknowledge or be aware of the true belief, in order to acquire the pledge of the eternal life together with God. Only a man that knows his faith can have a comprehensive view on the world and its spirituality, being thus kept out of the danger of slipping to foreign teachings, with no doctrinal foundation.

Keywords: Church, education, Christian Ethics, Christianity

JEL Codes: Z120

Introduction

Even from its beginnings, Christianity felt the need to build an educational system capable of answering to different kinds of challenges, especially to moral related issues. It is well-known the Apologetics' endeavors to expound the sublime, the value and level of the education that could be attained in Christianity. It was not at all an easy task to promote and defend the Christian values in a world morally disoriented, as was, for example, the morality in the Roman Empire. The Church should come out in front with a kind of education that could constitute an

alternative to the trends current in the society of the time. What was needed was a religious-educational system, as a supreme model, taught by catechists, authentic teachers; a system capable, on the one hand, of teaching those eager to receive the Holy Baptism, in order to become Christians, and on the other hand, to show its superiority to any other educational model, for those who tried to blame and minimize Christianity on the whole.

Thus, it appeared the necessity for a development of a set of writings dealing with apologetics and education (oftentimes in the form of epistles) that indirectly brought about the biblical text to be diffused rapidly in all the Christian communities. Thus appeared true catechetical schools (in Alexandria, Cappadocia, Antioch a.s.o.) by means of which Paganism began to lose terrain and the Church of Christ began to develop.

How Was the Education Looked Upon Through the Church?

As a man of science (Dr. Monica Ciucureanu) remarked, from a sociological point of view, the Church represents a social *institution* whose profile is given by the fulfillment of the religious needs of its citizens and also to perform a function for the whole social body – usually for integration and cohesion, defining itself by the underlining of the unity that is able to give to the *community* of the persons who share the same religious belief and who participates and are engaged in a common religious practice, on the account of the appropriation of the given belief [1].

From the view of a historian of religions, such as Mircea Eliade, we are warned that, for a correct adjustment to all that relates to sacred sphere, we should necessarily remove – at least temporary – the ethnocentric suggestions, proper to the modern researcher

and embrace the participative ethnographic methods and attitudes, through which this "other world" is mainly perceived from its core [2]. In his Dogmatic Theology, father Stăniloae brings us a simpler and profound definition: The Church is Christ's extension into the world [3]. This means that the religion or the education that Christianity promotes contribute to a new understanding of the Morals, Philosophy, Science and world in general.

For the Church, the educational dimension, according to the intrinsic logic of religion, is not something explicit, or distinct, in other words, the Church, theoretically, according to its own traditional logic, does not present herself with a „branch" specialized in education.

The basic aim or stake, that follows from the Church foundational elements, does not deal with some humanistic ideas, but is soteriological (aims at saving man), and education is organically or implicitly integrated in this, so to speak, religious mission.

On the other hand, one can state, paradoxically, that Church deals only with – as regards any of its members or among its virtual proselytes, no matter of the rank or age – religious education, if we understand here education in its largest sense, with conveying..., and directing people's personalities. What I want to say, in principle at least, is that the Church educates naturally, is educative in her nature, but her education is a more implicit one, corresponding to her trans-mundane purpose and orientation [4].

Thus, the Church constitutes and remains a reality of this world, but essentially above it, having as its aim man's guiding towards a meaning above this world: the never-ending life.

In this sense, as Nicolae Iorga said, regarding the role of the traditional Church in the history of Romanians, when one has in front of his life mainly the Church life, the unity, coherence – without which it can never be written an authentic book – the strong relation, complete understanding, light and life, organization cannot be discovered somewhere else. The history of the Romanian Church consists of – and is living by this quality – the continuous play of cultural influences, of movements of ideas, of exchanging experience, of cultural

collaboration but with specific religious aims all over the nation. It means following – on a national basis, within its borders and spiritual conditions – and strengthening the ties among people, as living and responsible souls, gifted with eternity, that unite them with the eternal Deity, Who made them to exist, within the revelation included in the sacred books and explained through Apostles, Holy Fathers and the theologians of the first centuries [5].

What can be understood from the Iorga's reflection is that the history of Romanians is blended with the history of Christianity that they, in fact, have been together from the beginning. This explains the religiousness of the Romanian, his capacity to assimilate the religious and moral education of the Church in his life. The entire history, literature, geography a.s.o. of the country bears confession for this.

The Role of Ethical Education in the Development of the Personality of the Romanian Nation

As regarding the Ethical education, one should firstly observe that, for the Church, religious morality is of entirely different nature and is guided by principles which envisage other values and norms, different from those followed by the worldly morality. The Orthodox morality has as its foundation the Incarnated God; and for the person engaged in this faith, this represents a means to discover Jesus Christ, our Savior, thus fulfilling the purpose of his/her creation.

The religious morality does not follow worldly, immanent values, characteristic to a passing world distorted by sin, nor follows or endeavors to create some kind of better relations among people and cultures. Instead it pursues senses above this world, beyond people's worries, for it focuses on the person as related to God-Person. It is a theocentric morality.

There is a well-known fact that the Romanian nation is Christian by birth, many historians proving the essential role of the Christian faith in the nation's ethnogenesis. Also, worthy of mentioning is the important role the Romanian Orthodox Church has played in the history of Romanians; for which reason the Orthodox Faith came to be the religion of the great majority of

Romanians, which – as father Alexandru Ioniță remarked – is one with their nationality, because “Orthodoxy have not developed itself by ignoring nations’ cultures, on the contrary, Orthodoxy has identified with them, merged with them, becoming for every nation its national Church, in which case the nation shows itself as a social living organism and spiritual reality, in which religious belief become thus a structural constitutive element in the nations body” [6]

In the same way, father John Bria remarks that “the genius of Orthodoxy consists in the fact that a local church is so akin with a given nation, that they become harmonized as in a symphony. This care for an ethnic and cultural identity of a country does not necessarily need to transform into an ideology, into some nationalistic fundamentalism [...], because the Church has a prophetic mission: to judge its own nation and guide the whole society in general [...]. Within this triangle: Church, nation, language, the confessional affiliation and cultural identity should be separated from politics” [7].

The Church had a very important role in the history of Romanians, the Romanian nation appearing into the world as a Christian country. If the advent of Christianity in the Carpatho-Danubiano-Pontic space dates from the formation of the Romanian nation, which had its beginnings in the Roman Dacia, the Church organization as a national institution, with a superior hierarchy is consistent with the organization of the Romanian medieval states.

Long before these Romanian institutions, history tells us also about some regional institutions, as for example the episcopacy (Metropolitan) of Tomis around IV and V centuries.

The foundation, in the south-eastern part of Carpathians, on the half of the XIVth century, of the self-contained Romanian states, the Romanian Country and Moldavia, had as its climax the advent of the two well-known Metropolises: the Metropolis of Ungro-Vlachia, with its see in Argeș, and the Metropolis of Moldavia, with its see in Suceava. The first, appearing in 1359, under the reign of Nicolae Alexandru-Basarab, exerted also its spiritual patronage – as its name indicates – on the Romanians of

Transylvania, in a time when this Romanian province was conquered by the Hungarian kingdom.

One should bear in mind that in the course of the history of the medieval Romanian states, the Church affirmed herself along with the Kingship, as an important factor in the struggle for the independence of the Romanian nation. Between State – with its most important expression, Kingship – and Church – the establishment who guides the spiritual life of the inhabitants – in the course of centuries, a long-lasting relation is established, following naturally from common interests that envisage the preservation of the nation’s being.

Following these directions, we can notice that in the Romania’s past, the Church have fulfilled many religious and ethical tasks for the spiritualization of her people and which continues until today, and this because she manages to plant in the believers’ heart the faith in God, in Holy Trinity and cultivates the love for one’s fellow people. First and foremost, the Church educates, guides and, what is essential to note, is that she is doing this by means of the religious feeling that she is upholding and transmitting in the common gatherings and in every relation that the people of God establishes with Him, because „the religious ceremonies gathers people together, instills in them the feeling of affiliation, it makes them join together in responsibility and strengthens them in a suitable manner. Everyone become spiritually equal and feel oneself united (...). The religious feeling is thus no longer an individual, insular experience, but is diffused to the others also. This feeling is spread rapidly, passes from one person to another, relying on confidentiality, but looking for witnesses as well. I cannot feel fully satisfied if the other has not come on the same spiritual happiness [8]. Also, the Church educates through participation to (as the inter-war philosopher and educator Vasile Băncilă conceptualized as) the *holiday spirit* understood as a „common sharing of/in the same meaning” [9].

Church Prints with Cultural Influence in the Nation’s History

The cultural dimension of the traditional Church and its Monasticism is something that

could not be avoided by anyone. This is witnessed by the first manuscripts and books (liturgical and catechetical and/or educational), printed on our territory, written, copied and printed by clerics in Latin, Slavonic and then in Romanian language.

Some great scholars and hierarchs, who translated and printed ecclesiastical books in Romanian language, are worthy of remark: deacon Coresi, Metropolitans Simion Stephen of Transylvania, Varlaam and Dosoftei of Moldavia, Stephen and Anthimos of Ungrovlachia.

Thus, the foundation of the Romanian literary language was already laid, a language that could be understood by the Romanians from all over the country. The ecclesiastical literature, circulating throughout the Romanian Country, Moldavia and Transylvania, brought its contribution to the strengthening of the Romanian national conscience and unity.

The first secular chronicles were also written by the care of some monks and priests living nearby monasteries and churches, for instance «Letopisețul de la Putna» (Putna's Annals), «Cronicele» lui Macarie (Eftimie, Azarie and Macarie's Chronicles), in Moldavia, «Cronograful» lui Mihai Moxa (Mihail Moxa's Chronograph), in the Romanian Country, «Istoria Bisericii Sf. Nicolae» din Șcheii Brașovului («History of Saint Nicholas Church of Șcheii Brașovului»), belonging to protopriest Radu Tempea, in Transylvania.

The first schools – of different kinds – were created out of the clergy initiatives, and mostly in churches' and monasteries' precincts, and later, in the specific Transylvanian conditions, have developed some elementary schools almost in every village.

The first handbooks were also written by the Church clergy: «Bucoavna» (ABC Book) of Alba Iulia from 1699, «Bucoavna» belonging to metropolitan Iacob Putneanul of 1755; these kind of handbooks and others were later written under the trusteeship of metropolitans Veniamin Costache of Moldavia and Andrei Șaguna of Transylvania. In the course of time, in the religious and moral education of Romania took shape a religious didactics, supported by four pillars: *Ceaslovul*, *Psaltirea*, *Catehismul* și *Bucoavna* (the *Horologion*, *Psalter*,

Catechism and ABC Book). From these *primers* and *collections of prayers* for "infants" would then emerge a religious didactics destined to children [10].

The same peoples' Church in Transylvania (also in Moldavia, Romanian Country and finally in Dobrudja) had her significant contribution to the development of Romanian press, supporting in the same time the emergence of some artistic and cultural groups (eg. Astra – 1861 a.s.o.). The same Church contributed substantially to the flourishing of the autochthonous art with all its branches. Invaluable pieces of art can be found today both in the national and Church museums and abroad.

The Church organized the first establishments for social and/or medical attendance (xenodochies, infirmaries, even hospitals); hospitals and asylums for the ill and old, called *infirmaries* (*bolnițe*) are well-known.

The Transylvanian Church was especially engaged in guiding the people on domains such as agriculture and handicraft wares, by printing some related works, by creating peoples' banks and guilds.

The Church promoted an enlightened patriotism, supported in the same time by other Churches, especially by those who fell under the Ottoman rule. The ties with the Holy Mountain, starting with XIVth century are well-known. The Metropolitans of our country were known also as advisers of the rulers and sometimes activated even as *locum tenens* for them.

It is noteworthy the scholarly contribution of monks and parish priests in the spreading of the literary Romanian Language. The Calligraphy, Sculpture and other trades came to be known first by the people of the Church and then transmitted forever to the entire population.

The role of religion in the Romanian school was and remains a landmark in the moral education of the young generation, even if, for almost a half of century, in the time of the Communist dictatorship, they were intentionally deprived of the thrill of the Christian teaching. Against such political tyranny and against everyone who denies or minimizes the importance of religion in the life of a nation, Ioan Nisipeanu and Teodor Geantă declare plainly that religion is the foundation of ethics, of peoples' morals. The

nations that ignored the religious education, risked all their future, and within the framework of the didactical principles, the authors of *Călăuza metodologică practică* (*A Methodological Practical Guide*), insist on saying that the religious education must be of a psychological manner: „Religion cannot be learned, should not be learned, but should be felt”, that is to be lived and/or experienced [11].

Conclusions

In the present article a tried to run through the natural life steps of the religious and ethical education of the Universal Church, beginning with the God's revelation in humanity or the Incarnation of the Son of God, which means the inauguration of the Christian education, which would continue for ages, and in our case, in the special cultural framework of the Romanian Orthodox Church which managed to bring about an outstanding outcome, which strongly influenced the structure or the Romanian nation.

I tried to relieve as much as I could the fact that in the Romanian territory, the culture is one or identifies with the nation's Church and this was and is the engine of a harmonious development both in spirituality and secular culture (science) in general. Without faith in God the Romanian nation values nothing. All country's personalities, be them public figures or not, have a particular beauty of their own. This unequalled, distinctive feature is given by people's closeness to their Church, to village spirituality, to the faith in God. A genuine poet not able to sing to God in his poems haven't been witnessed, also there was not a ruler in the history of the nation, who loved his people till sacrifice, without having monk among his counselors.

Thus was built the morality of the Romanian. From this view, George Pomenește thinks that the role of the Romanian Orthodox Church in the history of Romanians was confined to „instil the moral law above all the others [...]”. The Romanian Orthodox Church should reestablish and enhance the moral level of the people and/ because she is the only one who can do it” [12].

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Social Work and Spiritual Therapy in the Salvation of the Modern Man from Moral Collapse

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Abstract

In a purely consumerist world, deeply rooted in the beauty of this planet, addicted to tangible and material things, talking about spirituality, God and moral aspects of everyday life is more than abstract. Even so, one cannot deny that there are still people concerned with the spiritual dimension of the world. But the things that pull us from ignorance and the epicurean way of thinking are suffering and death, which do not provide enough meaning to existence and life. Therefore, indirectly, we can identify two kinds of people: those who can handle life's tests (disease, suffering, difficulties of all kinds etc.) for people of faith know that suffering and illness can be overcome in Christ - Doctor souls and bodies -, and others who feel confused and without any support to the tests, because their hope lies within themselves or other people, although these things cannot satisfy the thirsty soul's desire for God.

Keywords: social work, disease, suffering, Church

JEL Codes: Z120

Introduction.

Scientist Nicolae C. Paulescu, addressing particularly to young doctors, used to say: "following the precepts of charity, care for the sick, poor people, not as they were men, not as they were brothers in suffering, but as they represented God Himself". [1] Therefore, we consider that it is necessary to present the spiritual and community context of the Church, both for the discovery ascetic efforts and spiritual growth of every Christian, interested in his salvation, but also

in the context of therapy and social work, in the new perspective brought by the Church.

Social work is a reality as old as human history, at least for two reasons. Firstly, all communities have had their individuals who, out of genetic, natural or social causes, have been prevented from carrying and meeting their personal needs by their own means. Secondly, any type of civilization expresses care for members in need, at least to some extent. Thus, poverty, disability, existence of orphans and abandoned children, of elderly patients without family support, are issues as old as mankind, problems that mankind has tried throughout history to solve, using different institutional structures that service the people in distress.

Philanthropy throughout history.

The idea of mercy understood as philanthropy and hospitalization of those in sickness and suffering has been known since antiquity. Yet in primitive society sick people stood outside community members' interest and the challenge to understand the reasons behind suffering led people to conclude that unseen spirits are the cause of diseases. This is how the role of the wizard with healing powers makes its appearance, while on the opposite side of the Semitic tribes, disease was regarded a bit differently. The patient was no longer seen as an innocent victim of unseen spirits, but rather as a sinner who drew the divine wrath by the sins he committed [2].

For classical-era Greek society healthy man was an ideal citizen and unrecoverable patients were ignored, worthy of humiliation, because the society of the time could not rely on disabled people, worthy only of death. Thus, with the rise of Christianity, compassion and caring for others in distress take the place of slavery and exploitation;

orphans, patients with certain disabilities or impairments are viewed from a religious perspective, worthy of compassionate love, as Jesus Christ says in the Gospel: "For I was hungry and you gave me something to eat, I was thirsty and you gave me something to drink, I was a stranger and you invited me in, I needed clothes and you clothed me, I was sick and you looked after me, I was in prison and you came to visit me." (Mt. 25, 35-36).

Thus, Christian philanthropy shows that Christ, our Saviour, identifies with the patient, which radically changes the understanding of charity and social work: Christ is the hand that heals wounds and bandaged and Christ is also the one in pain, in need of care and understanding. This way, Christians cannot detach prevention and treatment of disease from the Church, because Christ is the doctor who heals, without which the disease is not cured.

The Holy Scriptures provide numerous evidence of the role of collaboration between human and divine grace in the act of healing. "In the Old Testament we find the priest and the doctor together involved in the act of bodily healing. The New Testament brings novelty with the healing of spiritual and physical illness by grace, through Jesus Christ and His apostles, creating the healing ministry of the Church, to which Orthodox clergymen and physicians belong. In the New Testament profane doctors appear as inefficient, but tradition did not exclude medical science of use only to the body, rather used it to the extent that it has not strayed the patient from true faith. Christian priests and doctors, along with the praying and good-doing community work together with their specific gifts, as the investigation and healing of the sick converge in a divine-human ecclesial act [3].

Since the earliest days of Christianity, regarding the organization of religious life, several ordinances were adopted that were born from the application of Christian love in relationships between believers. These ordinances or rules of social and religious organization were easily imposed in congregations and local churches, because they expressed only practical manners in accordance with the Christian faith and moral teachings of the Savior, which required the virtue of love not only as word or useless preaching, but also applied, concretely shown

by actions [4]. The church was seen as a family where "all the believers were together and had everything in common. They sold property and possessions to give to anyone who had need." (Acts 2: 44-45). With the election of the seven deacons and the holy women who served the Apostles, the caring of one's neighbor became a part of the Church's concerns, which is to be the hospital where they can heal spiritual and physical diseases.

Social Work in Romania

The beginning of social work in Romania has been reported, as well as all over the world, in the form of charitable, philanthropic, a deeply religious nature, developing for centuries around monasteries. In old acts of donations, monasteries sometimes appear as having explicit places for patients (infirmery) or shelter for passengers (guest rooms).

In 1524 Vladislav the 3rd gave a plot of land to the infirmery at Simidreni and "yet another charity place which is at the gates of the monastery church at Arges called traveler's welcoming place." In 1619 or 1626, monasteries Stănești (Gavril Movilă) and Argeș (Alexandru Iliaș) receive a number of royal privileges to be "feeding the monks, travelers and servants" [5]. Thus, in the 13th century, the so-called "infirmaries" appear, organized around monasteries, which were nothing but homes for the sick, the disabled and poor elderly in general [6].

Among the settlements organized under the patronage of the Church are: the hospitals or infirmaries from the Putna Monastery, Bistrița from Vâlcea County (16th century), then those from Dragomirna (1619), Sadova (1692), Hurezi (1696), St. Spiridon Iași (1757), Precista Mare-Roman (1787), the Mental Hospital from Neamț Monastery (late eighteenth century) etc. But the oldest documented infirmery is raised by Barbu Craiovescu between 1497-1520, at the Bistrița Monastery.

Even more, Romanian rulers have taken as a model the example of Christian love offered by the monasteries. In the 14th century, Radu Basarab, the refounder of Câmpulung town, founded near the village a hospice from the poor at a place called Mățul de Jos, where blind, lame, bent,

crippled people found shelter and care, equipping the carers with estate and exempting them from any taxes [7]. Neagoe Basarab recommends to his son, Teodosie, to "use your spearing wealth to employ rest and well-being to the poor". The oldest social settlements were meant for the very poor of the poorest'. Such settlements are established also by Negru Vodă in the 16th century in Bucharest, near a swamp next to the Metropolitan hill. To beneficiaries received help from the ruler, from custom duties, divorce fees and "charity boxes". The Brancovan Settlements were also among the most representative places of care or assistance for elderly patients.

But all these establishments were put by the ruler under the patronage of the Church until 1831, when the new Organic Regulations define social services within the institutions of the state. Up until then, there were no social organizations of the state. All social work was exclusively made by the Church institutions and the royal ones given in the Church's patronage [8].

Updated statistics from the Romanian Patriarchate

After 1989, the Romanian Orthodox Church has resumed religious assistance in the army, prisons, hospitals and charitable establishments (orphanages, nursing homes etc.), and today, perhaps more than ever, the Romanian Patriarchate developed in collaboration with the Romanian Government and other institutions, European projects, some at national level, which ultimately results in improving the social life of the faithful in distress.

Statistics from the Romanian Orthodox Church informs us that: "Members of the National Church Assembly appreciated the social and philanthropic work carried out by the Dioceses of the Romanian Patriarchate in 2013 despite the prolonged economic crisis in our country. Totally, in the Dioceses of the Romanian Orthodox Church there are currently 784 institutions and social services, including: 141 social canteens and bakeries, 50 medical institutions and pharmacies, 75 day care centers for children, 68 educational centers, 15 day centers for the elderly, 47 residential centers for the elderly, 11 community centers, 35 family centers, 38

kindergartens and after-school centers, 13 protected houses, 130 information advice and resource centers, two adult education institutions, 18 emergency centers (for the homeless, victims of domestic violence and human trafficking), 13 campuses for summer camps and other 128 different specific social institutions. In the dioceses of the Romanian Patriarchate there are 271 projects and social programs in progress, including 178 self-funded, 18 publicly funded, 19 with external funding and 56 with mixed funding.

In the year 2013, 22 945 children, most of them from poor families or with parents who work abroad, 4 920 disabled (with speaking, hearing or visual disabilities, drug addicts, people with HIV / AIDS etc.), 15 086 elders from social protection establishments, social centers, night centers, who live alone, homebound, abandoned by their families or with serious health problems, 13 110 victims of human trafficking, victims of domestic violence, former prisoners, victims of natural disasters, unemployed people and 5 650 people from other disadvantaged groups benefited from specialized social work organized by the Romanian Orthodox Church.

In the last year the dioceses of the Romanian Patriarchate have provided over 152 000 direct financial aids worth nearly 18 million lei (almost 5.5 million \$) and about 420 000 material aid consisting of food, clothing, school supplies, hygiene products, medicines, appliances etc., worth over 15 million lei (nearly 4.5 million \$), through their social and philanthropic offices.

Families and people affected by floods in September 2013 were helped with over 1 500 000 lei and supplies worth 500,000 lei. For the social support and philanthropic activities in 2013, the Romanian Orthodox Church has spent an amount of 80,828,191 RON (more than 24 million USD) [9] ...and the list goes on.

Beside my neighbor in distress

But, what is most important for the social work practiced in the Church is the spiritual dimension of the sufferer. This can be the moment when the patient comes into contact with God through the presence of the people of the Church in his life. The moral collapse that that most of us are going through can be

stopped by giving a new meaning of life: the life in Christ. If speech therapy, invented by Victor Frankl, as a form of psychotherapy oriented towards meaning and a restoration of the patient in accordance with the meaning [10], gets to the performance of removing the man from the narrow boundaries of instinct and desire, the more can an orientation towards the true meaning of life do, offering a chance for change. Practicing virtues and rejecting passions are the beginning, middle, and the end of the life of the believer.

So I thought I should develop in the space in which I work as a Religion teacher some projects in extension to those developed by the Romanian Patriarchate, but having teenagers in mind, as individual therapy. These projects, in a world of moral confusion, discover for the young people the true way of life, worthwhile to be followed. Thus, I initiated and coordinated, with the blessing of His Beatitude Patriarch Daniel, the educational project "Beside my neighbor in distress, 2011-2015" with 9-12 grade students in Bucharest. In this project students eager and interested in connecting to friends, socializing, are advised to befriend people close to their age who are in suffering. Under the guidance of Religion teacher, numerous activities are being conducted, like discussions on religious matters, outdoor walks, watching movies containing moral-religious themes, attending church services (Divine Liturgy, Holy Unction etc.). We prepare gifts of clothes, books, especially at major feasts as the Nativity or the Resurrection of Christ. These activities make the teenagers to be less concerned with their computers, communicating through Facebook, but to actively participate, enriching their souls and cultivating virtues as: a. Meekness, as indulgence to the infirmities of the neighbor and giving up irony toward people who have problems with their mind or body; b. Charity, as giving up selfishness, offering some goods for friend in distress; c. Diligence, by serving your neighbor; d. Prayer, by encouraging the students to pray for the health of the friend in distress; e. Patience, as tolerance for the irritable or unpleasant conditions of the sick.

At the beginning of the project I decided upon addressing two aspects: on one hand, to guide today's teenagers to activities that bring him out of isolation, of loneliness: "We

fear more of loneliness and isolation, so we cannot bear to be alone. Once we get in the car we immediately open the radio with our favorite music to keep us from feeling alone. Returning home, the first thing we do is to open the TV, whether we look at it or not". On the other hand, people in suffering, sad and hopeless, have the possibility to come into contact with young people who can, through philanthropic acts, provide a spiritual perspective and a lot of hope.

I found out during my Religion classes that most teenagers live in the virtual world of the computer, which dehumanizes them, depriving them from the values of the Church, leading them to depression: "Depression darkens the soul, prevents the mind from thinking properly and working creatively. It doesn't let the mind commit to research or study, gentleness and patience, but it pushes it towards nervousness, anxiety and loneliness" [11]. On these considerations I've set the following objectives for the project: 1. Promoting religious and moral values among students; 2. Growing interest, respect and love for others; 3. Awareness of the younger generation of the importance of reading, dialogue and good deeds; 4. Understanding that the Church is the birthplace and natural environment for the manifestation of Christian love and the place where we gain spiritual and bodily healing; 5. Acquiring scriptural principles underlying Christian love; 6. Understanding the importance of church services and fellowship in human life; 7. Forming a tolerant behavior that fosters respect for self and others; 8. Becoming models for today's society.

Case Study: fighting sins or the conversion path

One of the most important actions of the Project: "Beside my neighbor in distress" was organizing on December 14th 2013, a meeting of over 200 teenagers from high schools in Bucharest, inside the Faculty of Orthodox Theology. The special guest of this meeting, who gathered an impressive number of students, was a well-known rap and hip-hop singer, called Cedry2k, along with his band.

Why did I invite this singer? Given that today's teenagers need models to follow, I thought that the best example for students is to invite people who have won the battle with

sins and conquered against drug addiction, alcohol, fornication, using the way preached by the Church (speaking with your confessor, attending the Holy Liturgy, the Holy Unction, reading spiritual books etc.). These converts to a new way of life had a strong voice that was easily heard music fans. They were perceived by participant priests, teachers and students, as true apostles among students of 11th and 12th grade. During the discussions with the teenagers, one of the artists – Dragoș Tudorache - explained the important role of doing some kind of work (sports, physical work) in the rejection of sin. About the struggle with one's self, which every believer must pass through, the other artist, Stelian Crăciun, astonished the crowd with the following message: "Conversion lasts until the end of life. Some, when they hear that we've changed, imagine that we are saints. Not true. We continue to struggle with many sins, with which finally fight. But we must remember that with God's help we can do anything, because, as the Scriptures say, with God everything is possible" [12].

Conclusions

In the hereby article I tried to go through the way that philanthropy came into the natural life of the Church, it was enriched with new, Christian meanings, how was disease and suffering seen by our Savior, Jesus Christ, and how this attitude became a model for future generations. I tried to highlight, without claiming to have exhausted the examples, that in the Romanian space, by the help of the rulers of the time until the nicely updated statistics of the Romanian Patriarchate, the care of the sick and poor was a major concern and a primary goal.

I tried to point out reported that man can be removed out of the narrow boundaries of his instincts and sinful impulses of all kinds, if he is given the proper guidance in life, the spiritual way. Practicing virtues and rejecting sin are the only way of being true humans and gaining the Kingdom of Heaven. I exemplified how some of us even managed to change their lives, and their change is a chance and a possibility to change for other young people.

In fact, keeping a close connection with the Church's values and developing the gifts that God has placed in our hearts at the

moment of our Baptism is the way that every Christian should follow. Belonging to the Church means indirectly avoid backsliding and moral collapse that throws us into a life without God.

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The A.S.C.R. Member Sandu Tudor and the Christian Paradigm

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Abstract

This article's main purpose is to emphasize the main directions in the researches regarding the relations between the Romanian State and the Romanian Orthodox Church during 1925-1928, using the specific research's instruments of micro history. During this period, Sandu Tudor was a member of the Christian Students' Association. This membership allowed him to discover the discrepancy between YMCA, an inter-confessional, missionary Christian organization, founded in 1844, in Great Britain, which existed under the patronage of a protestant inspired Christianity, but which had orthodox values.

Key words: Sandu Tudor, micro-history, ASCR, orthodoxy

J.E.L Code: B

Introduction

The research's subject gives us at least two categories of indications which contradict the idea of the subordination of the Romanian Orthodox Church to the Romanian State. Once explored, these two indications can bring important contributions to the understanding of the Romanian context of the regulation of these relations, at least at the level of the intellectual life and of the public opinion. The two "indications" are, in the same time, defining for the object of our research: we are talking about the significance and the implications of the cooperation between the lay and cleric intellectuals, in a context in which the cleavage between art-science and theology was an unanimously recognized reality, and also about the significance and the

implications of the crises of the government administration regarding the control over the Church and over Christianity.

Crises Church

The method of micro-history can offer us an enhanced, emphasized and inspired image for new directions in research and, sometimes it even offers us an image which is subversive to the established picture (when referring to the 1925-1928) because it has as goal the discovery of certain aspects which eventful history has missed out on because of the linear way of dealing with the subject, the generalisation and the synthesis.

The micro-history of the Romanian Orthodox Church, as seen through the contextualised biography of Sandu Tudor, is situated in a willingly questioning of the theses forwarded by certain historians who see it as a "collaborator" institution^[1], subordinated (or at least an accomplice) of the political interests of those who own the power in the state. Regarding this lack of resistance, even Romanians, such as Daniel Barbu, were convinced that "*The Romanian Church was not meant to go through modernity opposing the state but it let itself be shaped by it. First, the liberal state gave it its autocephaly, the unity -through the Patriarchy - and the domination over the other confessions.*" [2]

The presence of these kind of affirmations raises serious questions about the objective character of the things written by the authors above-mentioned and, subsidiary we decode an historian who arrogates himself the right to recompose the facts through specific methods of the research's field as well as a position of a "moralist". However, an analysis on the subject of the relation between the Church and the State cannot be

made outside the theological component which requires the researcher who takes upon himself such a task, to assume an expertise of that kind.

Therefore, the enterprise of the research that we are proposing in this study is justified not only through the benefits of this experimental method of micro-history, meant to discover aspects that the eventful history misses out on, but also has the advantage of the relation to a lay personality (he will become a monk – with the name of Agathon and then the Ieroschimonah Daniil – in full communist regime) who has a theological culture and whose facts and writings can offer us an authorized source of information regarding the relations between the Church and the Romanian state, two key dimensions which go through the crisis of modernisation.

After the First World War, the strategy of subordination of the church crosses in another area. The era of a direct confrontation makes room for a project of reinventing the Church. Due to the Bolshevik revolution and the bad state which the Russian Church was in, the Romanian one had become the church having the biggest number of believers and thus, the most important Church of the Orthodoxy. The Church is encouraged, supported by the government to become a patriarchy[3]ⁱⁱ but, in the same time, when its statute was voted, the mentioning of the term autonomy was carefully avoided when used in the relation with the state. The state, however, left for itself two essential matters in which it could interfere: electing the hierarchs and the handling of the financial funds. [4] The political power grasps the social capital that the Church holds and it tries, by nationalising and economically subordinating it to enhance its prestige and the means of promoting its own goals, proposing, more likely, creating a *manipulated organism*.

Anyway, according to the law and to the statute, the Church had to insure all that necessary from its own funds, and therefore, the state was only to complete the financial needs. This fact situates the Romanian Orthodox Church on a last economical position in comparison with the other historical cults in Romania, as the Orthodox Church benefited from the most diminished own financial means. This bad economical state allowed the state to become

more and more daring in its attempts to control the Church's activities, by virtue of the fact that it could not survive without financial support.

Soon, these dangerous connections produce the first crises with a major social impact, a matter that does not go unnoticed by the vigilant eye of the press in those times and implicitly, Alexandru Teodorescu who, starting with the year of 1925, will express his opinions in the public space becoming a fearful journalist, who signs his writings under the pseudo name of Sandu Tudor. He notices the lacks in the statute of the Orthodox Church and joins the intense debate run by great personalities of that era – Nichifor Crainic and Nae Ionescu – who, through the magazines "*Gândirea*" (*The Thinking*) and "*Cuvântul*" (*The Word*) were pleading for a full autonomy of the Church which would therefore have the capacity to carry out actions similar with the ones accomplished by the Catholic Polish Church.

The A.S.C.R. Member Sandu Tudor

Actually, the year 1925 also marks the entrance of Alexandru Teodorescu in the Christian Students' Association where he will be a manager for students' helping. In 1928, the University of Bucharest names him secretary of the Universities' Bureau in order to facilitate and consolidate his work. As secretary he will publish in the ASCR' Bulletin, articles having Christian themes and he will lecture about the tradition of akathists and hymns within the Orthodox Church. From this period also dates his friendship with professor Grecu who worked at the Academy's Library, in the section of manuscripts, and with the byzantineology professor Sandu Elian, friendships which emphasize his passion for old Romanian manuscripts, efficient methods to solve some of the mysteries of the old Romanian literature (alphabet and lexicon). As the themes of the lectures reveal, he is preoccupied with the research of monastic life, of the Romanian Saints and of the medieval orthodox monks, things which allow him to configure the spiritual history of our people, represented, in its profound core especially by the Romanian monasticism. This period represents the passing of Sandu Tudor towards a superior step concerning his

theological vocation but also his literary one, the last one being put in the service of the first one.

Mentors are found, in this period of his life, among clerics as shown in the article which is suggestively called "*Spre o renaștere a Ortodoxiei*" (*Towards a Renewal of Orthodoxy*): "*Indeed, among the faces of the clergy in our country there are few those who avowedly wear the sign of the 7000 chosen ones of the Lord. Though, they exist. I know one. A strong one, who made me understand the treasure of Orthodoxy, and why men, in order to start within himself the eternal life – the supernatural life – needs the Church*" [5].

However, in short time, he will bring into notice to the Management the contradiction between YMCA, which evolved under the patronage of a protestant inspired Christianity, but which had orthodox values. Having a restless mind, with an obvious inclination towards the „virgin paths”, a practical and intelligent researcher, Sandu Tudor discovers that the Romanian students that ran the Association did not know what orthodoxy was and they were practicing an out of the Church Christianity, inspired by and under the patronage of Protestantism. The indisputable proof is that the ASCR, which dated from the twenties ('20) of the past century, was founded by a group of enthusiast students who were however, coordinated and directly influenced by leaders of Romanian YMCA (especially by the missionary Elined Pryes). Young Men's Christian Association is an inter-confessional organization of Christian missionary founded in 1844 in Great Britain and then developed on federal principles, in the entire world. The programmatic texts show that it adopted a messianic mission which transforms the evangelic message in social terms and stands up for a trans-confessional unity etc. Along with the World Federation of Christian Students, (to which ASCR had participated in, institutionally) and which was led, for a period, by a president of YMCA (John Mott), it adopts the Paris principles (1855) which are at the basis of the ecumenical organizations from the XXth century, the most representative one being World Council Churches. The purpose of these moves is the achievement of the unity of Christians, starting from the premise of the existing of an

„undividable” unity. The phenomenon was not at all to neglect, as it managed initially, to convince even great personalities, a relevant example being Nicolae Velimirovici, a great Serbian theolog (later canonized by the Serbian Church), who maintained strong connections with Great Britain and the English students but who, later on, will reconsider his position towards the ecumenical organizations and will adopt a pronounced traditionalist attitude and therefore, a critical position towards the phenomena of modernisation of the orthodox Church. [6] The a-dogmatic character of these organisations has led to their contestation especially by the orthodox and catholic churches.

The consulting of the Safety's archives shows that, for the Romanian inter-war period, the authority of YMCA, (guaranteed in Romania even by the patriarch Miron Costin and by the metropolitan bishop Pimen of Moldova) was a guarantee that ASCR did not have any connections with extremism, such as the legionary organization which had just exploded in the twenties ('20) of the last century. [7] Gradually, the situation changes, when ASCR writes a series of favourable reports regarding its tendency to break its connections with YMCA. In these reports, ASCR accused YMCA of the fact that they were supporting anti-Romanian interests. [8] The conflict is deeply rooted in the field of ideas, where the dogmatic differences between the Christianity promoted by YMCA and orthodoxy become irreconcilable, as well as at a social level, the reactions to the student's radical movement being distinct. So, YMCA, represented by Elined Pryes, requires ASCR to deny the violence of the radicals (which were already condemned) as well as the movement in itself. The ASCR refuses, and Mircea Vulcănescu, a close friend and supporter of Sandu Tudor, at that time, explains that: "*we were wondering whether reprobation from some „brothers”, even lost ones, is the role of some „traitors”, who we did not want to become.*" [9]

Accordingly to his direct character and volcanic temperament, Sandu Tudor will transform his polemic opinion into a public position; he was joined by Nae Ionescu, fact which drew upon him undesirability from the

leadership of ASCR, and obviously, his dismissal. [10]

The opinions of ASCR member Sandu Tudor will be disseminated through conferences and through the publications of that time – "*Gândirea*" (*The Thinking*), "*Convorbiri literare*" (*Literary Discussions*), "*Cuvântul*" (*The Word*), "*Contimporanul*" (*The Contemporan*), where he gets noticed as an uncomfortable and acid personality, who directly attacked those who used to support unchristian ideas, without considering their political and social positions.

The failure of the ASCR member Alexandru Teodorescu is equivalent with his abrupt renouncement to any kind of *messianic expectation* with regards to the realization of a "*perfect*" social order and politics. Where does this clue lead? It leads to a certain state of the Romanian Orthodox Church in the inter-war period at the level of participation and knowing (or not knowing) of its main dogmatic fundamentals not only by those who were anyway dismissing them but even by those who thought of themselves as active members.

We notice a lack of dogmatic and ecclesiastic conscience which can be the sign of an ample phenomenon of secularisation felt especially in the big cities in the inter-war period. In this context, we can consider that these very lacks have determined Sandu Tudor to act in the spirit of the new generation, which have supported the comeback of the spiritual and religious preoccupations in the Romanian culture.

New generation and spirituality issue

The First World War produced a serious crisis of the European conscience, easy to identify on all levels of culture. The reason-based world, so thoroughly organized that it becomes monotone, with systematic gatherings and tenacious gatherings, having as founding myth the idea of the limitless progress, was scattered. All these had a great impact in the case of a country (Romania) fully connected to the rhythm of those times. The atrocious sufferance of the Romanian people during the war years have determined the existence of a „*before*” and „*after*” very well specified and the individualisation of a generation having a different kind of conscience than that of the previous

generations. In 1927, the young Mircea Eliade (he was then in his twenties) publishes in feuilleton the newspaper "*Cuvântul*" (*The Word*) a "*Spiritual Itinerary*" addressed mainly to his generation: "*A generation, and by this, of course, I mean the elite – is not individualised unless it is in a state of catastrophic crisis. We can take as an example, the war*" [11].

Thus, the new generation dismisses the inherited legacy and proclaims the organic and polyvalent character of its own cultural experience, which is individualised by the fact that "*near the empiric and logical value there sat the ethic and religious one*", and all these are strongly connected with the "*inner life*". In other words, they set as objective the rediscovery of the spiritual dimension, which leads Mircea Eliade to the conclusion that *Homo Sapiens* is definitely an *Homo Religiosus* too. Eliade, together with Sandu Tudor and other great inter-war thinkers states that you "*reach*" orthodoxy, because it is a life generating dogma and a first-hand and verified mystic experience: "*Orthodoxy is, for us, the authentic Christianity, which needs to be updated with fresh and warm deeds who come from our souls. Christianity enlightens a central axis in the universe and within us*". This is not at all an easy thing to do: "*Not anyone can become an orthodox, Eliade says. The beauty, however, lies in the search*" [12].

Unlike other generations, which take for granted the catechism and deals with it carelessly (as if it were any other thing they take for granted), leaving it lost in a corner of their souls, the inter-war generation, at least this is what those who were shaped in "*Gândirea*" (*The Thinking*) and "*Cuvântul*" (*The Word*), wanted a "*real Christianity*", rich in experiences which would transform them "*from people into God's people, that is to say, from souls into bodies, souls which want to accumulate and to disseminate godly values into the world of beasts' values or rarely in that of human values*." The path of this spiritual itinerary could only lead to the one destination: "*Therefore, any road it takes, a contemporaneous conscience arrives at orthodox Christianity*" [13].

Predictably, this thesis raises strong reactions and intense controversies in the inter-war cultural space [14]. In this context,

Petru Comarnescu, the director of the *Tiparnița Literară* publishing starts an investigation regarding the existence or inexistence of a new spirituality the ones who were investigated were literary personalities of the time who were given the statute of representatives.

Sandu Tudor formulates, with this occasion, a memorable line through which he demonstrates his representative statute of the young generation, which claims its new spirituality. This puts the accent on the necessity of the recognition of the values of the spiritual dimension by the cultural inter-war personalities: *"The spiritual life is neither new nor old, it is eternal, just like the Holy Spirit of God. Our times seem to not bear the signs of true spirituality. There is more a certain "preoccupation", an astonishment rather than a saint living.(...) If we, those who want to serve The Sign of Crucifixion are given something new, it is not a new spirituality, but a new, strong and strict repentance for authentic soldiers of He who comes on the white horse from the world to come".* It is clear that *our world does not bear the signs of the true spirituality.* The new spirituality nowadays, *is more of a preoccupation and astonishment, not a saint living.* There is, however, a demonic spirituality, of the wicked one, which transforms himself into an angel of the light to deceive people: *"If we, are given something new, it is not a new spirituality, but a new, strong and strict repentance for authentic soldiers"* of the battle against the multiple forms of Evil which comes knocking on the door. The final conclusion is based on an apocalyptic premonition: *„The Antichrist is coming! Let us not lie ourselves!"* [15].

The journalist pleads for the rediscovery of the traditional, byzantine orthodoxy, in which, the „teaching” is not only an avatar of the clergy but of any believer, thoroughly rejecting the possibility of transforming the Church into a rather socio-ethical institution, in which those who have the right to receive the *teaching* are the hierarchs and maybe the priests, a mentality which is the result of a secularization of the ecclesial thinking. In fact, Sandu Tudor takes on to the polemic of Nae Ionescu who had risen against this dangerous perception of the Romanian Orthodox Church which seems (according to

the vision of many great intellectuals of that time) to be catholic and it has a protestant spiritual manifestation.

Conclusions

The ASCR phenomenon, though minor in appearance, once deepened, leads to a larger, surprising context: the problem is characteristic not only for the Romanian orthodox space but for the whole Eastern space. After a first, enthusiastic period of contact of the ecumenical protestant missionary, there comes the discovery of the differences, distancing and even the questioning, not only of these organizations, but also of the modernizing factions influence by these organizations within the Church.

On the other hand, Sandu Tudor realises that even from this period that the state, regardless the political orientation of those who have the power in their hands (the liberals, Carol the 2nd, the legionary, Antonescu and, later the communists) want to subordinate the Church to the political interests and power strategies, which leads to the deformation of identity and of the own way of manifestation of it, as well as to a weakening of the presence and credibility of it within the society. The comparison between the Polish Catholic Church and the Romanian Orthodox Church which is considered to be the starting point for the researchers who want to configure the last one the image of a collaborator institution, must not exclude the economic component which situates the two in a different position towards the state. According to Sandu Tudor, the inter-war governments have consequently acted in the direction of limiting the autonomy of the Church, and the political men, who owned the majority in the parliament back then, were the adepts of an excessive and fearful centralism towards any form of subsidiary.

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The Social and Misionary Role of Ortodox Church

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Abstract

The present paper intends to show the atributions that the Church is fulfilling in the daily society both from the social point of view as also the misionary point of view. I will also describe the connection between social and misionary role. The purpouse of this paper is to determinate the trajectory that the Church syllabus is following through social and misionary activities.

Keywords: Church, misionary, social, Christ, salvation.

J.E.L. Code: Z12

1.Introduction

Orthodox Church is a religious organism. She is founded by our Lord, Jesus Christ and organized on religious fundaments, as a owner of doctrinal treasury and it`s keeper thought it`s hierarchy. Orthodox Curch is also a social organism .

She is organized on social fundaments in the form of a scial community or in the form of a society. Is composed by people who are obeying to some organization laws, wich they respect it.

2.The organism of Church

The Church could not exist without she`s social and religious organization. The Church is a religious institution, founded by our Lord, Jesus Christ on the Cross for the salvation of all christian wich constitute: clerics and people, or ruling hierarchy and obediant herd, wich have the same belive and they obey to the seven sacraments. [1]

The Church was founded by our lord Jesus Christ on the Cross. Our lord Jesus Christ Himself has established all the component of the new religious organism ,

that He established for the mankind who was called at Gospel.

He offerd a living doctrine, established the admission requirements in the new society, the life system of this society and its component.

The church new founded is thus organized on social and religious fundaments for fulfilling it`s mission. The Orthodox Church is a visible institution because is composed from living members and living leaders; She has organization laws and leading and persuasion means.

Alongside these concrete and visible elements, the Chuch is formed form internal, invisible and spiritual elements. These are : internal belive, hope, love and grace, all the gifts and powers, by means of wich the Church is fulfilling she`s soteriological mission.

The Church was founded for people, she is composed from people, and exist between people. The purpouse of the Church is subjective salvation of everyone who is part of it, and fulfill she`s commandments. Our Lord, Jesus Christ has saved the world objective speaking, and the Church must continue the subjective salvation.

The main activity of Orthodox Church is soteriological activity. This activity has entrusted the mission of salvation of its christians. [2] Fulfilling this mission is taken by Church regardless between individs and people , without racial and religious dicrimination, in the spirit of a perfect freedom. Every person is called at salvation, without any psyhical or moral constraint.

3.Social role

The Orthodox Church, as a institution composed by people and for people, has worked not only for their spiritual salvation but also for their temporal, earthly welfare. The great social blessings that Church realized here, on earth can be divided after

how they reflect at the individual, at family and society. [3]

Individual is arisen in the frames of Church, at his real value. The differences between individuals and racial discrimination are eliminated. The family is reinstated in its natural rights. The woman is not anymore the slave of the man, but his equal. The children has the same rights, without the priority of the first born. The Christian society is a new society, completely restored and revived to another life. The work, that was so degrading for the heathens century, now it become a divine principle, a law, and a belief for the christian world.

The orthodox christians are obeying Church for working their salvation. The Orthodox Church learn obedience is a divine commandment, as the Saint Apostle Paul said: "all the soul must obey to the higher rulers, because is not ruler than from God" (Romans XII, 1). The dynamic factor and the social welding element of Orthodox Church is loving our fellow commandment.

The Orthodox Church is categorical in this matter as our Lord Jesus Christ said. "Love your fellow as you love yourself" (Mathew XXII, 38). Love of fellow is the fundament of all actions of the Orthodox Church. Orthodox Church will be permanently put in the service of legitimate claims of people, of the great mass of believers, of the huge suffering crowds from social point of view. The social role of Orthodox Church is fulfilled so, only when the Orthodox Church support the great mass of christians, support their interests.

4.The missionary role

The Orthodox Church is recommended through its right believe, through its mission. The salvation must be fulfilled according our Lord Jesus Christ commandments, or is no longer salvation. In the Orthodox Church intervened over time heresies and schisms, that had broken the unitary body of the Church and they weakened its workforce.

The Orthodox Church has the duty to return this deceived sons at the real believe, using all the means of persuasion let her by our lord Jesus Christ, which is composed from word and facts. Our Lord, Jesus Christ, didn't came with a program designed to contribute at resolving some economical and

social problems which confront the society in different eras, but He brought us a divine revelation which constitute wellspring of inspiration for the christians from all times. Jesus Christ has discovered to believers who is God, so that their eyes may be opened and to understand who are they themselves and in what relation are with their fellowmen.

He directed the believers eyes at heaven, so thus with the illuminated and transfigured soul to return than the eyes to earth and to appreciate the world from here in the new light brought by Him. Our Lord Jesus Christ has brought us a new conception about God, which has proved to be fertile on social field, namely the conception of one God who is not anymore individual but trinitarian. For that, the fundamental law of the divine kingdom, proclaimed by Jesus Christ as a principle of the christian life is the love.

The love must be the fundament between man and God and also love must be the fundament for the relation between people. Loving God is the answer at the love that God showed to people through creation sustain and salvation of them. Christianity address man one personal level as also at community level, both in the Church but also in society, because we can not separate radical the ecclesial community from the social one.

Christianity has an undoubtedly social horizon, because the salvation of the believers its realized depending our fellows who are part of society; in curing the social evil facts and economical, Jesus Christ starts from the interior to exterior, from person at society. And that because the social evil facts have their source in the heart of the man and from there became exterior and manifests itself in the social relation between people.

5.Conclusions

The life in Christ compels us to follow Our Lord Christ in society in three important directions. First we are called to defense the revealed faith truth against the confusion and religious disorientation which confuse the contemporary evil, and we must show to this world that this Truth is not an abstract ideology, but the human-divine person of Jesus Christ who told that He is the Path, the Truth and the Life.

Then we have duty to take care of those who need our support and our material help so we can give good answer at the final judge, when we will be asked by Christ Himself if we fed, if we gave to drink and if we dressed those who were in suffering and trouble.

We must take the good fight against the harmful influences which are above our society, against the aggression, violence, hate, intolerance, abortion, the sins against our nature, eroticism or excessive and exclusive sexuality that makes the man to be the slave of the irrational passions and disfigure him spiritually speaking. [4]

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Asceticism and Spirituality in Modern Times

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Abstract

From the approaches anti - religious of the nineteenth century and much of the twentieth century, we see the end of the second millennium, a return to the deep religious concerns. Instead, Orthodox Christianity do not has known this transformation and remained faithful Christian spirituality as it has manifested since apostolic times, in the province of Scythia – minor. Meanwhile, Western rationalist vision led to conflicts and disputes in discourse and practice of the Church in matters of spirituality and asceticism. Born in the cradle of the Romanian Orthodox spirituality in the province of Scythia Minor and later perfected in the direct exercise of ascetic practices in the Egyptian desert, St. John Cassian gather in his person the values of Christian spirituality of the early church and gives them with a love and remarkable understanding to Western ascetics. Thus, through the voice and work of St. John Cassian, the Christians of the Orient offers a generous gift for Western Christians who claimed communion in Eastern spirituality during to the early Christian church to the asceticism born and perfected in the Egyptian desert, leading to further development of an exceptional spirituality in the West.

Key words: Spirituality, asceticism, unseen warfare, uncreated energies, communion.

Classification Code: Z120

Introduction

Reputable and redutable spiritual mentor through the personal ascetic exercise

Its great merit is to be fought relentlessly, and theoretical and practical against sin. His Teachings and his establishments of

spirituality eminently practical, alongside his sober, ethical attitudes, underlies the spiritual life of the Western peoples'.

No other representative of his time did not show so clearly and neatly, with outstanding teaching ability, completely spiritual evolution of life, proof that only a few parents have influenced Western monks monastic spirituality in such a way as St. John Cassian and influence, especially in the spiritual life, tradition and the issue of divine grace and free will or free will, down the centuries. No doubt many parents and Scythians writers, influenced by the work and their efforts, Christian spirituality as a whole, but especially St. John Cassian, by his monastic writings and the two monasteries founded in Marseilles, managed to contribute greatly to creating Christian unity consciousness of Europe, or rather, the unity of Europe seriously affected by the barbarian invasions.

Still During his lifetime, one of the distinguished scholars who carry out research and analysis of life and his work, said that Sf. Cassian was *one of the two great lights* of the Western Church. Even semipelagian dispute in which his name has been dragged unfairly, and fragments of his writings have been misinterpreted, could not overshadow or harm the reputation of authentic spiritual guide.

His fluent style, and evocation of incredible steps of ascetic and contemplative perfection, put us in front a man who, having lived in several countries, and has fulfilled different ministries, was noted especially by the monastic life that he lived it in the Church service's.

St. John Cassian known through personal experience, the holy life that live it in desert, the Eastern monks, and especially at the monks of the Egyptian desert, and has expressed them according to the climate and way of western thinking, by promoting of the traditional principles, from the hermits

monks who living in "coenobium". He understood the grace and mercy of God in the context of his entire creation, as the monks and hermits, and no other western representative of his time did not show so clearly, neatly spiritual growth committed to the perfection of Christian life towards salvation, and only few of parents had influenced the life of Western monks and Western monastic spirituality the same extent as St. John Cassian.

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Formated into Orthodox Christian spirituality in Scythia Minor, St. John Cassian impresses by the service that has made it as an Eastern teacher who understands the meaning of his living like a Christian asceticism and initiating road, so crosses by the road begins with his friend Gherman, and perhaps paradoxically, but

according with St. Cassian, purification from sin and passions (*asceticism*) and acquiring of full virtues (*the spirituality*) isn't the highest goal of the Christian life, but union with the Holy Trinity, communion for ever with the uncreated grace of the Holy Spirit, and the likeness in God through deification.

Eager to gain perfection, the two friends - truly "strangers and pilgrims on the earth" as the Apostle tells us in Heb. 11, 13 - were dedicated to the monastic way in which they made a good start at the monasteries from Scythia Minor struggles after that, due to the great spiritual prestige they enjoyed the time in the wilderness creatures Skete monks and other places along the Nile the two pilgrims born Pontic Dacia went to great monastic communities of Egypt, where they met many spiritual personalities and many practices ascetic and writings, as experiences of great value in theirs life.

St. John Cassian one of the most widely read spiritual writers of the West

From the fifth century to the present St. John Cassian is one of the most widely read spiritual writers in the West, his teaching has nurtured and cultivated several generations of monks and pious writings were influenced far until today. This is because his writings ("*About incarnation*" and "*Spiritual debates*") and his "*Establishments*" are the best synthesis of Eastern monasticism old piety, though not a perfect one, and he was practical and theoretical footbridge linking monasticism Eastern and Western.

With the two "establishments" and his works, St. John Cassian made a significant contribution to the spread of monasticism in Gaul and Spain, so really he was considered the father of Western monasticism. The monastery founded by St. Cassian will applied the St. Basil rules' but the one that will formalize the West monasticism was St. Benedict. Monte Cassino monastery he founded 529 - Italy. Given the rules of St. Basil the Great, and lowering the degree of austerity, it form two monastic orders: *Basilien's* to be guided by the rules of St. Basil, and *Benedictines* who learned from Benedict. Later, Aachen Council in 817, it introduced in Latin monasticism monastic orders, led by one named "general prior".

Without any exaggeration or little trace of religious partisanship, it stated that the work of St. John Cassian played a key role in the development of Western spirituality, and he don't was a teacher in the current sense but a very profound spiritual teacher. And without a partisan statement and nor free, it was said, rightly, that the work of St. John Cassian played a key role in the development of Western spirituality because all the founders or promoters by all major forms of religious life in the West, from St. Benedict to Ignatius of Loyola, they advised their pupils to read the Cassian writings', and this was a sign that during his lifetime was one of the two great lights of the Western Church, and we can safely say that what was St. Basil the East, was St. John Cassian to the West.

Venerable John Cassian, important representative of the theology from Scythia Minor

The Theology of Scythia Minor - province on the outskirts of the Roman Empire - created under extremely heavy fire under pressure invasions and persecutions can stand alongside by honorably with the Alexandrian theology, the Antiochian, Cappadocian and Augustinian, and even if he did not founded famous schools as these, the works of the theologians and the monks from this province were taken and promoted in other parts of the Christian world thus creating a bridge between Europe and Asia, between East and West.

When towards the end of the fourth century John Cassian and the late sec. fifth Dionysius the Less has left Scythia, first to Palestine, and the second to Constantinople and then to Rome, they actually gave ongoing tradition of their homeland, which deeply Christianized, sending their children in different parts of the same Christianity: eastern, central and western.

St. John Cassian (360-435), one of the important representatives of patristic literature and one of the most important figures of early monasticism, lived in the Danubian-Pontic space of Scythia Minor between centuries IV and V, as a true connoisseur of principles of Christian asceticism and also exhausting to acquire perfection in the monastic she met and adopted as the representative of the East to

re-create the right mindset and expectations of the West, at a time when the differences between sunset and sunrise were still at first, and St. John Cassian gave the first monastic rule in the West, precisely because they had learned in the East where they developed, and operate Blessed John Cassian entered in this tradition by his experience, and was widespread in ecumenical mode to the old church, certify in this way spiritual vitality of his homeland - Scythia Minor, where Christianity has experienced a flourishing spirituality.

Conclusions

From the approaches anti - religious of the nineteenth century and much of the twentieth century, we see the end of the second millennium, a return to the deep religious concerns. Instead, Orthodox Christianity do not has known this transformation and remained faithful Christian spirituality as it has manifested since apostolic times, in the province of Scythia – minor. Meanwhile, Western rationalist vision led to conflicts and disputes in discourse and practice of the Church in matters of spirituality and asceticism. Born in the cradle of the Romanian Orthodox spirituality in the province of Scythia Minor and later perfected in the direct exercise of ascetic practices in the Egyptian desert, St. John Cassian gather in his person the values of Christian spirituality of the early church and gives them with a love and remarkable understanding to Western ascetics. Thus, through the voice and work of St. John Cassian, the Christians of the Orient offers a generous gift for Western Christians who claimed communion in Eastern spirituality during to the early Christian church to the asceticism born and perfected in the Egyptian desert, leading to further development of an exceptional spirituality in the West.

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Ecumenism - Ecumenical - Orthodoxy

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Abstract

Christian ecumenism as it manifests itself in Scythia Minor, in the first three centuries of patristic church that interests us here (IV, V and VI), is as complex as the ecumenical movement of the twentieth century, different historical circumstances.

Key words: Ecumenism, ecumenical, unity, dialog.

JEL Classification: Z120

Introductions

It isn't known how Cassian led the two monasteries he founded, but the monks who lived here were famous for chaste and holy life they led. We can deduce that they have tried to embody principles Cassian has appeared later in *Settlements* and in *Talks* for these newly established monasteries, but St. John Cassian conceive the first monastic rule in the West (first in Gaul and Spain).

It should be noted, however, that his writings monastic invoice (spiritual), weren't "documents for internal use" only for its monasteries in Marseilles, although he wrote primarily for this purpose, but he devoted *Settlements* and *Conferences* (or *Discussions*) to a large network of bishops and monks, which made them upon the request and with the approval of higher authority from higher local church, who knew his hermit struggles and activity into the Egyptian desert.

The St. John Cassian relationships with major personalities of the time - as easy made as cohesive impressive - he did not arrive in Gallia as an "illustrious anonymous", but as a person already recognized authority in religious matters and those of monastic life. This fact can be explained mainly by its association with the great hero and saint of the Christian Church in the late fourth and

early fifth century, Patriarch of Constantinople, St. John Chrysostom.

Being born in Scythia Minor, where both Latin and Greek were taught and spoken, we explaining his ability and skill in the use of both languages Cassian, and everything that worked was made based on this simple fact. The richness and beauty of St. John Cassian personality is based on a high intellectual training, to which contributed his struggles in ascetic monasteries of the East, and fact that he's a disciple of St. John Chrysostom, but as much what he learned to ascetics into the Egyptian desert, among we remember which only the Evagrius. His ascetic efforts had hardened the will and rationality in a sublime way, it has hardened his virtues and done by him, after the fighting with passion, a man almost perfect. We stress undoubtedly that his theological and ascetic personality is largely due to great teacher, John Chrysostom, which by all its work, has made its mark on the soul of his disciple. The training and monastic theology of St. John Cassian is characterized by his specific spirit to eastern Christian, on who transplanted to the West, and the monasteries that he established the nurseries of high culture and Christian piety.

St. John Cassian leaves behind a vast work that would cross centuries and profoundly and forever developments in European and world Christianity until today, but venerable memory of a great spiritual father, the brilliant theorist and practitioner ascetics and Christian spirituality itself, the harshness of monastic life whom he met in his wanderings in the East and applied in the monasteries he founded. It was also an industrious bees who has collected nectar "spiritual sweetness," and which he shared with the others and with us.

And like many monks, bishops and theologians in Dobrogea, before and after the IV-V century, who start in Scythia Minor and living in theological and ascetic atmosphere of the East quarter century and ending in

southern Gaul, St. John Cassian sent West teaching traditional east of St. Athanasius Church in Cappadocian Fathers and St. John Chrysostom. It is the most beautiful title glory of his personality to actual ecumenical moment.

Researching writings, works, establishments, in short work of St. John Cassian, we understand that only the richness of faith, the deeply Christian and ascetic educations enabled him to carry out all the work that was required to do, and to fulfill the responsibilities of moral and pastoral, as if they had absolute importance, even though he knew that, viewed from another perspective, they did not have any importance. Through all his works John Cassian remains over centuries what we call an adviser and teacher of the monastic life, a true Christian on heaven kingdom's, was born in a province, rose to another, educated and in other parts of the empire and set for the rest of life in the other empire in a country who will adopt him, and will honor him for all that he is a link in a succession of teachers monasticism, which continues until today.

Efficient disciple of Evagrius Ponticus

The methods and means of cleaning and practices of asceticism used by Cassian like the desert ascetics will remain just means, and will not ever turn into an end in itself: "abstentions, vigils, study of scriptures, the world denial and refusal of riches does not represent perfection, but perfection tools for, as I said, because perfection it is not in these, but only is acquired by them."

Concerned about the spiritual life in particular, and its practical experience of John Cassian, summarizes teaching Evagrian about hundreds of passions and provides open spaces in his work, and treats each "sin" in part, based on a solid scriptural documentation verified practically between ascetics of the Egyptian desert, but with maximum efficiency he talking about only eight main passions, or thoughts of evil: „we decided, whether your prayers God will give us strength to start fighting against the eight great sins, namely: first, the greed, ie food indulgence; second, fornication; Third, the love of silver, which means stinginess, or, to call it May own the passion for money; fourth is the wrath; fifth, the sadness; sixth,

the discouragement, the anxiety or the heart disgust's; seventh, vainglory, or „cenodoxis"; Eighth, the pride".

However, St. John Cassian presenting defining virtues a monk = obedience, poverty and chastity, urging to practicing asceticism, expressed through lifestyle and clothing of monks, from their entry into the convent. And when the monk will reach spiritual perfection through good education that will lead to spiritual sense of Scripture, and if it is not inclined only towards a "spiritual aesthetics", he will receive the gift of the full and intimate knowledge of Scripture and a continuous attendance sacred text. This knowledge, identified as "pure contemplation" (theoria) of God is mystical knowledge called "pure prayer" or "prayer of fire" that St. John Cassian takes over from Evagrius Ponticus for later to share to the Western monks that will shepherds them.

And if the East monasticism flourished unprecedented in Egyptian desert ascetics in the West, monasticism was imposed and acquired some reputation mainly due to lifestyle and some ascetic personalities: Augustine, Martin of Tours, Paulinus of Nola, Ambrose of Milan and Priscilian in Spain. However, monasticism was further discredited by many political leaders.

St. John Cassian's contribution to the organization of monastic life in the West (Gaul and Spain) is now widely recognized; richness and beauty of his writings, patristic essence, are equally valued in West and East, and about his holiness, over the years, there is no dispute.

Conclusions

Pagan and Christian world of ancient Greek and Latin, created ecumenism because of the universality of Greek spirituality and by the message of the Gospel, to which was added the vast expanse of the Roman Empire, and Scythia Minor, although located at the northeastern border of the empire, received universalism Greek and Latin culture, but has made substantial contributions to Western ecumenism by bishop John, and to the monks Cassian John Maxentius and Dionysius the little one. Until the moment Cassian, Westerners did not know what exactly was organized monasticism, which could be implications and doctrinal issues such

Christological of the Nestorians controversy, and by translating the collection of conciliar canons by Dionysius the Little one, were placed true canonical and legal bases in the Western Church.

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- [15] O. Cladwick explains the situation at that time: 1) nobles who withdraw from society were considered deserters or insane, 2) have supported the Gallican bishops, each in his time attacking monks, 3) the crowds in town and he often mocked her whistling the monks (John Cassian..., p. 34-36).

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Theories about Fashion as an Influential Factor in the Society

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Abstract

Fashion always had a deep impact on society and was appreciated and studied by many sociologists such like Malcolm Barnard, Georg Simmel, Herbert Blumer or even Thornstein Veblen. The will of differentiation and the desire of the individual to comply to a social norm are also illustrated throughout the entire history of fashion, and the sociological theories paying a special attention to this subject, analyzes the clothing as phenomenons of fashion or as symbols of a social status. The upper class, having a lot of spare time and resources, developed a great taste for fashion and were always concerned of how they look. At the other pole we find the lower class, the ones that can be inspired by the upper class and actually trying to copy their style within the limitations of their possibilities.

Key words: fashion, society, identity, upper class, lower class.

J.E.L. Classification: Z13

Introduction

Fashion was appreciated by many experts from the sociology area, such like Malcolm Barnard, Georg Simmel, Herbert Blumer or Thornstein Veblen, as a process of social communication, giving them quite a few important characteristics regarding the organization and transmission of values both on the time axis and the spatial plan, through the garments ability of printing the creation of individual and collective identity, by completing the list of elements that form a culture.

The differentiation will and the desire of the individual to comply to a social norm are also illustrated by the entire history of fashion, and the sociological theories paying a special attention to this subject, analyzes

the clothing as phenomenons of fashion or as symbols of a social status (G. Tarde 1898; T. Veblen, 1989 G. Simmel, 1911 P. Bourdieu, 1979, Herbert Blumer, 1969; F. Davis 1992).

It is necessary to start with an analysis of this fashion theories from the sociology field, developed by Thornstein Veblen, Georg Simmel considered classical theorizing on fashion, Herbert Blumer with his collective tastes selection theory, Pierre Bourdieu theory of taste, economic and cultural capital and last but not least, Ronald Barthes's semiological perspective.

At the end of the nineteenth century - early twentieth century, fashion was mostly of female kind, the only way that women were able to create a sense of identity and expression. The gap created between those who had leisure and those who did not afford it, led in the nineteenth century, to a class differentiation being made by all that was fashionable, including through clothes: "the dress must not only be visible expensive and inconvenient, it must be simultaneously up-to-date." The economist and sociologist Thorsten Veblen noted that any new fashion style of the upper class, is desired by the lower class, copying them, proving that fashion spreads from top to bottom. The upper class wanted an obvious, ostentatiously way, to differentiate from the industrial class, therefore they were continuously changing their clothing. The marks of wealth were obtained to demonstrate that they do not have the need to work to support themselves.^[1]

In "The Theory of Leisure Class - 1899", Veblen invented the phrase "conspicuous consumption" motivating the essentiality of fashionable acquisitions in people's concern for the social display of wealth, gaining and maintaining their social status, an honorable reputation and social prestige. His theory is known as the trickle-down theory, theory of the vertical propagation fashion or "vertical flow of the fashion spread". Veblen believes that people are consumers not only to

differentiate, but to adhere to a particular class and achieve a certain "standard of decency" (63) - therefore people are consuming to keep up with the measures imposed by the "decency" and "standards" of the society^[2]. Veblen's research activity has been pursued in recent years and is one of the most important in the use of clothing, primarily because it symbolizes some of the basic values of society. Throughout the twentieth century, trickle-down has been taken by a number of disciplines (including, political science, sociology, psychology and economics), and one of the first applications of the theory was fashion.

The idea that fashion propagates from top to bottom, is supported a few years after Veblen by the German sociologist and philosopher Georg Simmel, who said: "Above all, the economic flourishing of the lower class in the pace of the large cities should foster the rapid change of fashion, because it empowers this stratum (low class of people) to quickly imitate the ones who are on top, and along with it the already characterized process, in which the upper class leaves fashion the moment when the bottom class acquires it, gaining unexpected momentum and vitality"^[3]. Changes in fashion give an advantage to the classes and individuals that accept them faster, finding in fashion "the movement rate of their own soul."

It should be noted that Veblen and Simmel never used the term trickle-down. It was popularized in the 1970s by the economist Arthur B. Laffer.

George Simmel tried to find out the dualism which stood in the center of fashion. He sustains that in a society with different social classes, the elite are clearly trying to differentiate through distinguishing marks, such as the garment and the life. The main focus is on similarity and difference - the desire to be loved and the desire to be different, the idea of individuality and belonging; expressing one's belonging to a social class and distinction from other classes.

"The modernity is a significance which individuals attach to clothing symbols, being the choice of the reference group" (D. Hebdige, 1979)^[4]

The trickle-down theory discussed by Veblen and Simmel which focuses

particularly on the social class, has increasingly little relevance in today's society. The theory was an accurate representation regarding the fashion from the beginning of the century, but a modern reader, may doubt Simmel's theory, when he is considering the success of the independent design. However we notice the distinction of a definite influence on the vertical movement of fashion, from the catwalks to the streets.

But the twenty first century fashion trends can come from other sources than the highest hierarchy fashion zone. Any of us can have an influence in fashion today.

In reality, the trickle-down theory of fashion is a fair amount of what is happening in the fashion industry. Although this theory has suffered modifications over the years, it is not just a scholastic endeavor; the theory was applied directly to the realities of everyday life. But because the fashion industry has changed and adapted over the last century, this theory has been somewhat modified to better explain the top-down approach of the fashion industry.

Quentin Bell identifies the factors that determine changes in fashion: political history, race, the passions, ideals and institutions of a nation - but considers them insufficient to explain the phenomenon in cause. "To the extent that these factors exist in almost all cultures and in the conditions in which, at least originally, the fashion was purely European, we can only infer the existence of another force."^[5] Strength is the ability of a class to mimic another class.

American anthropologist Alfred Luis Kroeber has studied the phenomenon of fashion clothing, aiming to capture in his studies the same phenomenon of fashion fluctuations. He studies on the basis of predetermined items (color, texture, length, width, diameter, depth, shape, proportions), a statistic based on the French daily *Petit Courier des Dames* and the American newspaper *Harper's Bazaar*. After twenty years, he concludes: "Unlike other social phenomena that change as a result of internal development or external causes, in fashion the change is free, change for the sake of change."^[6]

Alfred L. Kroeber's research has determined in time some studies (M.C. Peteleu and S.H. Gray, 2009, D. Clemente, 2007; R.L. Lyman and H.J. Harpole, 2002

S.P. Turnbaugh, 1979) that are part of the quantitative analysis of fashion tradition, orientation which is today a great academic interest.

Many scientists have criticized the fashion horizontal propagation theory and presented alternative analytical models. Therefore, the American sociologist Herbert Blumer (1900-1987), who defined the concept of motion of fashion in the study called "Symbolic Interactionism: Perspective and Method", later sustains the idea of Siemmel that fashion is based on social selection, that reflects the collective taste (theory collective tastes selection) and general trends in a vertical movement, but changes the role of the elite, arguing that the elite does not create fashion to differentiate from the masses, but the modernity and compatibility of those who will allow it to join them. Therefore, "it is rather a consensus established in the social interactions" (H Blumer, 1969).^[7]

American sociologist Diana Crane, also sustains that the changes regarding the production system of fashion led to fashionable consuming based on an horizontal movement. The main topic developed by Diana Crane in her book "Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing" refers to how a person builds social identity in contemporary society. In her view, the classical theory of Georg Simmel in which the fashion permeates down from the social elite, cannot be applied universally: fashion is now likely to be aired from the marginalized or oppressed groups.^[8]

In turn, the American anthropologist from the United Kingdom, Ted Polhemus examined how street fashion, associated with the spectacular youth subcultures, influence the market, in a move that can be described as a vertical movement.

French sociologist Gilles Lipovetsky in his book "The Empire of Fashion: Dressing Modern Democracy", criticizes all previous fashion studies from Veblen to Bourdieu and Baudrillard who are treating the clothing issue as a class display, and argues instead that the central issue of fashion should concern comfort and individualism. His study is based on fashion history by showing how modern cult of appearance and superficiality actually serves the common good. He argues that today's mass produced fashion offers

more options, which in turn allows consumers to become complex individuals, in a strengthened democratic educated society. Superficiality promotes tolerance between different social groups, says Lipovetsky. To analyze the role of fashion in smoothing the social conflict, he abandons the class analysis in favor of an investigation of the symbolism of daily life and creating ephemeral desires. Lipovetsky examines the malaise and the experience of people that, to be able to fulfill so many desires, they lose their own sense of identity. His conclusions raise disturbing questions about anguish and also personal joy in modern democracy.^[9]

A novelty in the sociological debates plan will be the approach of fashion by the French sociologist Pierre Bourdieu. The theory of social tastes, which he exposed in his work "La Distinction: critique sociale du jugement" (1979), resumes and emphasizes the idea of fashion imitation of the upper classes by the middle classes. Bourdieu is the sociologist who brought first in the debate the cultural capital term, therefore the cultural capital (sufficient and competent) not only economic, ranks the individual in the social hierarchy. Thus, the ones that have cultural capital can understand a work of art or other cultural artifacts and belong to the ruling class taste.^[10]

In everyday life, the man constantly chooses between what is aesthetically pleasing and what he considers merely fashionable or ugly. What emerges from his analysis is that social snobbery is everywhere in the bourgeois world. The different aesthetic choices make the people totally distinctive by the choices made, in opposition to those made by other classes. Taste is not pure. He argues that the society works in the same time as a system of power relations and as a symbolic system, in which late distinctions on taste become the basis for social judgment.

Conclusions

With this overview of sociological theories, we wanted to highlight the key characteristics of fashion: its foundation is created in the social group, based on the desire for conformity but also on the distinction in the same group; is achieved through a process of imitation or copying by

a way of a collective selections based on the concept of taste, in turn dependent on an economic capital, but also cultural acquired, in the more or less consciously desire of breaking with the past and in the search of innovation.

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Romanian Symbol - Costumes, Traditions and Inspirations

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Abstract

The beauty and diversity of the Romanian folk costume, is the emblem of members recognition of a community, a mark of ethnic identity, is a means of communication, witness of civilization stages, evolution and structure mutations, with highly visible meanings nowadays, especially in the last century - the fastest transformation scene. An important influential piece of art was the Romanian embroidered peasant shirt who had a deep impact on famous designers such as Yves Saint Lauren, Jean Paul Gaultier, Kenzo but also royal blood like Queen Elizabeth and Princess Mary, wife of the Crown Prince Ferdinand. The embroidered peasant shirt (romanian term - ie) is the leading opera created by the contribution of countless generations of women, ciphered in ornaments, good aspirations, happiness and beauty of our people.

Key words: Romanian, folk, art, tradition, inspiration.

J.E.L. Classification: N9

Introduction

The folk art has developed along with the Romanian people, its history and reflects the economic, social and cultural conditions from different eras, and also the sensitivity and fantasy of its creators. Traditional elements of Romanian folk art provides in an overall view, valuable virtues of authentic creations in which the sense of beauty, is expressed equally both in harmonious proportions of the furniture, in the shape and decoration of the ceramics and finesse wood carvings and even in the sober elegance and the clear line of clothing, the craftsmanship and the embroidery, color refinement of decorative fabrics, all with roots in the distant and tumultuous past of each region from

Romania. Disturbing component of the Romanian soul, the folk art represents the element of material and spiritual culture that reflects the national peculiar with a profound social character, with a clear role in achieving balance between useful and beautiful, the material utility requirements, located at the congruence between magic and beauty.

The beauty and diversity of the Romanian folk costume, is the emblem of members recognition of a community, a mark of ethnic identity, is a means of communication, witness of civilization stages, evolution and structure mutations, with highly visible meanings nowadays, especially in the last century - the fastest transformation scene. "The technical-economic industrial evolution significantly changed the traditional symbolic device. To the extent that it increased the permeability in favor of ideological trends worn by the universal media, social models reduced numerical, the European symbolism tending to replace throughout the world the regional fashion decor. The disappearance of national and professional costumes is the most striking sign of ethnic disintegration and it is not a minor accident occurred during a major process to adapt to new conditions, but one of the main conditions of adaptation, one that often precedes the actual adaptation of a generation."^[1]

This situation constitutes a threat for the preservation and conservation of traditions and national Romanian costumes which give uniqueness to the Romanian space, through the mark of the signs and symbols of the species from this territory, the folk costume being also an invaluable, historical and artistic document. The folk costume is one of the basic elements of material culture that was born from the need to protect the body from bad weather, developing in the same time with social forms. Knowing the characteristics of the folk costumes, we understand the own characters of the people

and its contribution to defining the ethnic specificity.

The Romanian folk costume has its roots in the garb of our ancestors, being a living document of the past, subject to continuous developments which has lasted for centuries, keeping unchanged the essential characteristics, the unity and its continuity, through the message of an authentic artistic creation. The originality and beauty of folk costume manifests itself in the form, traditional ornaments and its color. From the achievements made with art materials produced in the households of the peasants, the Romanian folk garb proved the rich craftsmanship of the Romanian peasant, both in decorating the fabrics and embroidery and also in obtaining the vegetables color.

The monuments of Traian's Column in Rome and Trophaeum Traiani from Adamclisi, Dobrogea, prove the millennial persistent of folk costume, which in an evolved way, appears nowadays. The folklore was integrated into the ancient time in a socio-cultural context which included all the facts of life from the rural world.

The issue of typological classification of the Romanian folk based on uniform criteria, is summarized in a modest literature, because of the vastness and complexity of the problem, we mention researchers such as: Tancred Bănăţeanu, Marcela Focşa, Hedvig-Maria Formagiu, Olga Horşia. These works have the merit of being able to establish a solid and uniform theoretical foundation.^[2]

Marcel Lutic, ethnographer at the Ethnographic Museum of Moldova from Iaşi and president of the Association of Artisans of Moldova, speaks about the age and significance of Romanian folk. "Our ancestors before taming the animals, have weaved their beds from plants. After centuries, managing to domesticate the animals, they obtained from them the needed raw material (wool, hair), from which they weaved clothing and then ornaments for them and for housing. As a strictly utilitarian part, the folk costume is related to geographic and climatic conditions, occupations and especially crafts; as an adornment element, it is linked to the most important ceremonies and customs, thereby becoming the bearer of ancient traditions in which is reflected the concept of the specific society on social status and age."^[3] Besides the social status of

the wearer to others, the folk costume expresses the difference and specific area from which takes part being given by the ornamental composition, color and the point of stitches. The unitary structure of the Folk costume is given by the use of white linen (flax, hemp, cotton, silk), unit cut, decoration and coloring. Regardless of the ethnographic region of origin, the traditional costume is modeled as a large sculptural form, designed to highlight the fundamental force lines of the human body. The similarities with the peasant architecture provides the costume sculptural grace and refinement, giving to the one that wears it monumentality, linked not by oversizing, but by measuring the volumes proportions. The general features have the same resemblance throughout the entire country, but of course with detail differences, with the change of shape, cut, ornamentation and color depending on the area. The unity of the costume offers itself a popular and national character.

The folk costumes represented in the past true spiritual weapons, providing to the wearer protection against demons. The folk garb represents a symbolic recapitulation of the whole early mythology and cosmogony.

The Romanian traditional fabrics from which the costumes were made, have an undeniable value that consists primarily of the symbols that they wear in them, in the ancient beliefs and customs of the Romanian society.

"The Romanian national costume - sprang from the Romanian peasant soul has as a first meaning:

- The significance of nakedness – the clothing role of body covering - as a divine requirement - and defense of bad weather conditions, hence, the variety according to the season, the winter being thicker (wool and fur fabric) and the summer easier (hemp, linen, cotton). The hemp fabric keeps warm in winter and cool in summer.
- Social Significance – the clothes express the social status of the wearer to others. The difference is given by ornamentation, color and the point of the stitches. Some clothes indicated professions - such as shepherds, forest workers, farm works – when the outfit is simple - to the one worn on holidays or weddings. The belt - girdle – had a role to hold tight the abs and

kidneys. It also means dedication and cleanliness of mind and strength to overcome temptation and fall into evil sins. The folk costume also indicates the age of the wearer.

- Magical-religious meanings – the workmanship, ornamentation and decorations on Romanian folk costumes, were aimed at defending carriers from the evil beings, evil spirits and to bring good luck and health - having apotropaic character and in the same time aphrodisiac."^[4]

Professor Paul Panduru talks about the legitimacy of the Romanian people from these lands, proven through the meaning of the Romanian folk costume: " The folk costume, creation of our peasant, as part of the Holy Tradition, is the witness of our existence and speaks of the sanctification of the places and people living in these areas - remains as a talisman of the todays Romanism. He is the pillar of our Romanian identity. It is our badge here. Is a measure for the Romanians who come from the transcendent."^[5]

Along with the customs and traditions, the folk costume is an emblem of recognition, a mark of the ethnic identity of the Romanian people in the world. It was worn by many queens, politicians, as a symbol of identity. It is known that Queen Elizabeth "appreciating the subtle aesthetic sense, innate, of the peasant of our hills shown in the national garb"^[6] introduced this costume at the festivities of the Court.

The respect and appreciation towards the national costume occurred in the same matter also at Princess Mary, wife of the Crown Prince Ferdinand which appeared "sometimes transformed in a hillock women (from Muscel) with simple peasant skirt, shed with stripes ... sometimes in a Banat women with dozens of tassels, waving lithe at the smallest gesture, and sometimes in a women from Argeş with butterflies embroidered shirt."

Besides the official situations, Elizabeth and Maria were dressed with the national costume in during the summer months spent at the mountains and the sea.

The adoption at the Court of the Romanian traditional costume, due to Queen Elizabeth, encouraged the ladies from the suite to clothe in the traditional robe. "Is

there a more accurate picture than the lovely Romanian peasant dressed in traditional costume with red or orange skirt with yellow shawl thrown over black tails, large eyes, black and bright green pitcher on her head, hurrying home, or Romanian lady with beautiful clothes with a great white or yellow veil, working at the loom?" wrote the Queen in the introduction of the book "The Art of Tatting" by written by her girlfriend, Lady Katerin Hoare, published in London in 1910. A portrait of her signed by the painter George Healy, presents, moreover, the national costume of the Muscel area.

The national costume became a mainstay piece of clothing in the wardrobe of the ladies and girls. The National Yearbook of Romania from 1903 indicates four addresses from where the costumes can be purchased. Of these, the famous company "Djaburov" and the Bazaar Company "Furnica", found under the patronage of Queen Elizabeth, were the most important.

The Romanian academician and diplomat Mircea Maliţa was saying about the folk costume in the volume "România – Din tezaurul portului popular tradiţional": "The Romanian costume is a monument in the proper sense of the word. He does not sit in the sociological or ethnographic box of clothing, but in line with the Egyptian pyramids, the French cathedrals and dikes of Holland. He has that right because it is a sample brought to the maturity of a cohesive civilization. He is one of the visible and tangible testimonies of the village's civilization of our land. The Romanian costume takes us out of the art and brings us into the realm of history. For me, it is not associated with the village dance, with the riddles and folk tales; it rhymes with the perfect and harmonious alignment free community that was able to cross all the bad weathering history through his inimitable autoguiding and adaptation system ".^[7]

The Romanian embroidered peasant shirt is a symbol of authentic traditional Romanian culture - Romanian brand mark: " The embroidered peasant shirt preserves the archaic fragrance adapts to age, situation, ceremonial, vintage, and is a plurality of craft, skill, originality, inspiration and creativity. Ethnography researchers argue that the embroidered peasant shirt holds something from the profound spirit of the

nation and that is ultimately the expression of a specific way of being Romanian, mioritic."^[8]

Studies on the origin of the embroidered peasant shirt (Romanian term: IE) shows that it was worn by the Cucuteni civilization (5500 BC - 2750 BC), one of the oldest civilizations in Europe and its name was given by the same name of the village near Iasi. Other opinions refer to the name of the village Dobrogea "Mahmud-IA". But whatever is the genesis of the name of the embroidered peasant shirt, the important fact is that it has embedded over time the quintessence of becoming the Romanian people today.^[9]

This jewel of the Romanian traditional clothing has fascinated over time not only painters but also renowned photographers, creating sensations on the catwalks of the famous designers Yves Saint Laurent, Kenzo and Jean Paul Gaultier.

Thus, one of the brightest representatives of the art of the twentieth century and one of the originators of modern art, Henri Matisse, fascinated by the complexity of the shirt, surprised the details of the Romanian traditional blouse, not infrequently, in his paintings and drawings. In 1940, Henri Matisse, was finishing the painting "La blouse roumaine", started in 1939, inspired by the Romanian embroidered peasant shirt donated by the painter Theodor Pallady. He enrolls, moreover, in a series of works with this subject.

Also, the Romanian painter and revolutionary Constantin Daniel Rosenthal transposed on canvas the beauty of the Romanian garb, in "România revoluționară", which represents with embroidered peasant shirt and kerchief, Maria Rosetti, with an English origin and his wife C.A. Rosetti.

This jewel of the Romanian traditional clothing has fascinated over time not only painters but also photographers renowned sensation making acquaintances catwalks of designers Yves Saint Laurent, Kenzo and Jean Paul Gaultier.

Queen Mary, known in history as a great lover of folk art, has promoted the Romanian embroidered peasant shirt, standing as witness the images from the Romanian Academy Library, by Carol Popp de Szathmari. The old Romanian traditional blouse has made its mark on the entire royal

attire and refreshed and ennobled native folk costumes, and today we can admire the wardrobe of Hollywood actresses (Katie Holmes, Kate Moss, Anne Hathaway, Alexa Chung, Halle Berry and more others) or the big catwalk fashion shows in New York, Paris, London, Tokyo and Milan. The preciousness and the symbolic meaning of this object is also demonstrated by the interest of foreigners for it. We find it exhibited at the Metropolitan Museum of Art in New York but also as a source of inspiration, it embodies the interpretations in the collections of renowned designers such as Yves Saint Laurent, the first designer who brought the Romanian embroidered peasant shirt in their collections (1981), Oscar de la Renta (early 2001), Jean Paul Gaultier (2006), Isabel Marant and Tom Ford (2012).

Fashion designer Yves Saint Laurent was inspired in his 1981 autumn-winter haute couture collection shown at Paris, in Matisse's paintings. "It was clearly a love story. When he decided to make a "Romanian" collection, it was totally unexpected. At that time he lived in Marrakesh, but it was still a real desire. It was inspired by something he liked very much," said Didier Grumbach, dean of the French Institute of Fashion.

The collection of Yves Saint Laurent came into fashion history and now runs the museums worldwide. In Bucharest was presented in 2009. Yves Saint Laurent was succeeded by Jean Paul Gaultier or Kenzo, who have dedicated the entire collections to the Romanian folk shirt after which Nadia Comaneci, in full glory, appeared wearing a traditional shirt.

On October 8, 2009, Ingrid Vlasov, first Romanian designer was showcasing the prêt-à-porter collection in the official calendar of Paris Fashion Week, among internationally renowned designers, reinterpreted "La Blouse Roumaine".

"The embroidered peasant shirt (...) is the leading opera created by the contribution of countless generations of women. She behaves, ciphered in ornaments, good aspirations, happiness and beauty of our people. We dress so we can blend with all those who have contributed to our historical assertions. It is our brand identity, which exposes us with all dignity among the

peoples of the world,"^[10] said Dr. Conf. Univ. Varvara Buzilă.

Conclusions

Maintaining the national and spiritual identity represents the most precious thing in this era of globalization, controversies and changes, in which the ethnic, racial and religious foreign elements, are a threat to all that is authentic. Wearing the traditional shirt should be for each of us, an act of great importance, an act of unity conscience and our national continuity, a symbol of the Romanian people dignity, giving the deserved importance to the celebration and live preservation of the traditional benchmarks and thus showing respect to the sacrifices of life and spiritual and material efforts.

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From the Need for Responsibility as Philosophical Investigation to Responsibility as a Product of Moral Conscience; Methods of Operationalization

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Abstract

Responsibility represents one of the most important human and social attributes, based essentially on a conscious attitude – also giving rise to its socio-historical determination, evolution and structure. Its subject matter undergoes many changes in the process of historical development of human society, always indicating the human demands, needs and interests of an era, while its distinct concrete forms preserve as a defining component the reference made to human relationship, to the interaction between human beings.

Human beings possess not only the ability to feel, but also superior mental abilities, such as self-awareness and intellection, while their sociability, capacity to love and care for their fellow human beings strengthen their power to guide their actions based on their moral principles and ideals and thus to assume moral responsibility.

Key words: responsibility; freedom; self-consciousness; moral character.

J.E.L. Classification : M14, I29, Y80

Introduction

Responsibility has been defined using various terms: human attribute, value, virtue, principle, etc, and the methods by which we come to understand and assume responsibility and also the consequences of such actions have been the subject of many debates.

Prior to our concern with ourselves, which we all possess legitimately, ethics invites us to be concerned with the others and take responsibility for them. Its concrete forms have an infinite diversity, but they are all part

of the same opening, impossible to obstruct, making place for human relations. An outsider's presence, hospitality, and respect for what we cannot understand – there are always such unknowns between us, and this concern with the others called ethics is always a concern for what we are not.

Responsibility and freedom

The relationship between conscient decision, keeping control of the choices taken and voluntary performance of the actions involving the others determines the principles of ethic action and responsibility. Therefore, “voluntary, conscient commitment taken on to ultimate consequences is the one which raises our awareness and becomes paradigmatic in understanding responsibility” [1]. In other words, responsibility is a sacrifice assumed if there is an open possibility to choose an alternative which does not arise by itself mechanically or as a result of outside decision. Responsibility involves the sacrifice of various action possibilities in favor of one, considered as more appropriate for inner fulfillment and for accomplishing a prospective equilibrium with exteriority. We therefore presume that “in a responsible action, the individual holds control over his decision and action in what he does and through exercising this power he may be considered responsible, namely to be blamed or rewarded, depending on the purpose and effect of his actions” [2]. Any denial of freedom may result in a compelling gesture, with a negative impact on the person who denies it; human actions are not automatic, they are not subject to some complete natural necessity; the conflict between mechanical determinism and the assertion of freedom may be solved only in an interpersonal

situation designed as a dialogue, that may convert the principle of denial to an assertion of freedom.

An individual who is not given the possibility to take free decisions with respect to the constraints to which he is subject, cannot be made ethically responsible for those deeds which did not result from intended action, or issued out of his action or non-action. He cannot be made responsible for those actions which can be considered a result of his position assumed towards a certain action. Although there is a direct relation between *being responsible* and *keeping control of an action*, the negative effects of an action are not always proof of the presence or absence of responsibility. An action is often part of a course of actions subject to the complex processes of economy and real life, falls within a series of causalities, and in what concerns the possibility to make someone responsible based on what we could call *causal responsibility*, it is also necessary to consider that *"the causal chain brings along elements that cannot be controlled anymore by the individual, his action being exposed to the pressure of some events located at the interface between determinism and hazard, controlled action and fortuity, personal action and others' actions and passivity"*. [3] In the light of these findings, it is perhaps of uttermost importance to look at the mission which responsibility laid upon each of us, *"to exploit and use us"*, for which purpose our existence, within personal limits which of course nobody pushes, to contribute to the progress of humanity and moreover, to become morally responsible, which implies *"someone's dignified commitment for the actions and the consequences of the actions deliberately committed and also to account in front of our own conscience for our personal attitude towards the others' deeds"*. [4]

I and Other. Care for the others –way of assuming responsibility

Moral responsibility is born out of our *"care for the others: because other people's existence, the multiple connections between them and me constitutes the universal starting point of all ethics"* [5].

The continuous changes that take place in present-day society may confront the

individual with various experiences generated by human beings who *"do good"* (and not - *"more good"*) but also by human beings who came to be aware and act on moral responsibility, according to introduced values and assumed purposes on progress in general, or in other words, concerning the individual(s) who *"turns from spectator to a fully aware historical agent- moral subject- who acts beyond his area of liability, taking responsibility for the changes to the state of existent affairs"* [6].

The transition from *doing good* to *doing more good* can be learned through models, experience, character-shaping education – this unity of moral virtues.

Action and stadiality of moral conscience

No one shows moral responsibility unexpectedly, just as no one judges from an ethical view but at a certain level of his psychological development. Moral conscience in its ontogenetic development is marked by a certain stadiality: [7]: *the preconventional, conventional and postconventional levels*. Representative for the first level, also referred to as the childhood level, is that the individual acts correctly (that is *right*) just to avoid punishment, without regard for others' needs or feelings. Towards the end of this level, in the *stage of individual instrumental purposes and exchange*, the individual starts to discover the Other, and his actions are based on exchange, such as *"you scratch my back, and I'll scratch yours"* or *"if you hurt me, I'll hurt you"* mentality. As a matter of fact, the explanation requires broader discussion; referring to the second statement, we can say the vice-versa is also valid, meaning that the individual is at the same time in search of solutions so as not to make the other suffer; and this is not out of responsibility for the Other, but out of the reasoning that if I make him suffer, in return he shall make me suffer too, and I want to avoid this, I want what is best for me, meaning that I have to do him good too.

At the conventional level, the individual has already built his basis for attachment and he achieves proximity to some attachment figures, as he acts to meet the expectations and receive the approval of these attachment figures, while at an early stage he can put

himself in the other's shoes. At a final stage, *of social system and conscience maintenance* – we can talk about the morals of upholding rules of behavior and social conventions; but this does not exclude highlighting personal interests. The individual is part of a group which appreciates him only if he upholds laws, rules and principles. The individual is part of a whole, and his actions have consequences for the entire group.

The post-conventional level is marked by the individual's dependence on his own conscience, as he is no longer a simple conformist but he begins to question himself on moral values, he is concerned for the good of others up to identifying the universal ethical principles which establish the order of priority in their implementation; we are talking here about universal principles such as equality, liberty and reciprocity of human rights and respect for the dignity of human beings.

Although it seems natural that once completed all the stages of psychological development, one should act according to the superior moral stage, yet nobody guarantees us that an adult person with sufficient life experience shall always resort to moral reasoning in solving ethical problems, and he may be rooted in and limited to the conformity of a social system.

Moral responsibility as the essential feature of a moral character

Reaching this point of the explanations on how we come to be morally responsible, we must also consider moral responsibility as an essential feature of a moral character. "*In a restricted sense, the character appears as the nucleus of our personality, as it refers both to the deepest individual part and to the personally moral value*" [8] and as it represents (...) *the cause and the basis of all moral attitudes*" [9].

The human essential value is exactly his character, not only in the broad sense of the concept, but also in its moral, restricted sense. However, his character may also be contradictory moral - immoral, or even bad, immoral. Responsibility as a moral feature of character consolidates in correlation with other personal features [10] of cognitive nature (reflexivity, objectivity), motivational (generosity), intersubjective (the spirit of

mutual aid, solicitude, altruism) and also of volitional nature (courage, assiduity, self-control). *Bad* people can change, that is become *responsible*, this change being actually a reformation and reorientation towards the path of virtue, as far as we identify the positive valences of the universal features of character: constancy of purpose (reflecting the degree of classification and integration of the reasons for the subject's general orientation in life), integrity (the strength of character to external influences and pressure) and plasticity (availability of characterial structures to change and adapt to social life dynamics). Raising awareness starts with the educational process (or sometimes re-education, including the ample process of character molding) with the onset of simple forming elements of moral values (simple questions and answers, i.e. "Why is this good?" "What should we do?") in order to build the habitual elements of virtues.

The main objective which we should have in mind is to actually involve the individual in accomplishing moral deeds, but also to pass over and inoculate the spirit of initiative and action to the person subject to improvement or moral reformation, therefore contributing to building a conscience and the individual's habitude to *correlate the deed with the word, to achieve the unity between motivation/desire and moral deed*, leading to responsible decisions and thus to responsibility. We gradually build the most important internal relation (and feature) of character, that of unity between moral value which is acknowledged and spiritually asserted *on the one hand and virtue (or virtuous deeds), morals on the other*, developing at the same time an essential dimension of character – moral responsibility. The character is being molded as a unitary expression, with the role to coordinate the actions of man and his conduct. Moral character means constancy and also change, meaning that the human being, in his role of character bearer is inherently subject to continuous changes due to the situations he is in [11].

In what concerns the type of action in situations proper to a moral character, Aristotle underlines the role of our perception: "*the decision rests with perception*" [12], but there is also the danger of the perception arisen on the basis of some

inadequate habits, prejudgment, fear, anxiety. Taking a responsible decision in every situation implies an analysis of the problem from various perspectives (thus understanding the Other's perspective), an evaluation of self-perception, discovering and becoming aware in the end of the most adequate perspective, given the individual-situation relation. Moral situations generate a series of possibilities to make choices based on the assumptions made and require a certain balance between two moral instances: *ego* and *super-ego*. The development of moral reasoning requires a correlation between the emotional and rational dimensions. Responsibility refers here to processing, interpreting and ordering emotions in the perspective of moral motivation, while reason is the one which "*adjusts desires – senses in the light of the virtue of moderation and orients desires – passions in the light of the virtue of wisdom given the perspective on a (better) life, because*" [13]; in this context, it is necessary to mention that emotions and motivation are complementary, one including the other, and not contradictory, as the annihilation of one by the other would lead to the dissolution of the very human essence of the individual.

Referring to the relation between moral responsibility and desire, we see responsibility born out of moral action as *something desirable* as an inner option, and not as something imposed from outside. The subject shall adopt a passive attitude by wishing for something which is "desirable" at theoretical level, while the desired deed (action) refers to what is desired *in reality*. Contrary to Socrates' confidence in the almighty power of reason (which in Platon and Aristotle includes the need to educate the will and minimize sensitivity), in late antiquity triumphed the idea of antinomy as expressed by Ovidius in his aphorism: "*Video meliora proboque, deteriora sequor*" ("I see the better way and approve it, but I follow the worse way"). The ethics of responsibility means in this case being conditioned by the desire of what it *has to be* and by the simple attraction of a desire. There may also be many opposing, conflicting situations between duty and desire. For this reason, the individual passes through stages of opposing certain desires. Education forms the individual in this

respect. This cannot be interpreted as a rejection of the individual's ability to have desires, but as the *education of man for restructuring his ability to have desires at a superior level*, when he finds himself in deontic situations. By means of education, culture, spiritual evolution and exercise, man manages to approach and reconcile "*what has to happen*" and "*what is desirable*". Moreover, continuing our cognitive endeavor on responsibility implies on the one hand the identification of responsibility as the object of duty (do absolute good), and on the other hand the idea of *better* out of man and society's desire to advance and evolve and out of *his continuous aspiration for the better*. The ambition for *the better* is part of man's psychological structure guided by *eternally superior aspirations*. The ethics of responsibility convinces that it is in man's power to *select the good and always the better* (concept met in Hegel's "Philosophy of Right"). Desire may easily open to what is *good and better and better*, such perspectives initiating completion and assertion of moral responsibility. We become responsible, *do the best we can* through "practical wisdom" (Aristotel) because "the individual must know *how* to practice his cogitation and take the right decision given the particular situations" [14].

Through education, from self-consciousness to assuming responsibility

People's moral attitude is formed from early childhood, continuing with lifelong self-education. In this respect, the ethics of responsibility proposes to "*uniformly combine cognition with action, heteronomy with autonomy, individual's interests with society's interests*" [15]. Education is founded to a great extent on the contribution of self-awareness, as the latter may be the "*the suggestive expression of its completion (in mannerism and integrative approach)*" [16]. Self-awareness marks the path towards forming a personality (combining its own methodological evolution with the maturity process) and then constantly practices "*the retreat to interiority, which refers to the consolidation of the existential profile through the resources acquired*" [17]. Education is "*the road from self-*

contemplation to social activity" [18], it represents an equilibrium of maturity.

Through education, self-awareness grants autonomy to personality, as it depends on forming solid reflexive habits. Man leaves himself be shaped by the exterior only in so far as he can find an inner adequacy in this direction, that is only via a solid inner structure which constantly sanctions everything received from the outside. The individual profile affirms with every interactional opportunity and must win in every experience of meeting the unknown.

The perspective of assuming responsibility necessarily includes harsh self-criticism and inner knowledge, and the person who looks inside of himself before irreversibly initiating an action ensures an evolutionary precision which later adjustment would make it totally improbable.

The proof that an individual is capable of accepting moral responsibility consists of the existence of an inner moral conflict every time he does something wrong, of a feeling of anxiety – arisen from realizing that he violated the generally-accepted moral rules, accompanied by a sense of guilt and remorse, ultimately leading him towards bravely taking upon himself the responsibility for the wrong committed.

Our reflexivity weighs up "what I do" and "what I should" do or, sometimes perhaps too late: "what I did" and "what I should have done"[19] and represents the road to moral reformation. Once reaching that moment, we find on the one hand the individual's noble nature and on the other the empathy and assertivity in his behavior.

Those who were placed in a position in which they could reflect on a difficult ethical decision, has reached the conclusion that society's "advices" are not enough, and doing what society tells us to do is not a feasible solution to the problem we face. It is necessary to adopt our own decision. Certainly that some things will have a great influence over us, such as the education we received [20], the beliefs we grew up with, but whereas the decisional process began with a reflection on them, we can admit that we decide to take action based on or against them.

Conclusions:

"Any material reality in this Universe coincides with something spiritual and any spiritual reality in the Universe gains at a given moment material form" [21]. The entire development of humanity, firstly biological and then socio-historical is a living exemplification of this principle. Direct understanding of the spiritual mechanisms of humanity, and the exterior understanding of matter are only obtained by sustained efforts to improve our spiritual constitution in order to become able and worthy of the conscient and responsible development of man's relationship with the spiritual world in all its goodness, indispensable for this purpose.

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The Scandal of the Goncourt Prize - Vintilă Horia

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Abstract

A public figure endowed with a broad cultural horizon, Vintilă Horia maintains his place among the controversial cluster of novelists belonging to the period of exile. The fact that he became the winner of the Goncourt Prize for the novel *Dumnezeu s-a născut în exil* (God was born in Exile) has generated a wave of controversy.

Keywords: The Goncourt Prize, scandal, exile, character/protagonist, anguish
JEL Code: Z190

Introduction - The exile

Due to his being an important public figure of the Romanian exile, Vintilă Horia has carefully attempted to keep alive the Romanian cultural heritage, just the way Mircea Eliade had done before him. He wasn't a legionary, but sympathized with the right-wing political doctrine, aspect shared with Mircea Eliade and Emil Cioran. His literary career comprised two stages: the first one took place while he was working for *Gândirea*, and the second one during the exile, the latter being what he later called „un ciclu de aclimatizare cu noua situație.” [1]. The protagonist of his literary works is the exiled artist living in a world filled with anguish. „Exilatul, omul care a pierdut totul, nu va fi el predestinat să judece lumea oamenilor așezați denunțându-le ipocrizia și nedreptatea?” [2], aceasta era întrebarea pe care și-o puneau autorul.

God was born in exile

The novel *Dumnezeu s-a născut în exil* (God was born in exile), published in 1960, is part of a trilogy entitled Trilogia Exilului (The Exile Trilogy), alongside with two other

novels: : *Le chevalier de la resignation* (1961, Edition Fayard, Paris; translated in Romanian in 1991 by Ileana Cantuniari, postface by Monica Nedelcu) and *Perseguita a Boecio* (1983, Editura Dyrsa, Madrid; translated in 1993 by Ileana Cantuniari). The novel was rejected by Plon and Seuil Publishing Houses, but then accepted and published by Arthème Fayard in 1960. The Spanish edition saw the light in 1960, in Barcelona, bearing the title *Dios ha nacido en el exilio*, while the English translation, realized by A. Lytton Sells and entitled *God was born in exile*, was published in 1961. The Romanian version was issued later in 1990. For the author, the process of publishing his novel in French was ample and helped him find his inner balance.

The writer performed an extended documentation before beginning to conceive the novel, his main source of inspiration being Ovidius' *Ars amandi*, *Remedia amoris*, *Fasti*, *Metamorphoseon libri* etc., but he had other side lectures as well, such as Vasile Pârvan's studies on the Geto-Dacians.

The novel is an autobiographical one, the author himself acknowledging this aspect:

„Experiența lui Ovidiu este a mea. Între destinele noastre am văzut totdeauna un paralelism fatal.” [3]. While reading *Tristia*, the idea of writing about Ovidius occurred to his mind. He wasn't certain of that at first, but one night he dreamt in French, and one phrase from his dream subsequently became the introductory idea of his novel. Ovidius, the protagonist, is at the same time the reflection of the author himself, an alter ego: „[...] nu mai era nimeni pe plaja aia, eu luasem cu mine *Tristia* și mă plimbam singur pe plaja pustie, pe malul Atlanticului, pe partea cealaltă a pământului, și citeam versuri din *Tristia*. Și le reciteam câteodată strigându-le către România, ca și cum vântul le-ar fi putut duce până la Tomis. Și am înțeles dintr-o dată că mă aflu în aceeași situație ca Ovidiu acum două mii de ani. Eram în exil

unde departe, pe o plajă străină, într-o lume barbară – în sensul cel mai bun al cuvântului – și că mi se întâmplaseră exact aceleași lucruri care se întâmplaseră colegului meu acum două mii de ani. [...] Și-atunci mi-a apărut o problemă: eu trebuie neapărat să știu o carte în legătură cu Ovidiu. Dar ce carte? Un roman? Un eseu? O biografie? O monografie? N-am nimic clar în cap. Am plecat din Argentina, am ajuns la Madrid, am început să caut cărți în toată omenirea despre Ovidiu, cred că am citit tot ce s-a scris despre Ovidiu timp de doi-trei ani de zile ... Încercam să scriu ceva în românește, în spaniolă, până când, dintr-o dată, într-o noapte, mi s-a ivit în față o frază care este prima frază din *Dumnezeu s-a născut în exil*; și în șapte luni de zile am scris romanul: în limba franceză. De ce în franceză, și nu în altă limbă, n-aș putea să spun.”[4]

The subsequent work won the Goncourt Prize in 1960. The jury who selected the winner consisted of Philippe Hériat, Gérard Bauer, Hervé Bazin, Roland Dorgelès, Pierre Mac Orlan, Raymond Queneau, André Billy, Armand Salacrou și Jean Giono. With 6 votes from the Goncourt Academy, the novel managed to surpass Herni Thomas' *John Perkins* and Albert Simonin's *Du nourron pour les petits oiseaux*, which received three and one vote, subsequently. However, a scandal was to break out during the interval between the selection of the winner and the 6th of December.

On the very morning of the 28th of November, 1960, Vintila Horia and his counter-candidate Herni Thomas, were invited to a show where they talked about their mood before the winner was announced: „Reporter: Ați dormit bine?

V. H. - Foarte bine.

Reporter: V-ați gândit la premiu?

V. H. - Nu. În somn te gândești, de obicei, la alte lucruri.

Reporter: Sunteți neliniștit?

V. H. - Poftim?

Reporter: Sunteți neliniștit?

V. H. - Nu.

Reporter: Această așteptare vă amintește de ceva?

V. H. - Am așteptat multe lucruri în viață ... Dar lucruri mai puțin plăcute decât un Premiu Goncourt.”[5]

The French media, more specifically *L'Humanité*, a communist newspaper, and *Le*

Figaro, attempted to prove that Vintila Horia was a fascist. André Wurmser wrote for *L'Humanité*, issue no 5054, that :„ Fasciste, antisémite, pro-hitlérien, cet individu le fut dès qu'il prit la plume.”[6].

After winning the prize for *Dumnezeu s-a născut în exil (God was born in exile)*, the author found himself in the spotlight as a result of a series of controversies: „ Cum a fost posibil să fie premiat un disident oponent al teoriilor cu care „responsabilii haosului contemporan” l-au sfâșiat pe om? Cum să fie premiat un roman care a îndrăznit să scrie într-o franceză încărcată de sensuri dacice și regenerate de valențele raționaliste ale secolului luminilor? În fine, cum să fie asimilată instituției literelor și producției de serie ilustrate de o creație mistică, opusă spiritului epocii?”[7]

The newspaper *Scînteia* labelled him as a notorious fascist and accused him of having written propagandistically against the French state, an aspect which the Goncourt Academy could not accept.

In 1957, before Vintila Horia won the prize, Constantin Marinescu, head master of the Romanian school in Fontenay-aux-Roses, wrote in *Le Monde* about the author's *pro-hitlérien* past.

The train of accusations kept running as far as labeling the writer as a war criminal: „În timpul războiului, ca atașat de presă la ambasada română din Roma, iar apoi consul la Viena, Vintilă Horia a sprijinit activ războiul ticălos anti-sovietic, înrobirea și jefuirea României de către cel de-al treilea Reich. În toiul acestei activități criminale, el a fost surprins la Viena de întoarcerea armelor de către România împotriva hitlerismului. După eliberarea României, el n-a mai îndrăznit să calce pe pământul țării. Pentru activitatea sa fascistă, de trădător de patrie, în februarie 1946 Tribunalul poporului din România l-a condamnat pe criminalul de război Vintilă Horia Caftangioğlu la închisoarea pe viață.”[8]. Due to the fact that Romania was being held under a Communist regime, the award couldn't have been accepted.

The author admitted that in 1938 he had published pro-Hitlerist articles, but that he had acknowledged his mistake a few months after, when he wrote against Hitler and the Fascist regime. He did not manage to defend himself, but he acquitted himself better of the

task in *Journal d'un paysan du Danube* (The journal of a Danubian countryman), where he threw light on the fraud: „Et puis, encore une fois, comme d'habitude, j'ai été seul, devant un des plus vastes déploiements de lâcheté et de bêtise contemporaines.”[9]. The editor from Fayard organized a party where Vintila Horia was invited, alongside with the mass-media worldwide. Upon the author's decline to take a photograph together with the representatives of the embassy, a scandal broke out, of which the French Communist Party was responsible.

Alexandru Ciorănescu considered that all this campaign directed against the writer „a fost o mascaradă inventată de ambasada de la București.”[10].

A few hours after having won the prize, the writer gave a declaration for ABC (a Spanish newspaper), where he presented his intentions regarding the publication of his novel. He stated that his work was meant as due homage to Ovidius, the famous poet.

The publication of the novel managed to lift the author above mediocrity: „Majoritatea oamenilor astăzi sunt orbiți de interesul de clasă, de partid sau chiar de sfânta gelozie. Gelozie care se explică, căci Vintilă Horia a reușit în lucrarea sa să depășească mediocritatea și să se ridice deasupra oricărui cretinism!”[11]

After the press campaign led by *L'Humanité*, the author decided to decline the prize, because he could not accept to collaborate with the Communist regime in Bucharest:

„Vintilă Horia Caftangiu a capitulé. Quatre jours après les revelations de «L'Humanité» sut le passé du Goncourt 1960, l'auteur de «Dieu est né en exil» a renoncé à son prix. Quelle sera maintenant l'attitude des académiciens? Prendront-ils acte de la renunciation de Horia? Maintiendront-ils leur vote? L'annuleront-ils? Nous les saurons demain.”[12].

J. Rubichon wrote in *Le défi des Goncourts* about the prize that had been won, but not awarded, and about the author's refusal to allow the Communist regime to have any influence on him. The official rejection of the prize was composed in December 1960, as a letter addressed to the President of the Goncourt Academy: : „Monsieur le Président, je tiens tout d'abord à remercier l'Académie Goncourt de

l'honneur qu'elle m'a fait en m'attribuant son Prix en 1960 pour Dieu est né en exil. Cependant, je vous écris aujourd'hui pour vous dire que je renonce à ce Prix.”[13]

The author was never part of the Iron Guard; on the contrary, having worked for *Gândirea*, the political direction of the magazine implied that he should be against the Iron Guard. This aspect explains why Vintila Horia was released from his function as a press officer during the time the Iron Guard was holding the power of the state in 1940, but started working as a diplomat in Vienna after the collapse of the Iron Guard, in 1944.

The newspaper of the Romanian Communist Party emphasized afterwards, full of satisfaction, that the Goncourt Prize could not be awarded anymore: „PARIS 5 (Agerpres). – După cum anunță agenția France Press, Adunarea Generală a Academiei Goncourt a hotărât în unanimitate să nu mai decerneze premiul pe anul 1960. Această hotărâre, care constituie în fapt o retragere a premiului acordat transfugului fascist Vintilă Horia Caftangiu, reprezintă o importantă victorie a opiniei publice, o înfrângere răsunătoare pentru inițiatorii acestei încercări de a încununa cu un premiu literar un criminal de război – fascist și trădător de patrie.”[14]

Lacking strength to confront them any longer, the author had decided to abandon any pretence to the prize, although he was ready for a proper retort: „Ne-am străduit atunci să-l ajutăm pe Vintilă Horia, uneori împotriva lui însuși, că în seara petrecută cu găsirea de argumente, îngăduindu-i să apară la Televiziunea Franceză a doua zi. Le-a notat pe toate și, când a fost să se dea replica pe platoul televiziunii, dezgustat, s-a mulțumit să declare că n-a fost fascist. Insistăm asupra naivităților sale, dar și asupra cinstei intelectuale și demnității ce l-au împins să refuze orice colaborare cu ambasada (României), aceasta din urmă voină inițial să-i sărbătorească premiul Goncourt și astfel să și-l anexeze și pe el.”[15]

In 2006, several public figures, such as Paul, Goma, Ileana Cantuniari, Mihai Cantuniari, Monica Lovinescu, Ana Blandiana, etc, attempted to address a written statement to the President of Romania, in which they required the cancellation of the

decree issued against the author in 1946. Vintila Horia, Horia Stamatu, Alexandru Gregorian and Alexandru Cuzin were convicted to lifelong forced labour as a result of the fascist ideas promoted: „vina de a fi înlesnit pătrunderea în țară a ideilor fasciste și pentru a fi militat pentru ele, primind directive de la legația germană.”[16]

In the volume *Întoarcerea lui Vintilă Horia*, the files from the Security and SIE (The Authority of Foreign Information Service) are presented to the public and the justified conclusion is that Vintila Horia was not a legionary. Marilena Rotaru refuses to accept the accusations pointed against the author, because he had declared he was a right-wing partisan: „A fi de dreapta înseamnă a crede în Dumnezeu, a avea o credință, a fi patriot, a respecta valorile familiei, valorile proprietății private, a fi aproape de tradiții, de strămoșii neamului, a te integra într-o atitudine etică permanentă care a făcut posibilă evoluția societății în lume. Toate civilizațiile s-au structurat în jurul acestei drepte care este viața.”[17]

Despite all the past events, the novel was successful and received translations in 14 languages. The novel centres around Ovidius, depicting his last years of life spent in Tomis, at the Black Sea. There, Ovidius discovers a different world, a different existence.

Conclusion

In September 1991, Vintila Horia was interviewed by Angela Martin, declaring himself a committed nationalist and a partisan of the right-wing French political direction, acknowledging at the same time that he was not a legionary: „Am fost, încă de pe timpul studenției, deci de pe timpul când am început să colaborez la Gândirea, un naționalist, crescut în spiritul dreptei tradiționale franceze (mă refer la Daudet, Bainville, Maurras), dar și în entuziasmele pe care le provocau pe atunci între noi victoriile “naționalilor” spanioli împotriva comunismului stalinist. [...] Am crescut între românism și creștinism și cred că și pentru tinerii de azi tot acesta ar fi modelul de formație cel mai adecvat și mai eficace. Având în vedere că directorul *Gândirii*, Nichifor Crainic, era foarte antilegionar, mare parte dintre noi n-am aderat niciodată la acea mișcare. [...] N-am nimic de justificat.

N-am fost legionar pentru că mă aflam în acea epocă din viața mea printre colaboratorii Gândirii. Poate că altfel aș fi făcut parte din Garda de Fier. Nu simt niciun fel de nevoie de a-mi justifica non-legionarismul. Rușine e să fi fost român și comunist. Dovada sau dovezile cele mai clare că așa a fost sunt următoarele : întâi, că am fost numit atașat de presă la Roma în iunie 1940, când domnea încă regele Carol al II-lea și Crainic era ministru al Informațiilor și al Propagandei; al doilea, că am fost scos din post în momentul în care Garda de Fier lua puterea în septembrie 1940; al treilea, că am fost numit din nou atașat de presă, de astă dată la Viena, în primăvara anului 1942, când Alexandru Marcu a luat locul lui Crainic la același minister; al patrulea, că am fost internat în septembrie 1944 în lagarul de la Krummhubel, împreună cu toți ceilalți diplomați din Germania; dacă aș fi fost legionar nu numai că nu aș fi putut ocupa acel post sub guvernul Mareșalului Antonescu, dar aș fi rămas la Viena ca să colaborez cu guvernul constituit acolo de Horia Sima. Asta e biografia mea, lesne de aflat în cronica vremii. Încă o dată : dacă aș fi făcut parte din Garda de Fier, din care au făcut parte mulți dintre intelectualii de frunte ai României prebelice, n-aș avea niciun motiv să ascund acest fapt. Repet, răul are un singur nume politic, pe care mi-e silă să-l mai scriu. Cine vrea să mă creadă, bine, cine nu, să-i fie de bine. Creștin fiind, nu dușmănesc pe nimeni, nici pe cei care susțin că am fost legionar.”[18]

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The Publicist Ion Vinea's Literary and Economic Directions

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Abstract

Concerned about the permanent evolution of the Romanian society both from the literary and economical point of view, Ion Vinea remains one of the most ardent supporters of Lovinescian synchronism.

His activity as a publicist highlights his forward-looking spirit displayed in the relevantly expressed opinions, which prepared the mentor of the avant-garde Romanian constructivist school, the Director of "Contimporanul".

The pleasure of the attentive observation of the Romanian realities (economic, social, political, literary, etc.) which has its starting point in many collaborations and journalistic achievements, reached the acme of perfection in pamphlets – genuine "x-rays" of Romanian economic context. His ironies, supported by objective observation of the state of affairs of the Romanian economy of the time, were impulses of necessity of economic, cultural, etc. modernization.

Thus, through his work, I. Vinea remains, certainly, the promoter of literary and economic trends in the context of the 20th century.

Keywords: banking, economy, modernism, finance, taxes.

J.E.L. Classification: Z11

Introduction

A creative spirit found in an ongoing experiment, a personality that attempted, in spite of the Greek maternal ancestry (mother born in Constantinople), to build a pure Romanian family tree, Ion Vinea (pseudonym for Ioan Eugen Iovanache) redefines the literary and economical context from the early 20th century.

Everything I.Vinea achieved brings to light at least a *dual* structure: the artist being

completed by the publicist anchored in socio-economic realities of the time, the incisive pamphleteer and the director of the magazine that lays the foundations of the first constructivist avant-garde publications in Romania.

Publishing for evolutionary purposes

Ion Vinea's friendship with Tristan Tzara (S. Samyro) and Marcel Iancu resulted in a series of journalistic projects that turned into a veritable *mouthpiece* of the innovative ideas of Ion Vinea, in terms of both economic and literary developments not only in the Romanian but also European context. Thus, at only 17 years, I.Vinea and T. Tzara put the bases of *Simbolul* (1912), which appeared only in three issues, in which he publishes a translation after *Ville morte* – Albert Samain, followed by *Sonet* (No. 2 of the magazine), *Lewdness* (No. 3) and *Mare* (No. 4). The *Simbol* disappearance does not prevent him from publishing in the *Noua revistă română*, led by C. Rădulescu-Motru and collaborating with Facla – N.D.Coccea with the pseudonyms Eugen Vinea and Ion Lovin. His position concerning the creative mediocrity is firmly expressed and sketches a personality for whom the literary and economic development involves innovation: *When I find myself in front of a tasteless volume or an extremely gullible one, I hesitate between the duty to write something [...] and wanting to toss it away, sparing me from disliking a thorough analysis. There are books that do not deserve to have been written.* (Facla, year IV, n ° 5/9.10.1913)

Economic "X-ray" in Ion Vinea's pamphlets

The objective reflections presented by Vinea prove pragmatism of their creator, his spirit of the socio-economic and literary realities observer, in the early 20th century.

His pamphlets appear in the political paper *Seara* (1914), edited by Al. Bogdan-Pitești. The year 1915 marks the passage of Vinea in the press of Arghezi, where the article *Anticipations* appears, considered by Elena Zaharia-Filipaș a genuine constructivist text, anticipating the programme from *Contimporanul*.

Even though the appearance of the war redefines the economic and literary context of the year, both Ion Vinea's resources as a journalist and a poet are endless. In October 1915, publishes, along with T. Tzara, the political magazine *Chemarea*, issued only in two numbers. The article-programme *Warning* sketches out a poet struggling with everything that means literary convention, promoting the creative freedom: *Let's go out with strong armours under our coats. Let's replace the maps from editorial offices with panoplies at hand; let's have poisonous bombs in baskets and pencils with a knife. But a broad and wise discussion could be possible. Our magazine is the question of a group of writers, journalists and students addressed to everyone.* [1]

It is remarkable that in the two issues of the magazine *Chemarea*, Vinea does not publish literature, but two political articles. At the same time, he clearly expresses his opinion about those who want to collaborate in the magazine, considering that it should be those who think *facing reality*, not *turning their back*: *Pages are offered. But without doubt the ones writing here are not the ones that turn their back to reality: political paederasts.* [2]

The Activist Manifesto to the Youth (1924) is prefaced by ideas that proposed freedom of the press, the rejection of censorship, as declared in *Chemarea* of N.D.Cocca (1919-1920).

The period of activity that took place at *Gândirea* (1921) is negated by the poet who rejected traditional formulas, going up to dating his creation between 1916-1918.

Vinea's concerns for the modernization of literature joined, in fact, the evolution of Romanian society in all aspects: political, social, cultural and economical.

S. Mioc said: *Collaboration at Noua revistă română* (along with A. Maniu, N. Davidescu, G. Bacovia, F. Aderca.), at *Rampa*, *Seara* led by Bogdan-Pitești at *Cronica* of Arghezi and *Galaction* is for Vinea the entrance in an atmosphere more firm by

modernism, which corresponds to their intellectual hopes. [3]

The climax of the journalistic appearance is the magazine *Contimporanul* (3 June 1922), a publication that debates at its beginnings the political, social, economic Romanian realities. In the first issue, it is observed the collaboration of Tudor Arghezi, Barbu Fundoianu, Camil Petrescu. Initially, the magazine was meant to be a continuation of the work from *Facla* (N. D. Cocca) and *Chemarea* (N.D. Cocca and Ion Vinea). *Contimporanul* implications in social and economic life of the Romanian society were highlighted by S.Mioc: *Beyond the metaphorical language, a little bit bombastic but often found in articles-programme of the era, it is suggested that the new Contimporan have a new reformist, not revolutionary programme, of changes in Romanian society, from spirituality to social and economic life. The youth with their cognitive and moral intransigence were called.* [4]

The context in which *Contimporanul* appears seems to be favourable, thanks to literary magazines such as: **Viața românească** (M. Ralea and G. Calinescu), **Gândirea** (Nichifor Crainic) and **Sburătorul** (E. Lovinescu). Against the backdrop of the Dadaist movement initiated by T. Tzara and Marcel Iancu (Vinea's friends), *Contimporanul* set itself up as an avant-garde magazine along with **Punct** (1924-1925) and **Integral** (1925-1927). From a political and social magazine, *Contimporanul* will become, in 1924, a strong advocate of Romanian artistic avant-garde.

From a literary point of view, for Ion Vinea, the *Contimporanul* issues bring forward the refinement of his artistic taste and, last but not least, his militant spirit to synchronize Romanian literature with the European one, the constant rejection of traditional patterns.

From the economic point of view, the magazine *Contimporanul* highlights an Ion Vinea partisan of imitation for evolutionary purposes, by subscribing to the Lovinsecianism and visibly withdrawing from the Maiorescianism of *forms without substance*. In *Contimporanul* pages, the splitting up of Vinea's personality, writer – journalist, becomes increasingly more obvious. Apart from his friendship with T. Tzara and Marcel Iancu, the aesthetic collaborations of Vinea with them have strengthened the ties between the Romanian and international

literary avant-garde. Among the avant-garde directions, Vinea supports constructivism which transposes the sensations and impressions in a logical organizational system, rejecting the excessive subjectivism. Constructivism does not have only artistic implications, but also economic ones, proposing a development of Romanian society, not only in the striving sense - (re) construction - but also in the pragmatic sense, as it campaigns for more constructions of a given architecture, a modernist one.

Even though he was accused that the literary doctrine proposed by *Contimporanul* is *imported modernism*, Ion Vinea argues that other movements (romanticism, populism, symbolism) were *imported*, but were successfully made Romanian, continuing to strongly believe in the need for modernizing Romanian society both from the literary, as well as social and economic point of view.

His pamphlets are the picture of Romanian realities of his time, pointing out and hoping for a change of essence.

One of the pamphlets, *The Impudent Finance*, is built around the financial and banking life, extremely important for the economy of a country. Links totally inconvenient between bankers and politicians are fined ironically by the pamphleteer Vinea: *An irremediable disorder has replaced the great mechanism of the capitalist economy, a famous revolution was dishevelled in red manes around the pole, one hope dashed in the souls of slaves as a breeze that announces, at the end of a tiring journey, the proximity of the sea. So many sinister reasons to make the banker disappear in his winery and communicate orders and bribery to the politician only through the window fan.* [5].

Vinea speaks with disdain of the banker and businessman who have become overnight politicians as *the revealing of a hermaphrodite state for too long concealed: For the first time during the capitalist period, an official of the Bank and the businessman become, without intermediaries, the politician who coordinates, in the well-known manner, the fate of nations along with the business.* [6]

In such a case of corruption, metaphorically called the *impudent finance*, evolution is impossible: *We think of the merge of the thinker, writer, orator, and artist, with the man of action, in the same individual, supreme fruit of indecent finance. Of course, the rapid and*

rapacious rise of the bank eagle in the Cesarean heights is the last stage. In all of these, our dear country is as usual two centuries backward. We are the perverts of the capitalist evolution. Everywhere, the capital has created political parties. A new political party is about to create a capitalist organization. ...Impudent nobility [...]. [7]

Tax economy zone is the target of the attack in Vinea's pamphlet entitled: *Propaganda of taxes*. Its author attempts to understand the Finance Ministry circular which asked the tax officials to proceed with raising the money energetically, but in a civilized way. [8] Taxes are called tribute, for the amount and the manner of their *collection* make us go back into distant history, penalising the same lack of economic development. Anyway, in Vinea's opinion the tax agent cannot be both energetic and civilized, because if he is civilized, he does not raise anything, and if he is energetic, he risks being bullied by the community: *And if they remain civilized they raise nothing and are given the sack. And if they are energetic, if they avail themselves of the impudent blackmail of the drum, are likely to be smacked up by the sovereign neighbourhood.* [9]

The budget balance (very important for the economic context of a State) depends on finding a solution to raise taxes: We are looking for a solution quickly as the budget balance depends on its success. [10]

The pamphlet *Yesterday and today* is built around another economic issue – the need for reforms. So, with a tone full of bitterness, the pamphlet incipit brings to light I. Vinea's regret about human sacrifice during the peasant uprisings: *...A quarter of a century after the peasant uprisings. A look over time cemeteries requires the admission that blood and struggles, that the delusion of great belated speeches have served to nothing.* [11]

The only ones who gave futility to this sacrifice are the rulers, as: *they never reached perfection in their art: to give up in due time. Before or immediately after 1907, an effective and sustainable agrarian reform could have been achieved.* [12] There have been periods which would have facilitated economic development: *Peace and wealth of those capitalist years allowed, in this regard, thorough work.* [13] Charges brought to rulers are filled with sharp irony of the rhetoric used: *But who might see that the time which seems conducive to repression is precisely the one*

auspicious to lay down their arms and proceed to pacifist achievements? How to endure the sacrifice of the privileged, instead of setting on their tyrants? [14] Instead of being concerned about the economic development of the country, politicians are interested in their own image, because they learn nothing from the lessons of history: We haven't understood anything from the Russian 1917 and from the whole postwar era: they have not motorised farming, they have not proceeded to the rational industrialization of the country. Today in 1932, the collectivization of production issue is raised everywhere. In an eternal historical delay rulers are only preoccupied with strengthening individualism ... [15]

Another pamphlet, *Elegy of the Coffee Bags* captures the way the question of economic production in the world is put. In this sense, against the backdrop of a larger production than consumption, it is set the price decrease, and in such case, the solutions found are of the most shocking: throwing coffee bags in the sea, for example: [...] *thousands of bags of coffee are thrown into the sea daily, to stop the price decrease. [...] Because America produces seven times more than it takes humanity to consume, and Germany six times, and England, almost the same. To these, the forces of production and manufacturing of modern Russia will soon join and will put on the world market the equivalent of the American production. [16]*

Vinea believes that out of specific commodity and indifference, politicians are playing with the world economy and ravish human labour: The bags of coffee, sacrificed uselessly, are human work and natural powers ravished. Everywhere, masters of the world throw away, under various forms, the coffee bags of human labour, coffee bags of the land wealth thrown in the bottomless and infinite sea of their greed and cowardice. The solution of the bag of coffee, is the only one at which the usurpers and tyrants of production around the world have thought. [17]

Under such solutions truth is disguised: *The bag of coffee solution gets different expressions according to the human tendency to hide the truth under words. The directed economy, interventionism, state socialism, all are labels pasted to the eternal bag of coffee, useless and doomed to waves. [18]*

The consequence of such attitude is the disappearance of inflation, followed by the

collapse of the course: *Capital loses continually, without possibility of shutdown, loses the substance. And as a sign of its status, there has appeared in almost all countries, the inflation. Today counterfeit currency is circulating almost everywhere. All courses have collapsed. The Franc is threatened. The Leu shall be maintained? But the Leu is no longer a currency: it is a showcase piece, it is object of collection. [19]*

In *Dance on the edge of a precipice* it is talked about the crisis of humanity after the war, when lack of directions and lack of response of those responsible are highly visible: reaching the crossroads of history, the political parties, the government and the opposition, the entire ruling class do not know where to go. [...] *People whom we expect prophetic visions, heroic initiatives, do not even deign to make, day after day, what is necessary and what is required. [20] In such circumstances, the society lives at random: We exist for who knows how to see and to hear, on the brink of surrender and begin to live under the grim slogan of come what may. [21], and bankruptcy is inevitable: the hungry mouth of the beast is lurking: bankruptcy. [22].*

The Romanian economy faced with the painful problem of massive redundancies, mercilessly decided by the State, whose only concern is the upcoming elections: *Lists of outlaws shall be drawn up in all the ministries and state services. The number of those who will be made redundant in January is not known yet. It's a sad necessity to which all parties agreed with the current Government, happy that it was not their responsibility to lead the sacrifice to fruition. Each thinks, now, at the upcoming elections. [23]*

I. Vinea considers that metallurgy can be the engine of the country's economy: *Metallurgy so: the opportunity to carve out our own locomotives, cars, engines, and weapons that we need to do, and not only in time of war. [...] Nobody makes the every day bread at home: they buy it from the baker. But a household well kept has a bread oven too, and a bag of flour and good hands to knead it-when the need arises. [24]*

Conclusion

Pamphleteer and publicist Ion Vinea succeeded in establishing certain literary and economic directions, demonstrating his

complex personality, capable of fine observation of Romanian society captured in its economic issues and in the artistic emotion. By analyzing the state of literature and the Romanian economy, Ion Vinea had the merit of supporting the need for modernization of cultural, economic and social Romanian environment, declaring himself a supporter of Lovinescian synchronism.

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On Style and Language in Arthur Schopenhauer's Philosophical Writings

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Abstract

The present paper aims at examining the main characteristics of Arthur Schopenhauer's style of writing philosophy.

A. Schopenhauer was the first in the history of German philosophy who wrote philosophical texts that people actually enjoyed reading. Therefore, his style and language became our point of interest, since they are responsible for the easiness of text reading and the accessibility of the reader to the depths of the author's thought.

After a short biographical part, the paper briefly discusses the issues raised by the language of philosophy, and examines – in its main part – the features of Schopenhauer's style.

Key words: Schopenhauer, style, language, German philosophy.

JEL Code : Z00

1. Introduction

Arthur Schopenhauer (1788 – 1860) emerged on the philosophical world scene in times when it was dominated by German idealists like J. G. Fichte, Fr.W.J. Schelling and G.W.Fr. Hegel. At that same time - the first half of the 19th century - Romanticism was at its peak as a cultural movement that manifested itself as a critical reaction to the mechanical view of the Enlightenment era. In terms of language used by writers of literature and philosophy as well, this translated into an emphasis on the speculative and exaltation and into a deliberate contempt for utility and clarity of language. Consequently, following the train of thought of the German idealists' writings was not an easy task for a reader of philosophical texts. Arthur Schopenhauer, a true "master" of language, came to 'rescue' and restored his readers the pleasure of reading philosophy.

This paper aims to outline the aesthetic characteristics of Arthur Schopenhauer style of writing, which – in our opinion - is highly necessary in order to understand how different he was from his predecessors and how much he did influence the reception of philosophy during his time.

Discussing philosophical issues raised by Arthur Schopenhauer's works or verifying the validity of his theories is neither our intention nor our competence. Some philosophical contents may appear throughout this paper as a result of the stylistic analysis conducted on specific text excerpts. Our interest lies though on emphasizing the main features of Schopenhauer's style of writing.

2. Short biography and works

Being destined to a career in merchandizing by his father, Arthur Schopenhauer spent his early childhood in Danzig (now Gdansk in Poland) and Hamburg then travelled with his family through Europe, thanks to his parent's commercial connections and financial resources. Not much later, the son who was expected to assume control of the family's business decided to abandon his future in the international trade and continued his education in a college in Gotha and in the Universities of Göttingen and Berlin. This became possible only after his father's death (registered as a suicide by Schopenhauer's biographers [1], [2]) and with the moral and financial support of his mother, a future writer herself. One of his professors in Göttingen (G. E. Schulze) opened his path towards philosophy by recommending him to read Plato and Kant. In 1813, at age 25, Arthur Schopenhauer was awarded a doctorate in philosophy after having written the dissertation thesis *On the Fourfold Root of the Principle of Sufficient Reason* (original title: *Über die vierfache Wurzel des Satzes*

vom zureichenden Grunde). Undoubting of his genius, he hoped his thesis would receive a well-deserved recognition from his fellow scholars, which did not happen.

He spent the next four years in Dresden, crystallizing his philosophical system. He presented it to the world in 1818 – via Brockhaus Printing House - in the form of a volume called *The World as Will and Representation* (original title: *Die Welt als Wille und Vorstellung*). He still received no echo. In sympathy with Goethe's theory of light (whom he had briefly met in his mother's house in Weimar) he also wrote in this period *On Vision and Colors* (original title: *Über das Sehen und die Farben* - 1816). [1]

Extremely disappointed, he tried his way onto the philosophical scene of his time by seeking a teaching position at the University of Berlin. He received it in 1820, but did not manage to keep it more than one semester due to the lack of auditors. He dared to schedule his class simultaneously with Hegel's popular lectures, therefore only extremely few students attended his course. In 1833, Arthur Schopenhauer settled permanently in Frankfurt am Main where he remained until his death in 1860. He continued working and published *On the Will in Nature* (original title: *Über den Willen in der Natur*) in 1836 and *The Fundamental Problems of Morality* (original title: *Die beiden Grundprobleme der Ethik*) in 1841. Ten years later, in 1851, he published *Parerga und Paralipomena*, a two-volume collection of essays and philosophical reflections, which – much to his surprise – became highly popular and propelled him, practically overnight, to a philosophical prominence of his time.

His late success was especially triggered by his *Aphorisms on the Wisdom of Life* (original title: *Aphorismen zur Lebensweisheit*), which are rather an explanatory philosophical handbook that combines – in a relatively accessible style - theory (the axiology of the most important aspects of human life) and practice (A. Schopenhauer very practically illustrated his philosophical thoughts with examples available to anyone).

Due to the fresh interest in his figure, A. Schopenhauer succeeded in having published new editions of almost all his previous work before his death in 1860. [2][3]

3. The language of philosophy

What would be the difference - in terms of language - between writing philosophy and writing poems, novels or plays? Does a philosophical piece of prose fall under the category of literary or non-literary texts? This has long been the subject of debate among specialists, with regard to the typological categorization of a philosophical text. From the multitude of existing opinions, we shall give just two examples of the way scholars interpreted the subject in question.

According to J-R Ladmiral (a Germanist scholar who mainly translated texts from German philosophy – I. Kant, Fr. Nietzsche, J. Habermas), a philosophical text could be considered a literary text, in the broader sense, but also a technical one, given the specific technical jargon of its discourse, yet clearly not this either, given its subjectivity, i.e. the speaking subject of the text is present within the text itself. [4]

Mircea Flonta, a Romanian philosopher, also addresses that topic and states that philosophical writings occupy a position between the two extremes of the linguistic spectrum: scientific writings and literary texts. He goes on to specify that, from the stylistic point of view, some philosophical writings are closer to technical texts, i.e. the representative texts of Anglo-Saxon analytical philosophy, while others are more poetic, such as the philosophical writings of some German-speaking authors, whom he sees as highly innovative since they force the language by creating new linguistic structures and phrases in order to express new meanings. [5]

Despite the variety of opinions on the subject, they are nevertheless consensual in acknowledging the fact that the traditional binary dissociation of pragmatic and literary texts should be overridden in regard to philosophical texts.

In conclusion, writers of philosophy are no novelists, poets or dramatists, but they should be all of the above. Moreover, they are scientists as well, since their work

involves clear-cut delimitation of terms and concepts, which may result in a certain aridity of style. No poetic licence should allow blurring the clarity of concepts or of the mind. Therefore, method, style and language should always keep their balance with one another within a philosophical writing.

4. Main features of A. Schopenhauer's style of writing

When reading any page at choice from Arthur Schopenhauer's philosophical writings, one notices the incredible easiness of the enterprise. Undoubtedly, this lack of effort derives by no means from the text substance, which is far from being trivial or superficial. It should then reside in the *form* the text was rendered.

Schopenhauer's philosophical writings articulated a worldview that challenges the value of existence. He developed a complete philosophical system in his endeavour to find a unifying principle on which both nature and knowledge is based. *Will* is, according to him, the fundamental reality of the world and all phenomena we perceive are mere its substantiation. The *will* engages itself in an antagonism with the human intellect, since "the former is the metaphysical substance, the latter something accidental and secondary." Schopenhauer demonstrates that *will* is *desire* or need of something, and that very need, always unfulfilled, is the origin of pain and unhappiness in our lives. The only possible happiness – in his view - is a negation, a renunciation of *the will to live*. [6]

Regardless of how profound or pessimistic these thoughts would appear, the readers of Schopenhauer's works cannot deny feeling a certain pleasure of reading, which must be due to the form the substance of his philosophy was presented to the world. His refined language and artistic style he chose to garnish his philosophical system with constitute the point of interest of the present paper and shall be further examined.

In 1912, Sophus Hochfeld conducted one of the first and the most complete analysis on Schopenhauer's style and language, therefore most of the following considerations are drawn from his work. [7]

It would be very interesting and revealing for our task here to follow Schopenhauer's

own considerations on style. In his philosophical essay *On Authorship and Style* (original title: *Über Schriftstellerei und Stil*), he advocated **objectivity** and agreement between **form (style) and content** as the necessary requirements for a writer of philosophy.[8] The fact that he practised what he preached shall be here demonstrated.

A complete objectiveness is in fact impossible since the way we see things is subjective in itself. To Schopenhauer, objectivity refers not so much to the way human intellect register the objects and phenomena in the real world, but rather to the way all these are described; they should thus become palpable and every word should seem to have found its right place within the text.

Indeed: The world Schopenhauer describes is not a closed one; his descriptions are so picturesque and vivid, that one encounters - while reading - various facets of the outer world: the living nature with its fight for surviving, laboratories for physics and chemistry, theatres, banks or churches. Schopenhauer takes the reader on trips through the worlds of history, astronomy, or mathematics, and even to exotic worlds like India, Ceylon or Lapland. His style is objective in the sense that he makes the reader feel and think exactly what he has felt and thought himself.

On the question of the correspondence between matter and form, A. Schopenhauer wrote:

"Just as neglect of dress betrays contempt for the society in which a man moves, so does a hasty, careless, and bad style show shocking disrespect for the reader, who then rightly punishes it by not reading the book." To Schopenhauer, a good style shows not only respect for the reader, but also to oneself as a writer. A profound substance of thought requires the best style and the most refined language.

Drawing **comparisons** is another characteristic of Schopenhauer's style, as it is consistent with the objectivity which he sees things with. Whenever he finds a perspective to describe something, a second perspective arises immediately, showing a sense of detachment and objectiveness. By means of comparison, he offers two images at once, two illustrations of the same thing. We give here just two examples of the many existing

in his writings:

"The pen is to thought, what the stick is to walking, but one walks most easily without a stick, and thinks most perfectly when no pen is at hand. It is only when a man begins to get old that he likes to make use of a stick and his pen." [9]

"If the whole world as idea is only the visibility of will, the work of art is to render this visibility more distinct. It is the *camera obscura* which shows the objects more purely, and enables us to survey them and comprehend them better. It is the play within the play, the stage upon the stage in 'Hamlet'." [10]

Schopenhauer's style gains in clarity and liveliness through the extensive use of **epithets**, which was firstly acknowledged by Julius Frauenstädt (his disciple and literary executor). He found them both entertaining and instructive. [11]

The bywords often act as illustrators for Schopenhauer's feelings and attitudes. They may occur in the form of a single attribute or as an accumulation of epithets. In the case of the single word, this is usually ambiguous and ironic, even sarcastic: "die liebe Mediokrität" (the dear old mediocrity), "der süße Pöbel" (the sweet plebs), "der laute Vortrag der Professoren" (the loud/ostentatious lecture of the professors). When an assortment of bywords accompanies a certain term, then a thorough and complete representation of that term emerges, to such extent that no other word seems to find its place within the enumeration. For example: "die rechte, faktische, bündige und unabweisbare Widerlegung" (the right, factual, concise and irrefutable falsification) or "Regelwidrige, geschrobene, verdrehte, holprige, geschmacklose und halb sinnlose Perioden" (long complex sentences that are anomalous, screwed, distorted, clumsy, insipid and half meaningless).

From sarcasm to **invectives** is just one step. Schopenhauer brought such swearwords into his texts because he wanted to remain honest to himself by refusing any compromise that would affect his beliefs. The targets of his attacks are scribblers, professors of philosophy, or clerics, but the most invectives are addressed to "pseudo-philosophers" like Fichte, Schelling and Hegel and can be found throughout his work.

Clarity, explicitness, un-ambiguity and

conciseness are other requirements Schopenhauer demands from writers [9], and he abides by these requirements as well. He operates with terms which he distinguished very clear from one another, avoiding any ambiguity that may occur within the text. A good example of a clear-cut delimitation of terms occurs in the following excerpt from his doctoral thesis: "In its practical application we call the Understanding *shrewdness* or, when used to outwit others, *cunning*; when its aims are very insignificant, it is called *slyness* and, if combined with injury to others, *craftiness*. In its purely theoretical application, we call it simply *Understanding*, the higher degrees of which are named *acumen*, *sagacity*, *discernment*, *penetration*, while its lower degrees are termed *dullness*, *stupidity*, *silliness*." [12]

Schopenhauer's conciseness is best noticed in his *Parerga und Paralipomena*, especially in the chapter 'Paränesen und Maximen', which is abundant in apodictic phrases and expressions. A few examples: "Die Religionen sind wie die Leuchtwürmer: sie bedürfen der Dunkelheit um zu leuchten" (Religions are like fireflies: they need the darkness in order to give light), „In unserem monogamischen Welttheile heißt heirathen seine Rechte halbieren und seine Pflichten verdoppeln.“ (In our monogamic part of the world, getting married means cutting one's rights in half and doubling one's responsibilities), „Im Herzen steckt der Mensch, nicht im Kopf“ (One can find a person by searching their heart and not their head).

Lexical richness and simplicity of language apparently are oxymoronic notions; yet, in Schopenhauer they concur to a text which is enormously mobile in expression and which, nevertheless, is incredibly accessible to the reader.

Schopenhauer made extensive use of synonyms, neologisms and compounds (he sometimes invented compounds that are very difficult to be translated), but also of foreign (especially Latin and Greek) words and phrases. It is not a matter of bragging, since he honestly expects his readers to understand them. In his prefaces, he always emphasized the fact that his reader should maintain a certain level of humanistic education, which necessarily implied a fair command of classical languages. And yet, his language is

simple, which does not mean simplistic. The simplicity of his language consists in the fact that he addresses only what is already known and real, that he remains objective in his rendering of thoughts, and that he avoids any hollow or meaningless expression. And even though very long and complex sentences sometimes occur within his texts, they do not hinder the process of reading and comprehension.

5. Conclusion

Arthur Schopenhauer could easily be dubbed as the artist-philosopher, partly because he was an artist himself (he played the flute on a daily basis and wrote poetry) and partly because his thought inspired not only fellow-successors (S. Freud, L. Wittgenstein, Fr. Nietzsche), but artists as well, especially musicians (J. Brahms, A. Dvorak, G. Mahler, S. Prokofiev, Richard Wagner) and literary figures (Ch. Baudelaire, S. Beckett, Th. Bernhard, J. L. Borges, Th. Mann, E. A. Poe, M. Proust, W. B. Yeats, E. Zola etc.) [3]

Yet, his aesthetics remains the most visible in his style and language.

Style was described by A. Schopenhauer as "the physiognomy of the mind". [9] He extended this comparison as he stated that imitating another person's style is like wearing a mask, while affectation and mannerism in style would be equivalent to making grimaces.

Throughout his life he conducted 'fights' against all those who, according to him, were wearing those 'masks', even if that meant mocking and ridiculing celebrated philosophers like Fichte or Hegel. The first rule for a writer (which is "almost sufficient for a good style") – wrote A. Schopenhauer – is "that the author should have something to say." [9] Consequently, he described Hegel as a scribbler of nonsense. Moreover, he was convinced that, in German philosophy, "[the mask of unintelligibility] was introduced by Fichte, perfected by Schelling, and attained its highest climax finally in Hegel [...]", which may hold some truth. Indeed, he was the first in the history of German philosophy who restored his readers the pleasure of reading. His works became best-sellers and many were those who became familiar with them. The *Aphorisms* became "the handbook

of the educated bourgeoisie" [1]. He was acclaimed to such an extent that in 1854 the University of Leipzig offered a prize for the best exposition and examination of the principles of Schopenhauer's system.

Schopenhauer's lack of recognition during most of his lifetime may have been partly due to his irascible and stubborn temperament. The diatribes against Fichte, Schelling and Hegel placed throughout his works certainly did not help either.

Regardless of the reason Schopenhauer's philosophy was overlooked for so long, he fully deserves the attention and prestige he enjoyed altogether too late in his life. His power of communication, his reaching out to the reader and the accessibility of his writings derive from having employed a style that was refined, yet explicit and a language that was simple, yet not simplistic.

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Peripheral Lives and Riots in Modern Europe: 3 Case Studies- Paris 2005, London 2011, Bucharest 2012

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Abstract

This article is meant to emphasize that modern societies allow discrepancies between social and professional categories that result into a peripheral way of living even if the categories involved are not physically located at the peripheries of the cities.

Economic inequalities and poverty, lack of equal opportunities, malfunctioning systems and political abuses resulted into social discontent that brought people in the streets in many countries in Europe during the first decade of the 21st century. Protests were interpreted and reflected by the media in a twofold way: while in some countries they were interpreted as expression of democratic rights, in other countries they were seen as an unacceptable, violent way to ask for social rights.

In Western and Eastern European countries such protests caused concern. Armed forces confronted and annihilated the actions of the masses in the streets.

Key words: economic inequality, street movement, protests, double standards, media coverage.

J.E.L.: D6, I3, P1.

1. Introduction

Perceptions, media coverage and reactions are always different as a result of psychological mechanisms, contexts and interests of opinion-shaping entities. Double standards are often applied to judge events [8].

Economic inequalities and poverty, lack of equal opportunities, malfunctioning systems, and political abuses resulted into social discontent that brought people in the streets at the beginning of the 21st century in a new wave of protests. Societies have been impacted by the new information technology, they have become information societies to various extents, and they learn quickly about events and global realities. Protests in various parts of the world are interpreted and reflected by the media in a twofold way: while in some countries streets movements and protesters in the street are interpreted as expression of democratic rights, in other countries they are interpreted as an unacceptable, violent way to change the system; also, while in some countries the intervention by force to dissipate or to curb violent manifestation is condemned and seen as undemocratic and abusive, in other countries they are interpreted as a rightful intervention to restore order and to protect the other citizens' rights to safety.

In solving social issues, hidden goals and hypocrisy may play a major role. The latest technique of many governments and of the political elite in general is to publicly admit the existence of the problems, to promise solutions and to end up by doing nothing for the citizens but to continue their efforts to make themselves richer. This behaviour undermines the legitimacy of the rules and of the rulers and creates even more discontent in the citizens.

2. Riots and responses

Patterns of riots and discontent in Europe over the last decade have been quite similar, although the detectable goals of protesters

have been different. Protesters in certain poor urban areas in big Western cities such as Paris in 2005 and London in 2011 came out in the streets claiming that they were not listened to and demanding better living standards and jobs. The same frustration that authorities do not take into account demands was felt in Western Europe and in Eastern Europe because: 1) the level of frustration is similar due to the lack of proper communication through democratic channels, and 2) the consequence is the same: low life standards, poverty, lack of social and professional opportunities and a gloomy social and professional future, especially of the young generation.

According to a similar scenario, discontent triggered by basically economic reasons degenerated in social protests and acquired a political tinge.

Unfortunately, protests degenerated into arsons, thefts and damages in Paris and London, as well as arresting of perpetrators by the police. Street damaging in Central Europe was by far less significant due to the shorter and weaker tradition of rioting and football fan - type hooliganism.

The concept of *protest for democratic rights* requires a thorough analysis. It becomes confusing when we find the same manifestations of social discontent, the same causes, and the same response of authorities both in Western countries and East European countries, despite the apparent differences in their GDPs. This leads us to the idea that there must be a common core of issues related to social discontent that are shared by all countries: poverty of certain social and professional categories, lack of opportunities as well as a huge gap and a lack of communication between citizens and authorities, and authorities ignoring the citizens while protecting only the rights of the ruling elites.

The response of the authorities was similar in all the countries above-mentioned when confronted with protests: governments used force to disrupt riots and protests, in a constitutional attempt to re-instate order and safety, and in compliance with the regulations meant to ensure societal security. Countering the unarmed protesters in urban areas took place with armoured vehicles, tanks and military equipment, tear gas, water cannons as well as armed forces.

On the other hand, it would be unrealistic to believe that once violence erupted, the protesters would listen to the nice, comforting words of a potential negotiator who asks them to calm down and tries to alleviate the tension. The attempt to negotiate with the protesters whose minds are already focused on setting cars and buildings on fire would work only if there were contacts established with their local opinion leaders who could take under control a difficult situation. The mindset of the authorities is to curb violence by force in order to intimidate the protesters, while the mind of the protesters is set to take revenge against authorities by arson and destructions. Any attempt to negotiate may be doomed to failure. However, there hasn't been any attempt so far to cool off agitated minds. The first response of authorities is invariably force, no communication and the underlying assumption is that protesters are disturbing order and the rule of law.

A question calls for clarification yet: while the situation of citizens in all these countries is pretty similar, are the positions of the countries similar? Can an Eastern European country such as Romania be economically compared with France or the UK? According to the OECD Better Life Index, the UK ranks the 6th richest countries in the world but the 20% richest make 6 times as much as the 20% poorest. While France ranks the 5th country and the richest 20% make 5 times as much as the poorest 20%. Romania ranks the 53rd and it is not included in the OECD Better Life Index.

The answer is therefore very subtle: apparently no, but since authorities in all these countries fail to take into account the needs of a part of the population and it forces the population to live a peripheral life below the decent level of life standards, and it treats a part of the population as unimportant and *peripheral*, it means that, as Stephen Graham states, Western governments have developed certain "colonial techniques" by which they treat some social groups as colonies, not integrated yet into the broad society, isolated from the rest of the society, seen as unable to cope and maybe even unworthy to mix up with the ordinary citizens [6]. The full answer lies in the specifics of those social groups that feel frustrations in their relations

with the authorities, face poverty and unemployment.

Western governments often give advice and make comments about the failure of other countries to provide equal opportunities to their citizens. However, Paris - October 2005, London - August 2011 and Romania - January 2012, are events that prove that: 1) *peripheral* citizens do exist, whether they live in the suburbs, like in Paris or London, or they are simply treated as *periphery* by their government, like in Romania, 2) the major modern response to riots has become militarized and there is no reluctance in using force against civil citizens that protest and ask for their rights.

Regarding the former Communist countries, wherever authorities choose force as an appropriate means to annihilate uprisings and manifestations of discontent, Western countries and Western media express their opinions that authorities should not do so. In Western societies, when poor people, immigrants and citizens protest against what they call *unfair treatment*, governments consider these riots to be threats to public order and safety, and respond to them by armed forces.

Rooted in economic inequalities, lack of opportunities, shortages of everyday life, malfunctioning of certain social systems and even abuses of some systems, social discontent that brought people in the streets across the world was interpreted and reflected by the media in similar ways, almost through set formulae :a) while in some countries streets movements and protesters in the street were interpreted as expression of democratic rights, in other countries they were interpreted as an unacceptable violent way to change the system and an attack to the rule of law; and b) while in some countries the intervention by force to dissipate or to curb violent manifestation was condemned and seen as undemocratic and abusive, in other countries they are interpreted as a rightful intervention to restore order and protect the citizens' rights to safety.

3. Paris, October 2005

Violent riots burst in the Parisian suburbs after two teenagers who were hiding from the police in a power station died by

electrocution. Buona Traore, 15, and Ziad Benna, 17, two teenagers of Muslim origin, wanted to hide from the police in a power substation in Clichy-sous-Bois and the 20,000 Volts electrocuted them. France had not seen riots of such a scale for 40 years, since May 1968. The event became a pretext for the suburbs immigrants and working class population to come out in the streets and express their social discontent in a violent way. Their areas had been already labelled as *sensitive* by authorities and included into special social programs meant to curb unemployment. The premises looked gloomy. Immigrants were living in decayed blocks of flats at lower rent prices, looking like ghettos. The police could hardly keep the situation under control.

The arsons and the destructions went on for three weeks. Tens of cars and rubbish bins were burned. The recurrent image of the area for days on end was fire and smoke. The police used tear gas and shot rubber bullets.

The French media had a tendency to criticise the intervention of the French police. *Le Monde* wrote on 31st October that "2004 was marked by an 18.5 percent increase in complaints of illegal police violence." Despite this criticism, the force of the intervention may not have been so harsh since the protesters were not impressed and frightened by the French police and they went on setting fire and destroying the neighbourhood for weeks. One week later, *Le Monde* focused its stories more on the damaging aspects, the injured, the destruction of public buildings and private property; also, on Nicolas Sarkozy's efforts to re-establish order and on the wisdom needed to deal with violence and expressed by Lionel Jospin, former Prime Minister who said that the entire world, not only France, needed "a global policy that should be: repressive when crimes have been committed, preventive in order to avoid crimes, and accompanied by comprehensive social action" ("*une politique globale: face aux actes délictueux, elle doit être répressive, pour les éviter, elle doit être préventive, et elle doit s'accompagner d'une action plus large, sociale*") [14].

The incidents raised questions about multiculturalism and integration of the Muslims. Comments were made rather from

the cultural perspective and less from the social and economic standpoints. In a 1,500-word feature, *The Guardian* tried to investigate in detail, on 7 November 2005, on the 11th day of protests, the context of the event [12]. People who were interviewed, some of them of Muslim origin, claimed that local teenagers tended to be violent and to turn to vandalism in the evenings just to have fun. Khalid El-Quandili, a former kick-boxing champion, stated that the average age was very low in the area and parents hardly had authority over their youngsters, moreover, parents themselves did not set good examples as they lived on social aid and had no jobs. Whether of Sub-Saharan Muslim origin or not, an alienation of the young generation, living in poor economic conditions, appeared as obvious in the Parisian suburbs.

4. London, August, 2011

Tottenham neighbourhood in London saw incredible riots and arson and looting after the shooting of Mark Duggan, a local young man, by the police. According to the BBC story published on 7 August 2011, the man was interestingly described by a local lady as "involved in things but not violent" [1]. The events in London in August 2011 were similar to those in Paris in 2005. Protests started with a calm march of 200-300 people who were asking for explanations regarding Mark Duggan's death, and ended up in violence. Poor, immigrant groups of people looted and put on fire buildings, shops and cars and drove into chaos, for days, a significant area in London. Even worse, they attacked innocent people. Like the Parisian suburbs in 2005, Tottenham area was on fire for days on end.

The intervention of the police was harsh but apparently not enough for the scale of the riots as the British Police called their American colleagues for help because they were more accustomed to such a scale of urban violence. A local resident told the BBC that "the police seem frightened because the people are unstoppable" [1]. Two statements made by public figures make clear that the interpretation of events depends on the perspective: according to the *BBC*, the spokesperson of the Mayor of London asked for order and end of damages and violence. According to *The Guardian*, David Lammy,

the local MP focused on the demands of the protesters and asked for clarifications from the police, in a typically political way of gaining popularity. The British police assured the citizens that it would provide all the details of the affair.

5. Romania, January 2012

One of the most recent and significant social protests was the one in Romania, started in January 2012. The outburst took place when injustice was done to one of the most prominent public figures of the country: Raed Arafat, undersecretary of state in the Health Ministry, head of the Medical Emergency Services and an icon of devotion and professionalism of the Romanian people, was dismissed by the government, with obvious involvement of the President who had a live argument with Raed Arafat on a tv channel, and because of the intention of the government to partially privatise medical services. Raed Arafat created SMURD, the special mobile Romanian emergency service that saved many lives. This was the spark that ignited the fire of discontent.

People occupied the main squares in many Romanian cities, holding boards with anti-governmental messages and requesting the resignation of the Romanian President and Government. Although international media and opinion leaders who were not familiarized with Romanian realities covered and included these protests in the long series of anti-austerity protests across Europe, the deep roots of the 2012 Romanian street protests were the frustration generated by the President's actions who seemed to keep all institutions under control and impose his own people in key positions, and by decisions of the government which was mainly formed by unprofessional ministers who took decisions that weakened the public institutions and appointed the management according to political criteria instead of professional criteria.

When covering the events of January 2012, international media did not interpret the messages on the protesters' boards in a more subtle and accurate way, they adopted the economic key to translate the Romanian protests and did not remember that Romanians had not gone out in the streets in 2009 when they were the first Europeans to

see their salaries and pensions cut with 25%. Unlike other protesters in other European countries, the Romanian protesters were not violent and caused no damages. Typical of their protest was the subtlety and the rich, artistic creativity of their messages, reflecting Romanian realities in detail in rhymes, prose pictures and singing. Notes, boards and the lyrics of the songs reflected in detail Romanian realities and subtly criticised the government and its unconstructive practices and damaging governing style. An entire study of the *culture of the protests in text, images and singing* could be developed starting from the Romanian protests that took place between January-March 2012.

The January 2012 protests in Romania were the first after the 1990-1991 protests. Despite the austerity measures in 2005 that had been more drastic than in the rest of European countries, Romanians did not organize protests for economic reasons. The reason of the 2012 protests was honour and solidarity with a national hero. Some of the Western media unfortunately interpreted and covered the event in the economic key and presented the more exotic elements of the story. On 16 January 2012, the 300-word *BBC* story evoked the "violence", the "number of people arrested", the "protesters' anger" and the "unpopular reform"[11]. On the same day, the 800-word story of *The Guardian*, written by a Romanian journalist, presented a more nuanced image of the Romanian protests [12]. On 15 January 2012, the 500-word story of *Reuters*, written by a Romanian journalist, focused on corruption and discontent with the leaders as source of the riots [9]. On the same day, the 500-word feature on CNN, written by a Romanian journalist, evoked the economic issues that force Romanian to live in poverty and to leave the country and the health care system failure as the main reasons for the protests [4].

The dual perspective in the interpretation of the events and in the media coverage of the Romanian protests make us believe that it may happen with other countries as well and we, as target audience, may grasp at times either fragments of reality, or distorted perceptions which calls for a need of critical thinking in assessing facts.

These 3 protests in 3 countries that are totally different in terms of economic and political systems prove that: 1) there are

individuals who live at the periphery in all societies, both in rich countries and in poor countries. Their low economic standards of living makes them vulnerable, not only economically but also psychologically, and a problematic event is enough for them to ignite a protest; 2) in the absence of direct contacts with events and participants in the events, media discourse has the major role in creating images and shaping opinions. Protests are interpreted by the media according to the most convenient formula, depending on the purpose and on the media policy. Use of the double standards in interpreting events causes confusion about moral values. However, injustice is an absolute value and it cannot be interpreted with a dual parameter.

6. Conclusion

Societies fail to meet the needs of certain social and professional categories which become susceptible of creating disorder and imbalances in their attempt to cater for their shortages.

Governments omit a natural aspect: just like in physics, the core of a system is more homogenous and stable while the peripheral part has the propensity to destabilize the system.

In modern societies, Governments have the propensity to re-establish order by force. Politicians tend to impose their will upon society in virtue of the power they possess and through coercion. Moreover, from their powerful central position, they tend to perceive the entire society as peripheral and subordinated [3].

Governments and officials do not admit that they may take wrong decisions. It would be better if they "were less convinced of their own virtues and less anxious to proclaim these virtues." [13] because this attitude would spare time, energy and resources that could be used for more constructive purposes.

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Gendered Geographies and the Economy of Bodily Topographies: The Representation of Border, Body and Space in Jeanette Winterson's *The Passion* and *Gut Symmetries*

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Abstract

In this paper, I will approach the body as a spatial metaphor and discuss Jeanette Winterson's „The Passion” and „Gut Symmetries” comparatively, in light of their engagement with the concept of border. While „The Passion” depicts the city of Venice a trope of female corporality, „Gut Symmetries” insists on the analogies between the body and the universe. I analyse the correspondences between the description of Venice as an amphibious (and ambiguous) land, and Villanelle's mixture of male and female characteristics. In „Gut Symmetries”, the amalgam of ancient philosophy, superstring theory, quantum physics, Kaballah and Tarot puts into perspective the hollowness of categorizations and limits. I apply a geopolitical and psychoanalytical reading grid, using Anne McClintock's concept of border loss, as well as Lacan and Kristeva's theories. I will argue that both novels strive to reinforce a paradigm of unity.

Key words: border, body, the Real, the object

Classification J.E.L.: Z19

1. Introduction

One of the first aspects that the idea of border evokes is spatiality: countries, cities, houses are bounded systems, and the body can also be interpreted as a topos. In *The Passion* and *Gut Symmetries*, Winterson draws parallels between the human body and cities, countries and ultimately, the cosmos. I will argue that such correspondences allow Winterson to fashion a sense of unity and to transcend gender binarism, but also to

question power relations through the discourse of Imperialism. I start from Seaboyer's ideas in her article “Second Death in Venice: Romanticism and The Compulsion to Repeat in Jeanette Winterson's *The Passion*” and I also apply Anne McClintock's ideas about male Imperialism and the feminization of space in the discussion of Henri and Villanelle's approach to space. Peter Ackroyd's study, *Venice: Pure City* will also provide key information regarding historical and cultural aspects of the Italian city which I find necessary in this analysis. My point is that Venice is the spatial representation of Villanelle on many levels: Venice can be read as a female body, as a part of the psyche where the repressed drives of the Id lay hidden, as a metaphor of otherness, marginality and abjection and even as a black hole of identity. Villanelle's bodily ambiguity, her psychological alterity, her position as an other in the dialectic master/slave, and finally, her interest in cross-dressing place her in a mirroring relationship with the city of Venice.

On the other hand, *Gut Symmetries* moves spatial representation further, to a more encompassing vision of the body: the references to quantum physics and superstring theory, blended with Tarot card readings and Kaballah pave the way for a vision of the ultimate border transgression: the hermaphrodite. As in *The Passion*, Winterson makes the body into a small replica of a larger spatial system and the story of the love triangle mirrors the scientific idea that the three forces of the Universe can be united.

2. Venice as a female body in *The Passion*

The Passion is a novel where space is

used as an extension of complex philosophical and aesthetic dimensions, where cities and countries become metonyms for the human body and mind. The text shifts from Napoleon's army camps in France to the city of Venice, and then to the frozen fields of Russia. Out of these, Venice, which is the birthplace of Villanelle, is the most "enchanted" territory; it is also the locus of dissolution and transgression, of the simultaneous presencing of Eros and Thanatos, where topography can be held to signify the psyche. Seaboyer's study has directed my attention to the interpretation of Venice as a corporeal instance of femininity; she argues that "Venice is a figure for two privileged and inextricably linked psychoanalytic tropes: death and the body of the woman"[1]. The other spaces in the novel, France and England, are represented as colonizing, male territories. The Napoleonic wars which form the backdrop of Henri and Villanelle's tales tap into the relationship between death drive and life drive, but also raise questions regarding the use of gender metaphors within the discourse of Imperialism. The title of the novel, derived from the mantra which obsessively recurs throughout the novel, could be interpreted as a fundamental, Lacanian "search for the Real": "Somewhere between fear and sex passion is"[2]. Geography is clearly gendered in Winterson's spatial configurations. Venice is described by Villanelle as an irrational city of shifting borders, a mazy configuration where space is constantly changing:

This is the city of mazes. You may set off from the same place to the same place every day and never go by the same route. If you do so, it will be by mistake. Your bloodhound nose will not serve you here. Your course in compass reading will fail you [3].

The city as a fickle, dangerously misleading entity echoes the fluid construction of a woman's body. McDowell argues that women's boundaries with the world are not clearly set and female bodily physiology defies containment:

Women's experiences of, for example, menstruation, childbirth and lactation, all represent challenged to bodily boundaries. The feminine construction of self is an existence centred within a complex relational nexus, compared to the masculine construction of self as separate, distinct and unconnected" [4].

As a city surrounded by water, Venice is unstable and uncertain: "This is the city of uncertainty, where routes and faces look alike and are not" [5]. A mixture of land and water, Venice is thus a metonym for Villanelle's own bodily ambiguity. Villanelle is born with webbed feet, a strange feature which is not supposed to occur in women: "There never was a girl whose feet were webbed in the entire history of the boatmen"[6]. She resists categorization, and could be construed as a reminder that a female body should not be muted. When her mother attempts to remove her webbed feet, the blade of the knife proves ineffective, bending the knife. Regarded as signs of shame, as "offending parts", webbed feet indicate masculinity, which would imply that Villanelle is a liminal corporality, a female masculinity. Her mother wants to purge her of this sign of gender contagion, but Villanelle's body resists. As Halberstam argued in *Female Masculinity*, "female masculinity is generally received by hetero and homo-normative cultures as a pathological of misidentification and maladjustment, as a longing to be and to have a power that is always just out of reach"[7]. Villanelle opposes static definitions of womanhood and codifies paradox at both bodily and cultural level. She is simultaneously female, through her sex, and male, through her webbed feet. Her occupation as a card dealer at the Casino is the result of gender restrictions – she cannot be anything else, because there are few things a woman can do:

There aren't many jobs for a girl. I didn't want to go into the bakery and grow old with red hands and forearms like thighs. I couldn't be a dancer, for obvious reasons, and what I would have most liked to have done, worked the boats, was closed to me on account of my sex" [8].

Villanelle's body is perpetually "under construction", an elusive, fluid and versatile system, as Luce Irigaray conceptualizes woman: "Woman is neither open nor closed. She is indefinite, infinite, form is never complete in her. This incompleteness in her form allows her continually to become something else, though this is not to say that she is univocally nothing." [10]. From another point of view, Salvaggio identifies three feminine spaces: "the marginal space, the

space of the body and liquid space" [11].

By extension, Venice is also an entity in constant metamorphosis, resembling a living body whose shape changes and re-adjusts, always in different ways. When Henri first starts exploring the city, he gets lost. When he eventually finds Villanelle, he realizes that she was telling him the truth when she insisted that the city is always shifting: "I need a map. 'It won't help. This is a living city. Things change.' 'Villanelle, cities don't.' 'Henri, they do' "[12]. The description of Venice as a body is not a recent, new-fangled theory. In his book on the history of the Italian city, *Venice: Pure City*, Peter Ackroyd documents the evolution of Venice into a living organism, perceived by visitors and natives alike as a body with a heart:

The Austrian writer Hugo von Hofmannsthal once described the archetypal city as "a landscape built of pure life." Can this pure life therefore be seen as a living force? Can Venice be shaped and governed by an instinctive existence, which is greater than the sum of its people? Is it more than just a collective? By the sixteenth century it was already being described as a human body where "the head is the place where the shores are situated; and that part towards the sea are the arms." The canals were the veins of this body. The heart lay in the city itself [13].

It is interesting to note that the parts of the body associated with the intellect, such as the head, are associated with land. Whatever implies water is linked to the lower body or the entrails. Most cities exist on land: the peculiarity of Venice is its fluidity. The fact that "the heart" is located in the centre of the city suggests the fact that Venice is a city of feelings, one could even contend, a feminine city.

3. *Gut Symmetries*: Space, Physics and the Fantasy of Bodily Unity

The structure of *Gut Symmetries* poses a challenge to the notion of border: it is a mosaic of theories from physics such as superstring theory, quantum physics, the Heisenberg principle and mysticism, Kaballah, Tarot and ancient philosophy. This amalgamation suggests that the limits between "real" science and pseudo-science are provisional and that both strive towards the same ideal: wholeness. Winterson begins the novel with the idea of Paracelsus that "the

galaxa goes through the belly"[14]. She also asserts her faith in an initial, primordial state of completeness, evoking Plato's fantasy of the hermaphrodite in *The Symposium*. Winterson implies that representing the world in dualities is a repetition of the primordial drama of fragmentation. That is why she privileges either the number three or what Derrida called "a sexuality without number" [15]. The title of the novel itself indicates a border paradox: the word gut, which refers to the interior of the body and is juxtaposed to the word symmetries, which indicates order and balance. The title is also a reference to Grand Unified Theories (GUT), which study the unification of the three major forces of the universe: weak force, strong force and electromagnetic force. Winterson goes from the general to the particular, from the public to the private, creating a parallel between this theory in physics and the love triangle of Jove, Stella and Alice. Like the three essential forces of the universe, the three lovers move towards unification: after Jove cheats on Stella with Alice, the two women also become involved with each other.

Splitting and fragmentation are imperfect states of being throughout *Gut Symmetries*. As Alice ruefully laments, "We cannot talk about atoms anymore because atom means indivisible. We have split it" [16]. Like the characters of *The Passion*, she and Stella (the man is left out of this idealistic strive) are searching for the absolute union, the impossible, unattainable wholeness, or in Lacanian terms, "the Real". Lacan claims that the Real is the initial state of wholeness that has been severed by the entrance into language, therefore it cannot be expressed in words "The Real is without fissure" [17]. Lacan identifies the Real as "that which prevents one from saying the whole truth about it"[18]. This search for the "whole truth" is made visible in *Gut Symmetries* not only through the discourses of science and Kaballah but also through literary intertextuality; the initial references to *Moby Dick*, which grow stronger towards the end as Alice sails together with Captain Ahab and Ishmael, accentuate the similarity between the two fictional works. Captain Ahab's search for *Moby Dick* is replete with symbolism, the whiteness of the animal suggesting either an absence or a primordial

completeness which cannot be grasped by humans. The fact that Alice's world mingles with the world of *Moby Dick* illustrates once more the illusion of borders: there is no way of telling where one book ends and another starts, as there is no way of distinguishing between lovers' bodies. Despite the negative connotations of love as a principle which threatens the limits of selfhood, the overarching conclusion of the book is that love also remains the unifying force of the universe. Alice, who privileges the fluid over the stable and who takes quantum theory literally, asserts her belief in the enduring power of love: "Love bears all things, believes all things, hopes all things, endures all things. Love never ends"[19]. The quote echoes a passage from the Bible, Corinthians 13:7 and places the novel deeper into the net of spiritual symbolism. Alice concludes the book with the idea that love is cosmic and the cosmos is mirrored in the body: "The universe hangs here, in this narrow strait, infinity and compression caught in the hour. Space and time cannot be separated. History and futurity are now. The universe curving in your gut" [20]. The dissolution of borders, the strive for the hermaphrodite, the collision of worlds and philosophies, the intertextuality and the continuity of time and space are the principles which inform this text.

4. Border lost, border regained: The body as a geopolitical site

In *The Passion*, Henri and Villanelle approach space differently, depending on their gender. Henri describes Venice as a "city of madmen", a space governed by magic and superstition, which cannot be rationalized by France, an Imperial "other". France displays the attributes of masculinity: power, rationality, hegemony, while Venice is pictured with the assets of femininity: marginality, irrationality, passion. Anne McClintock's theories provided an important tool for my analysis. She argues that the act of conquering (which is central in Henri's description of Napoleonic politics) is a form of feminizing space; Imperialist discourse (male by excellence) is represented as a contradictory conflation of megalomania and fear of engulfment and dismemberment. There is a "recurrent doubling in male

imperial discourse", which appears as a "simultaneous dread of catastrophic boundary loss (implosion), associated with fears of impotence and infantilization and attended by an excess of boundary order and fantasies of unlimited power" [21]. This is illustrated in Napoleon's obsession with chickens: he gulps them whole, which parallels his desire to engulf Europe. Jove's cannibalistic act on Stella in *Gut Symmetries* can also be construed as a manifestation of border loss coupled with an excess of power; he perceives his wife's inability to distinguish between borders as madness and as a sign of the "eternal feminine": "My wife believed that she had a kind of interior universe as valid and as necessary as her day-to-day existence in reality [...] She refused to make a clear distinction between inner and outer. She had no sure grasp either of herself or of herself in relation to the object"[22]. When Stella tells Jove that they may have entered a parallel universe while drifting at sea, Jove rejects her assumption as a figment of imagination, despite the fact that quantum physics admits the scenario as possible: "Stupid, stupid, stupid. The probability is beyond calculation. A large quantum transition such as that is virtually impossible" [23]. Alice and Stella illustrate a female vision where borders are not crucial to the organization and functionality of their bodies, at a small scale and of the universe, at a larger scale. Alice disagrees with Jove's opinions, because they are too unflexible: "What to him were manipulable facts were for me imaginative fictions. Experimentally, it is beyond doubt that electrons exhibit contrary and simultaneous behavior. What does that suggest about us? About our reality? What is unwritten draws me on, the difficulty, the dream"[24].

To Jove the loss of clear distinctions between inside and outside is traumatic and irreparable: the incident of the drifting boat disorders his firm beliefs in the stability of matter, so he goes mad and starts eating his wife. His cannibalistic urges start with a hunger for his wife's guts; all his senses work together to induce an inexplicably strong appetite for liver, to the point that all he can see or smell is this organ: "We were eating liver. Liver. I couldn't get my mind off the liver. When Stella and I finished the last of the cheese biscuits I was salivating liver [...]"

When I looked at Stella what I saw was her liver" [25]. Cannibalism is used here both in the literal and the metaphorical sense; Jove consumes parts of Stella's body, and by doing so he is also asserting his power over her body, an internalization of his anxiety of propriety loss (the male propriety over the female body through marriage). Cannibalism suggests "an extreme desire to devour a person, to incorporate someone into oneself, a lust for total possession or a rage for obliteration and supremacy. The suggestion of rapacious dealings and profound yearning for union together indicate the conflicting motivations of power and love" [26]. Jove's desire for ingesting his wife is linked to a form of regression to a place of origin, the womb of the mother:

I fell into a kind of dream, almost a trance, a hunger trance I suppose and I was a child again and my mother was feeding me[...] I made the cut so carefully. I made it like a surgeon not a butcher [...] I did it so that it would not have disgusted either of us. She was my wife. I was her husband. We were one flesh. With my body I thee worship. In sickness and in health. For better or for worse. Till death us do part. Till death us do part. I parted the flesh from the bone and I ate it [27].

The passage prompts psychoanalytic insights: Jove's hunger trance is an immersion into the maternal object. Melanie Klein, in *Envy and Gratitude*, speaks of a "cannibalistic impulse" which is linked to the child's "oral-sadistic impulses towards the mother's breast" [28]. Quoting some of Abraham's ideas, she claims that cannibalistic desires induce a sense of guilt, and in its turn, "guilt gives rise to the urge to make reparation to the harmed object, to preserve or revive it"[29]. When weaning occurs, the infant feels he has lost his first love object, the mother's breast, because of hatred, aggression and greed. The subsequent states of depression and mourning help the child to gain insight into psychic reality, and therefore this engenders a better understanding of the external world [30]. Hence, Jove's regression to a primordial unity with his mother unleashes his oral-aggressive impulses, and he makes his wife's body an avatar of his mother: therefore the repressed physical aggression that was due after the loss of the mother's breast is now released onto Stella's body. Russell West contends that the breast of the mother evokes

the genesis of the subject and implicitly the danger of death, which is the central aspect of abjection [31]. "Cannibalism, the eating of "another self" (humans eating humans) can thus be understood within European representations of anthropophagy as an avatar of the ingestion of that primordial Other from whom the subject emerges – and who evermore represents the threat of regression to an undifferentiated fusional existence"[32]. The cannibalistic act of Jove joins together two rites of passage: the sacred vows of matrimony are interpreted literally, so that "till death do us part" turns into an actual parting of flesh. His sense of border distinctions is disordered and this blurring of boundaries activates aggressive, cannibalistic tendencies. His ingestion of Stella's flesh can be read as a trope of abjection, a regression to the womb of the mother and a hunger to ingest the "other" from which the subject originates, but also as a form of power control. Mc Clintock's theory also sheds light on the Imperial undertones of *The Passion*. Venice is configured as an individualistic space which mirrors Villanelle's rejection of male control. Unlike Henri, who travels in the traditional sense of the word, Villanelle's travelling involves a "journey of the interior", a psychological mapping of her own persona. Thus, another idea that I explore in this chapter is the psychological interface of Venice and Villanelle. Villanelle identifies herself with Venice to the point that the city becomes her spatial doppelgänger: she sees herself reflected in the streets and people of the Italian city. The interface Venice/Villanelle is also comprised in the meanings of cross-dressing: Venice is the city of disguises, and Villanelle's masquerade suggests that the borders of gender identity can be crossed as easily as putting on or taking off clothes. From a Lacanian point of view, Venice produces the same effect on Villanelle as a mirror does for a child during the mirror stage: just like the infant gets a sense of his own bodily fragmentation (*corps morcelée*) and acknowledges the existence of an "other", Villanelle also loses her bodily integrity (her heart) to a Venetian woman.

5. Conclusion

The Lacanian concept of desire is

reworked in the obsessive idea of "the passion": the passion represents the lost object of love and the impossible wholeness of being which the characters crave for. The fragmentariness of being is the conundrum that both novels seek to resolve: in *Gut Symmetries*, the model of the "one" is promoted through the dissolution of borders, achieved at different levels: intertextuality (the erasure of fictional boundaries, especially as the novel blends with the world of *Moby Dick*), the levelling of "real science" and pseudo-science, the insistence on the fluidity of the time-space continuum, the questioning of identity, cannibalism as the urge to ingest the primordial "Other" and most importantly, love. The body is like the cosmos, longing for the same primordial lost unity. In *The Passion*, the correlations between sexed bodies and urban, geopolitical spaces have deep psychological implications: "the passion", just like the "gut symmetry" are instantiations of the impossible, the void, the object of love that can never be retrieved, the locus of a complete obliteration of borders.

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Narrativizing Disease, Consuming the „Other”: Food, Illness and Gender Stereotypes in Jeanette Winterson’s *Written on the Body*

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Abstract

This paper tackles issues of gendered authorship and the connection female writing/female body in Jeanette Winterson’s novel, „Written on the Body”. I interpret the cancerous body of Louise from „Written on the Body” as an excessive body: the multiplication of cells in her diseased body is a metaphor of the transgressive, unbounded female body. The body turns against itself and engenders alienation, being perceived as an alien object. In the novel, disease is an equivalent of love, because both disrupt the borders of the self, threatening with the dissolution of the limit between self and other. Love is manifested as an urge to consume the body of the lover, as the tendency to be fused into a unified body. I also set out to investigate the gender indeterminacy and narratorial identity of „Written on the Body”, and to shed light on the conundrum of the genderless narrator of this novel.

Key words: body, gender, consumption, disease, queer

Classification J.E.L.: Z19

1. Introduction

In her 1993 novel, *Written on The Body*, Winterson engages in an intriguing experiment: she outlines a story about love, disease, loss and boundaries in a first-person narrative completely lacking in gender markers. The narrator falls in love with Louise, a red-headed married woman who develops cancer, and is forced to leave her in the care of her husband, Elgin, an oncologist. In the absence of Louise, the narrator transforms her body into the object of a love ode and re-writes medical jargon. Every part of her body is invested with high sentimental

value. I will try to answer the following questions: Does the narrator reinforce gender clichés? What is the relationship between gender indeterminacy and narratorial identity? What does the body section say in terms of the textual presencing of otherness ?. I will utilize a queer perspective and apply theories of sexuality.

2. „The foreign body now”

Once Louise discovers her disease and leaves the narrator, all her bodily structure is defined in the dry terminology of anatomy and then reinterpreted in lyrical language. Her diseased body is a body turned against itself, a battleground, and the narrator presents it as if Louise were a victim of a betrayal: “Her faithful biology depends on regulation but the white T-cells have turned bandit [...] It used to be their job to keep her body safe from enemies on the outside. They were her immunity, her certainty against infection. Now they are the enemies on the inside” [1]. Louise’s body is thus simultaneously positive and negative, it expands beyond itself but also fights this proliferation. As Farwell puts it:

Winterson’s narrator anatomizes the female body that is out to destroy itself, a body that duplicates itself outside of the rules. This excessive female body is imagined through a disease that reproduces itself wildly at a cellular level. In effect the disease remaps the body and changes the narrator to the bones of his/her own body. Like the romantic narrative which provides both the grid and the opposition for the narrator’s story, Louise’s diseased body represents both the traditionally negative and disruptively positive descriptions of the female body as excessive [2].

The monstrosity of her body is invisible. Cancer replaces here a monstrous configuration. To wit, her outside is

conformist, yet her inside is noxious, obliterating and expurgating her persona as "the foreign body now"[3]. Using the example of people suffering from asthma, Becker contends that one becomes self-aware of the body only once it has become dysfunctional. Breathing is a bodily function that is usually taken for granted, but when it becomes difficult, people realize they are a body. Therefore, bodily awareness begins with a question of order: „Order begins with the body. That is, our understanding of ourselves and the world begins with our reliance on the orderly functioning of our bodies” [4]. Thus, only when Louise’s body is diagnosed with cancer does she become physically present, more “body” than she was before. In this section of the book, Louise’s body is physically absent and dying. In spite of this harsh reality, romantic language is a restorer. The narrator brings back the healthy Louise through language, “so that the erotic scrutiny itself becomes an alternative form of ‘invasion’ that replaces the invasions of the cancer”[5]. The absent one is enshrined, paralyzed in an eternally static pose: “As I embalm you in my memory, the first thing I shall do is to hook out your brain through you accommodating orifices. Now that I have lost you I cannot allow you to develop, you must be a photograph, not a poem. You must be rid of life as I am rid of life “[6].“The absent one”, Roland Barthes argues in *A Lover’s Discourse*, is in a forever errant state; the one who loves is the stagnant element. “Amorous absence functions in a single direction, expressed by the one who stays, never by the one who leaves: an always present I is constituted only by confrontation with an always absent you”[7].

Mobility is a gendered issue. In *Sexing the Cherry*, it is used as an instrument to reinforce (and debunk) the myth of the stay-at-home woman and the sea-faring man. Jordan lives the stereotype of the adventurous, ever-moving and intrepid male, and even his name suggests movement, while his mother, Dog-Woman remains waiting for him to return, symbolizing the static female principle. Drawing on this age-old paradigm, Barthes contends that the narrative always belongs to the static principle, therefore, “it follows that in any man who utters the other’s absence something feminine is declared ; this man who waits and who suffers from his

waiting is miraculously feminized”[8]. This would confirm indeed many critical viewpoints that place *Written on the Body* in the category of lesbian narratives; however, its ambiguity, as Duncker suggests, fails both from a heterosexual and a homosexual agenda: it is “a text full of lost opportunities. Winterson refuses to write an ‘out’ lesbian novel”[9].

The detailed description of the body, as mentioned earlier, is a strategy of restoration. But throughout the whole novel, there is little mention of Louise-the person. It seems the narrator loves Louise through her body only. Her fiery hair is mentioned more than once, sometimes with a religious negative connotation of sin: Elgin’s parents fear she is a “flame-haired temptress” who had subjugated their son [10]. The narrator compares her to a Roman cardinal and a choirboy due to her combination of chastity and sensuality. Louise’s physical appearance impregnates the text as the narrator enjoys gazing at her: “The nose and the mouth working together produced an odd effect of ascetic sexuality. There was discernment as well as desire in the picture” [11]. When he/she refers to Louise, there are mostly facts linked to her body; she is an accumulation of numbers: “Louise, diptous girl born in flames. 35.34 22 36. 10 years married. 5 months with me. Doctorate in Art History. First class mind. 1 miscarriage (or 2?) 0 children. 2 arms, 2 legs, too many white T-cells. 97 months to live” [12]. Her diseased body changes everything. The narrator is forced to leave her in the care of Elgin as a final, heart-wrenching solution, and writing her body becomes the antidote against absence. So as not to be faced with the perpetual threat of her perishing body, the narrator must separate from Louise. His/her discourse is split between desire and need: “The discourse of Absence is a text with two ideograms: there are the raised arms of Desire, and there are the wide-open arms of Need. I oscillate, I vacillate between the phallic image of the raised arms, and the babyish image of the wide-open arms”[13].

The demise of the lover’s body is a spectacle that the narrator flees. Impending death makes her body unbearable and the menace of decay threatens to dissolve the narrator’s “reproduction” of the body.

3. Consuming the body

For the narrator in *Written on the Body*, all bodily functions and senses are heightened and heavily eroticized. Memory is laden with sensuous details in which bodies are depicted as culinary pleasures to be consumed by the lovers. The narrator constantly remembers moments from his various love affairs, and there is always an implication of taste, smell, touch or sight. He recalls Inge for her breasts, "which were not marvellously upright, the kind women wear as epaulettes, as a mark of rank. Neither were they pubescent playboy fantasies"[14]. Another lover that remains unnamed conjures up memories of painful or uncomfortable sexual experience. The narrator humorously mentions this woman's rejection of beds as a space to consume their love and her eagerness for unusual places, which called for drastic measures, such as buying a futon or a gym mat, laying an extra thick carpet or even carrying a rug wherever they went. After many visits to the doctor having thistles removed, the narrator concludes: "We had to say goodbye and although there were some things about her that I missed it was pleasant to walk in the country again without seeing every bush and shrub as a potential assailant"[15]. In the same tactile aggression sphere, another girlfriend locked him/her out of a greenhouse in the middle of winter with only some skimpy clothing on. The gallery of affairs is also completed with male bodies. A boyfriend called Crazy Frank is remembered for having "the body of a bull, an image he intensified by wearing great gold hoops through his nipples" [16]. Carlo's body strikes through his exotic and intensely raw physical appearance and smell, being presented as an expression of masculinity, lust and perceptive titillation: "He was a dark exciting thing. He made me shave off all my body hair and did the same to himself. He claimed it would increase sensation, but it made me feel like a prisoner in a beehive. I wanted to please him, he smelled of fir cones and port, his long body passion-damp"[17].

In this sensory regale, the body almost acquires a religious valence. Physical perception is the only validation of being, and Love is the supreme God. With everything filtered through subjective consciousness, the narrator confesses that the boundaries of their bodies are erased as they

consume each other. At once territorial conquest and Christian communion, their love makes bodies eat into on another: "We shall cross one another's boundaries and make ourselves one nation. Scoop me in your hands for I am good soil. Eat of me and let me be sweet."[18]. Discussing lower or close (touch, smell) senses and higher or distant (eyesight) senses, as they are traditionally categorized in Western culture, Dr. Pasi Falk challenges their hierarchical positioning by claiming that "if the eye simultaneously gains 'mouth-like' functions, turns into a 'voracious' organ engaged in 'iconophagy' or functions as a channel for 'ocular introjection' modelled by the oral one, the interpretation becomes problematic" [19]. What is suggested through his analysis is that there has been a reconfiguration of inside/outside boundaries from a collective level to an individual one. Once the alimentary code has evolved from a group of rules that established what should and should not be eaten to a more personalized approach in which the individual decides, physical taste becomes a metaphorical "judgement" of taste. This marks a weakening of the boundaries of culture, as the individual is no longer attached to the prescriptions of "the mouth" of the community [20]. His main point is that, unlike primitive society, where eating in the community was an act of ritualistic sharing and meant being "eaten" by the community as a member of it, modern society articulates individual boundaries of the self [21]. The longing for the infringement of bodily boundaries runs obsessively through this narrative, as an internalization of the desire to overcome this closure of the self and to avoid mortality. Food, eating and the idea of consuming the lover's body is tightly connected with death. Food, just like the body, continually threatens to become rotten. In Deborah Lupton's words, "Food is a metonym of the mortality of human flesh, the inevitable entropy of living matter. Food is therefore a source of great ambivalence: it forever threatens contamination and bodily impurity, but it is necessary for survival and is the source of great pleasure and contentment"[22].

I would also argue that the metaphor of food alludes to a power relation in which the narrator wittingly assumes a controlling position by instating Louise as the eaten

body. Time and time again, the narrator is voraciously cannibalistic, linking food to Louise's flesh as an act of erotic possession: "We consumed each other and went hungry again" [23]. In Lacanian psychoanalysis, this urge could be explained through the passion for the Real. The term, actually belonging to Alain Badiou, is a desire to remove all barriers that interfere in the contact with the Real.

The passion for the Real treats every surface as an exterior to be penetrated, a barrier to be transgressed, or a veil to be removed. The violence of this passion insists in each penetration, transgression and in removal, which is only exacerbated by the fact that each arrives on the other side, only to find that the Real has fled behind another barrier[24].

Hence, consuming Louise's body translates into a search for the Lacanian Real, which ultimately comes down to a failure. In the Lacanian schema, "the real is the impossible. Not as a simple obstacle against which we bump our head, but as the logical obstacle of that which in the symbolic, is stated as impossible"[25]. Vannini and Waskul suggest that the food metaphor is used to stress power imbalance, because by eating the "Other", one becomes the master body and the body of the lover is thus expelled: "This assertion of power and privilege arises metaphorically from food's unique ability to become the body which consumes it, as well as its function as fuel for the consuming body. Further, once the body digests a food product, the remaining material is expelled as waste" [26].

However, in many parts of the novel, the intense urge to transgress the boundaries of the physical body and become one with the body of Louise does not downgrade her as the inferior or subjugated body. The narrator's longing to become the food that Louise eats is actually indicative of submission, but it also grounds Louise in carnality. It is the beginning of a bodily journey in which the ultimate goal is breaking down the barriers of their physical selves. A rhetoric question arises: "Is food sexy?"[27]. Everything is about context, the conclusion goes. A Pina Colada erotic massage oil can make the lover's tongue go out in a rash, romantic candle-lit dinners with leering waiters or beach picnics can also go

wrong if you're not in love. With Louise, things fall into place as they seem, and even food starts making sense.

When she lifted the spoon to her lips how I longed to be that innocent piece of stainless steel [...] Let me be diced carrot, vermicelli, so that you will take me in your mouth. I envied the French stick. I watched her break and butter every piece, soak it slowly in her bowl, let it soak, grow heavy and fat, sink under the deep red weight and then be resurrected to the glorious pleasure of her teeth.[...] And so I knew when I asked her what was in the soup that she had deleted the essential element. I will taste you if only through our cooking [28].

Food is the instigator. It generates desire even if it's normally regarded as common. The idea of eating the lover's body parallels the physical act and reflects hunger at an ontological level which can only be dealt with through the possession of the lover.

4. The narrative vacuum of gender

Apart from disease, love and death, the novel also problematizes the influence of gender on writing. *Written on the Body* has piqued critics' attention through the conundrum of the narrator's lack of gender. Some interpretations commend the author's deviation from lesbian fiction, while others rely on Winterson's lesbian literary (and personal) background and hypothesize that the text can still be read as a lesbian narrative. I will analyse these different standpoints and reach a conclusion regarding the dilemma of whether *Written on the Body* could be categorized as lesbian fiction or not. I will attempt to establish the influence of gender stereotyping on the act of writing by looking at the socio-cultural interpretations of the body, which Jeanette Winterson so skillfully undermines. Andrea Harris, in her 2000 book *Other Sexes: Rewriting Difference from Woolf to Winterson*, comments on the fact that despite the ungendered narrator, "there are still many wry hints that "it" is in fact a "she" "[29]. Her arguments include episodes from the narrator's love life which reinforce gender clichés and suggest the narrator's attachment to feminist politics. For instance, one of his/her girlfriends, Inge, is described as a staunch "anarcha-feminist"

and a committed Romantic at the same time. Inge makes her lover participate in urinal terrorist attacks, where he/she would have to wear one of Inge's stocking over his/her head and threaten the men that they would have to leave at once unless they wanted their private parts blown away. Harris is partly right in claiming that this episode contains suggestions of the narrator's "femininity". At one point, there is a (Freudian?) slip, as the narrator borrows Inge's feminist discursive conventions: "Why do men like doing everything together?"[30]. This would suggest that the narrator is taking sides and is indirectly identifying with women. The discourse fails in its universalizing task. Or does it? Harris reads the genderless voice as a female voice which is concealed in order to be offered the universal position of a man:

It is important that we read Winterson's "concealment" of her narrator's gender and not just read through it by attempting to read the gender that is presumably concealed. Winterson's refusal to mark the narrator's gender must be read as a strategy: what she attains through de-gendering the narrative voice is a universal subject position. As a "universal "voice, however, doesn't this narrator speak as a man, a possible result of the universalization of women and lesbians that Wittig doesn't consider?[31].

I would argue that this approach diminishes or overlooks the fact that there are no anti-patriarchal or anti-feminist scopes to this book. What the novel celebrates is not the liberation of women or the supremacy of men; it strives towards a total effacement of such political missions. Asked in an interview about her take on gender, Winterson declared: "Obviously society doesn't see gender as unimportant; it sees it as extremely important indeed. And thereby many injustices are caused. I see it as less important as I get older. I no longer care whether somebody's male or female. I just don't care"[32].

The tone employed in the Inge episode is thoroughly ironical, far from showing allegiance to the feminist discourse; the narrator is in fact mocking the futility and inefficiency of this paradigm, by placing Inge in a ridiculous light: she believed the Eiffel Tower was a "hideous symbol of phallic oppression", but when ordered to blow up the lift leading to the top, her inherent Romanticism halts this terrorist action. She

preaches flamboyantly about the exploitation of women in Renoir's nude paintings: "The bomb threat in the urinals is performed without conviction by the narrator, who is obviously unconvinced by the pompous militancy of Inge's credo: "I said (quoting Inge): This urinal is a symbol of patriarchy and must be destroyed. Then (in my own voice): My girlfriend has just wired up the Semtex, would you mind finishing off?" [33]. Feminist discourse is also mocked with reference to the stereotypes flooding women's magazines; the narrator distances himself/herself from the content of these magazines, claiming that they are "arcane", and suggesting that their pieces of advice border inanity: "I used to read women's magazines when I visited the dentist. They fascinate me with their arcane world of sex tips and man traps. I am informed by the thin glossy pages that the way to tell if your husband is having an affair is to check his underpants and cologne[...] No doubt the magazines know best"[34]. If Harris's argument relies on inferences drawn from characters' language and from culturally assigned behavior associated with a specific gender, then it would be safe to assert that the narrator of *Written on the Body* also enforces traits associated with masculine gender.

Before meeting Louise, the narrator is mainly depicted as a ruthless heartbreaker and a philanderer, which is typically associated with male gender; however, there are episodes in which he/she is the feminized victim of erotic deceit. A curious case is the narrator's fear of a paper snake at Louise's door, a fear which indicates that he/she treasures the private parts, once again a male feature. From another point of view, the text may be seen from a radical lesbian perspective. The absence and demeaning of men in the narrative points to Mary Daly's theories; in *Gyn/Ecology*, she advocated women's self-sufficiency and the elimination of men whatsoever from the existing cultural system[35]. The constant sliding of narratorial gender suggests an abyss of representation which could be seen as a token of lesbianism. The foundation of her interpretation depends on the following thesis: "Lesbian is the image of the disruptive and indefinable and ultimately of the impossibility of the narrative"[36]. However, based on Winterson's own declarations, I

tend towards a queer approach: Winterson fashions what Derrida terms "a choreographic text with polysexual signatures"[37] where there is a dance of sexualities which would not encumber the discourse with discerningly sexed voices.

5. Conclusion

The text's lack of gender implications suggests a movement beyond gender classifications. The use of gender and erotic clichés conveys the unrepresentability of love and it is an innovation which shies away from the traditional man-woman love story. The narrator experiences the body sensually, so that consuming Louise's body and eliminating the boundaries of her body become the leitmotifs governing the narrative. By breaking down culturally accepted meanings of the female body and creating transgressive fictional figures, Winterson re-writes the very basis of embodiment: the body may be a cultural dictate, but it can always go "out of bounds".

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The Genesis of a Compressed Society Ruled by Dictatorial Forces thru Terror Installment

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Abstract

The latest novel by Alexandru Ivasiuc, „The crawl fish” („Racul”, Albatros Publishing House, 1976), deals with the human condition, excelling thru parables, psychoanalysis, a world of contrast and human decay up to zoomorphism. Alexandru Ivasiuc used different literature genres to bring into debate the problem of individual loneliness, political, ethical and social themes of his contemporaneity. Living in actuality and process, he harbor's stasis and eternity utopia, easily wielding the artistic artifact technique. Today's novel reader „The crawlfish” will be surprised by the freshness of the subject, by the paralelism that can easely be made between it and the social, political and moral context of its time. Alexandru Ivasiuc stratifies the truth in his novels, creating a protective shield against Communist censorship without dimming the force of dogma and the ethos's echantment in any way. Third person storyteller fiction novel, „The crawl fish” is full of political, social, behavioral issues and reaction regarding institutional anomalies of the main characters or different social groups.

Keywords: Human condition; parallelism; ethos; social;

JEL Code: A19

Introduction

[1] Ivasiuc Alexandru, born in Sighetul Marmației, July the 12th 1933, died in Bucharest, March the 04th 1977 during the terrible earthquake. The writer attends primary school and the secondary course first

Grade during 1944 and 1945 at Matei Basarab high school in Bucharest. After the war he returns to Sighet where he continues his studies during Dragoș-Vodă high school

(1945-1951). During 1951-1956 he studies medicine and philosophy in Bucharest but he does not finish it. As a spirit of solidarity he organizes a student rally together with several colleagues to support the Hungarian revolution in the fall of 1956. He gets arrested and sentenced to five years in prison. Jilava, Gherla and Uranus will be the dungeons where he will execute the sentence, he will be hosted also by the forced labor camps in Periprava, Stoenesti and Salcia. Released from prison he receives forced living quarters in Bărgan, at Rubla-Călmățui, where he meets and makes friends with N. Carandino and Corneliu Coposu. Returned to Bucharest he worked initially as a chemist operator, after that he became official at U.S. Embassy. During 1968-1969, receiving a scholarship at Iowa-City University U.S. he gets the opportunity to lecture about Romanian literature at several universities in America and Great Britain. He was: Chief-Editor at Cartea Românească Publishing House, Secretary of the Writers Union and Director of a movie house during 1970-1974. During the terrible earthquake in 1977, Alexandu Ivasiuc met his demise underneath the rubles of the Scala building in Bucharest. He made his debut as a writer in July the 9th 1964 in *Literature gazette* (*Gazeta literară*), with the *Stamp* sketch. Later he collaborated with *Contemporanul*, *România literară*, *Viața românească*, *Luceafărul* magazines and others. He makes his editorial debut with the *Vestibule* (*Vestibul*) novel in 1967 and gets rewarded with The Writers Union Prize. Next: *Lead Time* (*Interval*) novel (1968); *Night knowledge* (*Cunoaștere de noapte*) novel (1969); *The birds* (*Păsările*) novel (1970) - receives The Writers Union Prize; *The Water* (*Apa*) novel (1973); *Enlightenments* (*Iluminări*) novel (1975); *The crawl fish* (*Racul*) novel (1976); novels with investigation of the existential, social and

psychological crisis following the footsteps of the modern symbolist, of Camil Petrescu and Anton Holban, without the epic core intended to attract the reader like a magnet and keep him stuck reading until the end.

Novel description

The novel was written under the sign of pathetic rationalism, with cinematographic tools effective up to perfection, proving the high literary culture of the author. *The art of distortion*, the antagonistic paintings, side by side to tell about the authentic existence substance creates a potent universe filled with energy and individuality, with heroes in a pathetic struggle to give meaning to their own existence, everything in a bitter battle of untying the myth of power. This interpretation does not suffice, does not convince the way it discusses the novel in modern theory of prose or any methodological guidance, but the very reality of the text. The power, the manifestation of desire for immortality of the individual self, is denounced as false eternity, putting into question the human condition itself. With a methodical detachment, Alexandru Ivasiuc divulges raw realities in deep psychoanalysis, always referring to the idea of overview parable. Recognizing a complex of domination, evil, followed by a blurred guilt, with tension of intimate feelings and decadent initiations in fear until the dissolution of the hero's personality and his transformation into a mechanism that can be reset or changed by a master at any time.

The establishment of a new social order

Alexandru Ivasiuc imagines in the political novel *The crawl fish* a Latin-American republic, where he analyzes the power grabbing techniques through a coup d'état with the help of a military dictatorship planned by the gray eminence Don Athanasios, followed by a pure terrorism, of mass executions with assistance from one of his admirers, Miguel, a young men who denied his own social beliefs and his comrades and in full admiration for the selfish, fascist inclined dictator who becomes his Secretary and, implicitly, the closest executor of his absurd orders. As the atrocities reach unimaginable cottas and legal

institutions lose their functions and serve his boss's interests, Miguel realizes that Don Athanasios himself [2] *learned that no one, including him, has no right to live, more or less than he is allowed, not by a divine person, but by a mechanism of which he resides, like a random part, not important, not unimportant.* The central character reveals thru this intimate consideration that *the mechanism* is actually an instrument in the hand of dark organizations puppeteers that decide collective and individual destinies during different historical times, in different places and states of the world. Carnage initiated throughout the history under social, religious, renewal of social entropies, cultural, scientific pretexts of land conquering, theft, colonization and the list goes on, all of which having but one purpose - to empty the world of spiritual, cultural, ethical, soul content for transforming man in instrument - here is the obsessive idea that governs the writings of Alexandru Ivasiuc. We find this idea in facts, cruel, as close to us as it gets, in the ideologically lying or religious character carnage in today's wars in Yugoslavia, Arabic countries, Korea, Egypt, Ukraine, etc. We find in Alexandru Ivasiuc a good ethics teacher, an excellent philosopher and psycho-social analyst, without claiming to be a visionary because, look, with each one of his novels, he renews his idea of occult evil endurance, of human filth in its every aspect. The moral decaying of the main character, Miguel, represents in fact that part of every changing state's intellectuality that didn't define clearly its own path, not understanding the true social and human values that can lead to progress and avoid the destruction of social and national ego. Gone thru the fear crisis created by the great craftsman of that South-American republic, otherwise an upstart in that republic, Miguel begins distinguishing the great drama that a whole society goes thru. For Miguel, the word *life* equaled rapacity, atavistic instinct; he didn't have anything human, normal. The need for communication pushes him into distinguishing his fear of death to this major that ate peacefully after executing people he did not know and who, naturally, was not impressed by the possibility that Miguel could have been killed by mistake: [2] *This was the discovery of Don Athanasios himself. He said it clearly, anyone can become a*

victim, the lack of criteria itself will give debt to the terror. This moment on, the main character will be certain that will mean life joy for him, that he was part of the big, well tuned mechanism. Like the other heroes of Alexandru Ivasiuc, Miguel is an introverted, but with rare moments of extroversion like cries for help, for self defining. During the sterile discussion in the mess hall with the major, the main character the revelation about the smallness of individual life over *the great plan*. The reader discovers in Alexandru Ivasiuc a fine connoisseur of the power mechanism and historical moves; a profound psychologist, impressed by the fascination and disappointment of the individual, confronting the objective reality, in antithesis with self expectations. Contemporary critics have tried to motivate his novels' pragmatic theme by sending them into the imaginary pure or the struggles of an intellectual wishing for knowledge regarding social phenomenon or the individual psychology: [3] *The prose writer felt the decaying real thru word, the feeling of fulfillment altered thru contamination with fictional reality, which, autonomously, the word gives birth to... The way that A. Ivasiuc cultivates literature resembles a sympathetic imitation of knowledge, where ceremonial reproduction is - like magic - a summoning*. The pessimistic condition of the character transforms into the archetype of the total submitted, of the slipped thru persuasion to a system that does not involve conscience, regret, remorse, caring for his neighbor, but only the façade, the empty words, the persistence of fear for the exclusive use of interests of a restrained circle of potentates. Participating on the installment of the new *national salvation government*, he felt that it had arrived [2]... *his finest hour. He seemed like a small inhabitant, indifferent, separated by himself, he was thinking in his mind with a small computer that was implanted in his brain after a trepanation. All the truths were no longer his, but foreign, he succeeded so, maybe, to become from an individual, a person*. Assisting the installation ceremony of the new President, he feels like a *founder and forefather* that will oversee the triumph [2] ... *the words empire, covered by other words that will form a base for public order sometimes more efficient than the firing*

squads. Being part of the category of those who react depending on exterior impulses, unpredictable and unstructured, Miguel suddenly has the revelation that he became the annex-man of a functioning bureau, integrated in the world of [2]... *surfaces, of those who know to do what must be done, without too much, if it is possible none at all, participation*. This new exponent of power was going to supervise everything that appeared in the press, on radio, on television, he was going to conceive a new vision about art, which was a prerogative of humanity. It had to be replaced with [2] ... *a new esthetic of Don Athanasios: - Let's pay well big culinary artists, subtle perfumers to release their substances in overcrowded halls, during big official gatherings, let's invent exhibitions with gadgets that will produce refined tactile sensations. They must be mass produced, in reach of anyone; fanfares can be useful, but only loud, until deafening*. The character's cynicism culminates when he asks for the list with the ones executed and the ones incarcerated that were going to be briefly judged and many of them killed. When Don Athanasios told him: [2] *Conscience must appear, to disappear. Men of great caliber must be personally initiated in fear*; Miguel did not understand a great deal, but now, when he was in fact the real ruler of the new installing order, felt power's delights and understood Don Athanasios's conceptions subtleties. Don Athanasios wanted to remain in the shadow, unknown by the masses, to be able to exercise his monstrous pressure upon the poor beings that dared to revolt for social justice and the right to live in a world with equitable laws, in the light.

Conclusions

Despite his contemporary critics dispute, that he did not have novelist talent, Alexandru Ivasiuc manages only thru a few touches to create the chameleon-politician image without scruples, dehumanized, whenever ready to change his face and beliefs after his interests demand. We recognize the genre characters of Caragiale in another light and, why not, the whole myriad of camp-switching politicians who populate Romania's post-revolutionary political scene. Starring in the face of death, Miguel remains

cold, almost fatalist, claiming that all humans are mortal. This new man's structure did not require debt, only surface, a cold one, hard, impersonal, capable of whipping out even the genes influence which normally program the human being. Horrified by the new situation, Miguel rushed outside the building, thinking that he will find another world, clean, sunny and alive. But on the once animated streets ruled a heavy, desolating silence, making him not even feel the scorching heat of the sun, chasing him towards the great fruit market, where a new macabre painting of last night's genocide was waiting him. In a fabled world where humanity was transformed in his imagination already deformed in crustaceans, in crawl fish, the main character Miguel, who thought of himself as being immortal already in this fierce depersonalization battle, dies shot during an insurrection unleashed by the left fighters, the workers, the ones whom with ancestral lucidity renegades terror, eliminating it thru fighting. Using parable's form, of expressionist satire and myth's, Alexandru Ivasiuc makes a psychological analysis of the devil, creator of totalitarianism that will not succeed in the end to resist his new calling, failing in a tragically death that can be called destiny. The arbitrary state, mysterious and criminal, a parable where individual and moral-ideological values disappear cultivated by millennial societies, transforming them in anonymous persons, obedient to the state or power. For creating this type of a state only the mafia clans managed to impoverish in such a way the biggest majority of a country's population that everything is possible due to their own desires, destroying culture, traditions, dismantling myths, beliefs, unbalancing social and moral order. In the novel „*The crawl fish*“, Alexandru Ivasiuc denounce the occult, oppressive and non individualistic character of the totalitarian society. The novel's closing fragment explains its network of symbols. The central reason of the book's parable, appeared in the title also, is the **crawl fish**, symbol of the totalitarian dictatorship, based on the power deployed like a supreme mechanism, of a social system built on terror, which annihilates any individual personality, brings him to a larvae state, unhistorical, crustaceous, indifferent to anything human about time and existence, who doesn't feel

anything, and reacts only as a species. Meanings are figurate by Miguel's symbolic vision who saw himself as a crawl fish, with a crust hard like its, becoming immortal. This perfect instrument's death belonging to a power who wanted to be forever symbolizes the disappearance of the utopia in favor of normal reactions, of natural life ongoing, of terror and lying negation. This outcome is a successful parable that closes brilliantly Alexandru Ivasiuc's opera that superimposes individual events and livings, themselves dense parables of gnostic fictions, meant to serve the social and art. Alexandru Ivasiuc wrote this novel like a disapproval shout upon the new rules in the Romanian society of the '70es that did not bring anything good from a political, social or moral point of view for the Romanians, the foreign ancestral structures currents of this people not being able to fold over not even by force over the psycho-social needs of it.

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Self Identity Tension onto Compensation, Secret Will Mythology (Gnosiology Study upon *Night Knowledge* Novel Theme)

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Abstract

Alexandru Ivasiuc (born July the 12th 1933, Sighet - died March the 4th 1977, Bucharest), known and renown journalist and essayist during 1967-1977, managed to awake thru his writings (essays, short stories and novels) public interest and time critics. His appearance as a novelist was steep and surprising due to the fact that this writer had the courage to tackle social, politic and existential tendency subjects of realism and an extremely sharp sense of criticism. But his works generally treated subjects that could annoy the newly installed and strongly supported by the Communist Block political class in the country. This is the reason of which the reader wakes up most of times in front of some encrypted texts with a communist march musicality, but from which the alarm signs come like extreme sounds that the author raises with desperation almost, looking at the social, political and system abnormalities.

Key words: gnosiology; metalepsys; egocentrism; atomization; zoomorphism;

Classification JEL: A19

Introduction

If we observe his time literature, but his time critics also, we will see a big prudence from the intellectuals because Alexandru Ivasiuc extracts with ability from the Marxist theory the radical factor as a fighting instrument against stagnation, but not that perpetual radical factor which could lead to nihilism; a negation world being considered worse than a concentration camp, in need of a harmonic splice with the militant spirit in culture, with the person and human personality self-evidence, giving full freedom

for fulfillment of the knowledge phenomenon and taking his own road in life to the individual. In the *Night knowledge* novel, published in 1969, the determinism justifies the novel's publishing, in which movement are assembled existential philosophic ideas, a parade of contraries, the living reconstruction and forgotten experiences effort for the past recovery, reinventing timeless life in an egocentrism close to alienation, arrival in the immediate reality leads to the start of Ion Marina's tragedy, novel's main character.

Zoomorphism and atomization

[1] *To write a book in any case is source of revelations, fundamental being for me the discovery that in real life I was guided by signs, perceptions, and prejudice, that I don't know how the world I found myself thrown into looks like. That's why his books [1] ...are an effort to lucidity, to achieving a realism that for me is not imitation, description of nature, but a process of its upturning, of continuous peeling and liberation from the multiple layers that are partially the result of our own thinking commodity.* Here is the faith profession of the writer Alexandru Ivasiuc regarding the literature that he tried to enrich with his modern novels of a psychological-analytic style with symbolism influences and recognized by the author himself as social-political writings. The *Night knowledge* novel deals with the self-center problem born as a social illness because of the traumatizing experiences of its heroes during World War Two and aggravated by the perceptions of the new profoundly materialistic social order, emptying the human being of sentiments, self sensibilities, interior needs, in one word spirit, asking for surface manifestations, absolute conformism and military discipline. Alexandru Ivasiuc, all knowing author, thru

narrative fiction, thru metalepsys, creating deep shadows and lights angles carries the main character thru the story of his life, past and present, making him relive powerful sensations with the help of whom he can willingly know himself, so he can self analyze deeply until *atomization*. In this novel Alexandru Ivasiuc affords the luxury to decompose and compose the human being compared to a certain society, to a certain event, to a certain state of work. By doing so, complicating the characters livings and problematic to maximum, he brings to the public attention the extraordinary complexity of the human being of which one must take notice when a desideratum is emitted, when norms are being created and imposed, when the articles of faith overcome the human resistance norm, suppressing the superior creation - the man - throwing him into zoomorphism. Alexandru Ivasiuc's story excels by sliding from the main plan into secondary plans which finally deals with the same problem of self knowledge and reflection like the main character's one, Ion Marina. His wife, dying on the hospital bed, travels inwards in search of a substantial truth onto recognizing some painful truths in the existence of this marital couple. Alexandru Ivasiuc goes quickly over Stefania's disease and fatigue states waiting for some improvements in her health, impatient to come home, not suspecting that her end is near and that her husband knew of this tragic outcome. Stefania makes a kind of a self guilt, admitting to herself that she went too blank thru her husband's life, that she didn't do anything worthy of a memory and promises herself to eliminate that form of empty, barren life and try little changes around the house, surprises for her husband. Barely remembering the last years in the company of her man, now she waited anxiously for him and their boy of which Ion Marina won't remember at all during his crisis. She isn't mad about the disease, on the contrary, she considers that only so they manage to think about each other, to get out of the daily routine, actually to escape a slow death. In this novel, the author Alexandru Ivasiuc brings in foreground the object-woman, the instrument-woman, the amorphous-woman, who in the end disappears from the strongly masculine landscape of the novel. She is just an annex

of the men that he uses and finally learns that he also bolstered morally for a period of time on her by creating a state of stability, comfort and household balance. The day have arrived when Ion Marina had to become human again, the useful, efficient, necessary robot for the new society created after its profoundly materialistic precepts; he was now living in the pains of birth. The numb, inhibited, tortured senses from so much suffocation were bursting from this powerful man creating spasms and convulsions. The crowding of his thoughts, the desire to remake the journey in his life until the present moment and the huge hollow that he finds in there tortures him, brings him on the brink of an agony that almost kneels him, passing him thru all the steps of anthropology to his fragile identity. He felt the desperate need to be human, to be sad, be able to cry, but for this something had to impress him real hard and he couldn't get out of his routine perception into a deep plunge in his past, in his youth in which the notions were too abstract, without consistence, the living were disintegrating with ease, creating that immense sensation of emptiness or in the domestic rituals with a fixed order in which his wife, Stefania, appeared as an appendix [1]...*without relief... element of atmosphere and good order, existing only in a certain configuration, which gave her a kind of secondary and derived meaning*, past things were disintegrating from reality and could easily be denied as if this man didn't have a past. They lived a life of conformism imposed almost thru tyranny by the engrave, superficial personality of Ion Marina who ran from complications thru an argument and a rage that didn't give any chance for a replica to his small and insignificant wife. She was that discrete until self repeal type of a wife, like all the important men of the new communist order preferred, the woman being a second rate person in that society. She was the babies making apparatus and the family maid - *the family, the basic cell of the multilateral evolved communist society* (slogan-utterance in the public speeches of the dictator Nicolae Ceausescu). The woman had to be modest, especially the high-ranking officials wives, without big surroundings claims (Ion Marina, in a crisis, brakes her porcelain vase collection in the house, forbidding her to decorate the house interior

with nonfunctioning objects evermore). The fable appears in this novel too as insinuated artistic process in the tale's course, incubating in the hyperbole of the imaginary cognitive phenomenon knowledge's emporia. During Ion Marina's nightmare the imaginary city inhabitants in which he wonders are subjected to a imaginary zoomorphism: [1] *Here ontogeny doesn't sum up to phylogeny, but repeated it exactly, that's why the inhabitants were at the same time both fish, frogs, reptiles, and poor beastlike mammal from the beginnings, and the child that was, and before that, all his ancestors piled up one over the other, cramped, and at the same time they were themselves, the youth and the trace of all the mature deeds, that was not erasing.* The author skits like so his own cognitive conceptions and his leaning towards concepts animism, making the abstractions almost sensorial, taking them to their ancestral roots, thus arming his heroes with a narcissistic parabola pointing to real self knowing. The outside world contact of Ion Marina thru his dream's halo appears like a decrease, like a negative superposition over another image over the diurnal reality. Fighting with the dynamic analysis of the intimate truth, of the real, multiplying main character's problematic with the one of his wife, his mother-in-law and his friend, Alexandru Ivasiuc sacrifices novel's intrigue and its epic means. The prosiest oscillates permanently between his essence and its decaying. Alexandru Ivasiuc builds another picture, fiction in fiction, thru Ion Marina's new story during the fights at the tavern where he met young Stefania. In a summer night, in a smattering heat in first line the soldiers, waiting for the supply truck, transform into an invasion of locusts or rats that fall over the dry bread rations by the hundreds, the prime matter that fed them on the battlefield while waiting for the enemy. Stealthy eating of the war bread, dried like a stone, transforms the battle unit into a rodent front, without any thought [1]...*moving only their jaws... in the ditches dug by themselves* makes young Ion Marina renounce his piece of dried bread, fearing he would not transform too in small rodent animal. He would like to break that dangerous quietness in some way because [1]...*he couldn't stand that noise coming from everywhere, tiny and hastened,*

stretched like a canvas over the entire tranches, limitless. Again his hand reached for the handgun and he was ready to fire a shot in the air and unleash havoc, because all would have fired out of fear and in a few minutes, due to his nerves stretched to the limit, neither he would have made it out of there alive. With a superhuman effort he stood still with his mouth shut, tightened muscles, drenched in his own sweat, rocking back and forth until he got dizzy. That's when he managed to overcome himself, like he did later countless times, but this occurrence remained firmly lodged in his memory. During an interview, Alexandru Ivasiuc tells about this scene: [2] *In Night knowledge there is a scene - no longer than three pages - which may be the best thing I ever wrote in my entire life. It's about the dried bread munching; an image is created more powerful than the one, somewhat "made", from the end, with the ghost city. I imagined an immense underground space, from an ocean to another, and a buried army that munches on dried bread. It's an image of animalism that is supposed not only by the war, but by violence in general.* This zoomorphic image from the novel will be followed by others, fish, mollusks in different paintings, scenes, everything stating the introduction of the *Night knowledge* in the modern symbolic novel category. The tensions field of the centrifugal and centripetal forces that kneed the main character's ego becomes multidimensional along with hid deepening in self knowing and the struggle to wake up from the dream and his normal settling in the immediate reality parameters. The social-cultural context in which is imagined the problematic of the novel *Night knowledge* can suffer a maximum relocation of time and place of happening. From here it can be concluded the universality of this opera. This zoomorphism is ready to dramatically underline the fall of man from his superior being scaffold to the lower ranks of evolution of the animal reign. This kind of human fall can be considered timeless in any moment of history, in any setup, in any human society, where man oppresses man, thus defending his decadence. Ion Marina character's brutalization appears complete when he killed not one man, but many more during fights, thus remaining with the cocking of his

handgun's safety reflex for the rest of his life in his moments of fear, rage or incertitude. Same reflex has appeared in the moment when, in the pub, in front of young Mihai and Stefania, when he couldn't remember on the spot a eloquent and comprehensive scene that will define him as a strong man in front of them with an undeniable experience. The morality of this character completes itself step-by-step from hallucinating fragmented memories like the ones in Hitchcock's movies. He remembers a late ghostly scene when the skinny, old, but with the same reflex of lifting his glasses on the eyes Mihai, keeping his aura of a good and nice boy even after fifteen years have passed since their last meeting, asked Ion Marina (now a man with an important social status) to resolve him a problem. He kindly did it, avoiding a discussion about the night he met Stefania and conquered her, but even from this scene the character didn't remember clearly something that could have made the scene whole, realizing that even that he lived abstractly regarding things, livings and people from some great distance, incapable of seeing the bits which compose the whole. You can say that this novel, heavily ideological, loses its quality of an easy to sell and digest literature merchandise by a large audience, becoming one of the Romanian modern novels powerfully touched by intellectualism. The man - Alexandru Ivasiuc - that stood in the communist prisons after going to a philosophy faculty and one of medicine, both unfinished, but had cell mates of a high philosophical, religious, political, literary culture, but more so of an exceptional morality, now became a restless researcher of the immense relations complex between man and society, on the historic event influence over individual and masses, a extroverted didactic. All things considered at the beginning, he wanted that little girl so much, he didn't complicate to take her by the hand, away from her boyfriend Mihai and leave with her like he wanted in the intimacy of his soul. He oppressed this youngling outburst too with rage and muscle straining as usual due to the desire [1]...*even greater, victorious in the end, of freedom, of liberty of impulses and irrational desires that came to him from time to time... to precisely direct his energy, to beat it and to postpone it.* During that period he was merciless with

himself and his past after drawing a thick line in the sand, becoming a rootless man and living only in reality, even reaping the piece of paper on which the drunken drawer from the pub drew an almost cartoonish portrait of the girl. Although the fact that the entire novel is a narrative fiction, Alexandru Ivasiuc doesn't hesitate to bring the reader in front of a *fiat* with a master's talent, walking him thru the metalepsys effect, betraying his inclement to the profound theorization of human behavior in over joyful situations. Time spent near this woman made him slide inviting, with no worries, in a self dismantling state by creating the feeling of a super being. This woman: [1] *Made him potent, it's true, but conditioning him, preparing him a kind of a wakeup in which he would have felt pointless.* Being in his sumptuous office in the ministry building, Ion Marina remembered a scene in the modest house in which he and Stefania lived once, and this scene appears now to him [1]...*like a journey in an aquatic environment, with creepers and soft and floating plants, where the traps were subtle tactile sensations, skids off the lost and unconscious swimmer's skin.* And the images are winding up somnambulist, endemic like, sickly, realizing the diseased subtlety in which he was drawn by this woman's intrigues in sleep walker's journey, timeless, with jelly fish touches, slippery, perilous. Even from outside they could hear rain drops falling into a cave, announcing him by the tormenting loneliness in which he will live from now on isolated from everything around him. He remembered thru lights and shadows this woman's figure almost motionless that in a split second appeared to him stoned, [1] *away from what she used to be... from here on there would have been only going forward, beyond even the woman's presence, until the end.* The main character is bestowed by the author with the possibility of mapping a double confession, the artist's and himself, surprising the profound obscurity of the realism in the ideological and cultural universe of his époque, trying to decipher the signs emitted by the reviewers of that era, putting himself in antagonism with the perceptions of the Marxist-Leninist theory, bringing the author in the position of confronting the system. Ion Marina composes in his mind a relation between his mother-in-

law and a lodger, a medicine student, creating her a repression from a dull life like his wife's, Stefania. He felt the need to fix something at least in his own imagination, but he didn't make it because he realized the fiction he spawned in his detuned mind, the author using the fiction in fiction procedure and sliding a plain under the main plain of images and ideas. So the text's inner subjectivity facilitates communication between the subjective self, when the character wants to evade forgetting so that his old habit to turn into dissolution the vital parts would transform in a quality leap towards reality, giving the reader a possibility to penetrate ideas, to understand subtle psychological mechanisms and begin to analyze himself thru personal experiences.

Neither the way he married her, when he triumphed over his ridiculous and unleashed father-in-law, didn't satisfy him nor being interested the life of his wife inside that obscure family. Because nothing was important to Ion Marina until that moment, he realized that once more, like in his youth, managed to draw a thick line in the sand between his intimate and professional life, emptying himself of spirituality and bound himself to imaginary memories to make the link between outside and inside like the march in mud that couldn't say anything yet, like the munching on dried bread that still leaved room for something to chase away the provisory and create a whole. He was passing in a single day thru the third wave of interior crisis, having conscience of the abnormal state he entered in [1]...*not standing his own imagination, pretty weak, not suffice for what he wanted in any case*. Influenced by the writings of the nineteenth century, the language used by Alexandru Ivasiuc in his novels are raised to a higher level communication meant for an elitist public, but thru a social communication language, too that rejects the traditional literature language, configuring his writings with specific expressions of contemporary social class, of hiding an ideology, changing the ratios between the author and language. Here we have to do with the return to the middle course of the fluently spoken language and on the other hand, the striking universe of regional and mass-media languages without getting to the fetish commercial language. The referential group that the author

addresses having a normal link with the text and the characters empowered with the ability of expressing own livings and with potentials imbedded in the language's living matter, updating the great ideological and linguistic function of communication.

Conclusions

In the *Night knowledge* novel, Alexandru Ivasiuc experiments the embedding of a subject of philosophical origin in psychoanalysis theoretical structures of the individual and social thru a literature with profound symbolism notes, radicalism or detailed narratives of images and livings, unveiling in some places inadvertences in speech, like when a text is hastily written. Thru this novel, Alexandru Ivasiuc reveals the choleric side of his dramatic character, combined with the punctiliousness of a jeweler. This writer's philosophical ideas can be used as teaching material in a university psychoanalysis course. In this novel the author combines dramatic with burlesque, error with truth, sense with nonsense because Alexandru Ivasiuc doesn't make fiction a concession but with the condition that, by this step, to beat the idea in search of sensible things and substantial truth, taking many fabled forms or obligating the reader understand some purely technical terminologies, deterring him plunge deep into modern and high-mind.

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The Political Speech in the Play *O scrisoare pierdută* [A Lost Letter]

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Abstract

The article proposes to analyze the political speech in the comedy *O scrisoare pierdută* by I.L. Caragiale. I will analyze the speeches of the characters Farfuridi and Cațavencu from scene I, act III, respectively the scenes V, VI, VII of the same act, from a semantic and pragmatic perspective. Both characters want to candidate for the position of deputy and the means to achieve their goal are different. The speeches of the two characters breaches the principle of the logical non-contradiction, the conversation maxims and the politeness rules, thus leading to create the effect of lack of logical-semantic organisation and lack of diplomacy in interpersonal relations. The author's purpose is to get the comical effect by irony of the demagogue politician, embodied into the two characters.

Key words: the principle of cooperation, conversation maxims, positive / negative politeness, interactional movements, language acts.

JEL Code: J190

The article analyzes the political speech from a semantic-pragmatic perspective. I will analyze the speeches of the politicians Farfuridi and Cațavencu, both of them lawyers, engaged in the race for winning the deputy chair (scene I, act III for Farfuridi's speech, respectively scenes V, VII, act III for Cațavencu's speech). This analyze will examine the way in which the speeches are presented, according to the external factors representing the situation context: space and time framework, participants' attitude, role of the moderator, as well as the internal factors: complying with/ breaching the discourse principles on which the text effect is based.

The communication framework

The communication framework (the situation context) is made up of the space and time framework, purpose and participants. [5] The notes shaping the situation context are achieved with the help of the stage directions from the beginning of act III. The space in which the discourses will be presented is formal, represented by *the big hall of the Pretoria city hall*. The room is demarcated by a wooden grid, where there is a platform on which the president's table and the chair are laid, thus giving importance to this role. In front of the table, there is the tribune a little below. To increase the feeling of credibility, the objects on the table are presented: two chandeliers, paper, the ink pot and a ring bell, also those at the tribune: a bottle and a glass of water. The rest of the space is furnished with benches and chairs for the audience, occupying the whole room, except for a path left clear, from the entry door, through the middle of the stage. The purpose is extreme, specifically the meeting to appoint the candidate for the deputy chair. The president Trahanache, who will have the role of moderator, will read the name of the elected candidate after the political speeches of the speakers are made. The participants are confirmed (members of the political parties) and have a common conversation history. Farfuridi is a lawyer with conservatory principles and is part of the governing party, together with Zaharia Trahanache and the prefect Tipătescu. But Farfuridi is afraid of being betrayed by Trahanache, suspecting that he wanted to support Cațavencu. Cațavencu is a lawyer, too, with so-called progressive ideas, a dissident of the governing party, but he hopes to get the adhesion by blackmailing Trahanache with a love letter. Trahanache, by means of diplomacy, wants to find a way to confute Cațavencu and vote the candidate elected by the centre: *Noi votăm pentru candidatul pe*

care-l pune pe tapet partidul întreg... pentru că de la partidul întreg atârnă binele țării și de la binele țării atârnă binele nostru... The participants are organised in two sides: on one side, the supporters of Farfuridi, who are sitting around the table, represented by Brânzovenescu, and on the other side, Cațavencu's supporters, who are sitting on benches, represented by Ionescu, Popescu and other teachers. Their behaviour will be governed by liking or disliking the speaker. The relationship between the two competitors, as well as their relationships to the moderator will have an influence on their speeches. The moderator's lack of fairness is a risk factor, leading to a conversation failure, as well as the behaviour of the two political competitors who, as audience, will boycott the other speaker's speech. The other participants are *bystanders*, non/singularized, being ordinary electors, citizens, audience.

Farfuridi's speech

The first speech belongs to Farfuridi, shown at the tribune. The initial part of the speech is missing, the scene starting *ex abrupto* by the speaker's efforts to come to the fore of the audience. The stage directions offer some indications on the paraverbal behaviour of the participants: there is murmur in the room and the president rings the bell to make silence. This background shows a conflict relationship between the speaker and the audience made up of Cațavencu's supporters, mediated by the moderator Trahanache. The speaker's speech breaches the pertinence maxim by the intermediary of the many historical incursions: to year 1821, to year 1848, being interrupted by offensive discontent audience who want him to come back to the point. The opponent Cațavencu is dissatisfied by the wasted time because he himself wants to speak. Moreover, by his interruptions, Cațavencu wants to bring discredit on his opponent and to place himself on a higher position. Interfering with Farfuridi's statements is made from a lawyer perspective, an open competition being born between the two of them, which is marked by stage directions: *Toate colochiile și întreruperile se fac avocătește, cu multă vioiciune și cu tonul înțepat și volubil*. The conflict for the role of a transmitter, as well

as the speaker's digressions, lead to the breach of the cooperation principle between the transmitter and the receptor[2], and of the politeness principle.[6]

Scene I start with the speaker's imperative statements that ask permission to continue his speech. The recurrence of the request *dați-mi voie [allow me]*, as well as the paraverbal behaviour: *gustă din paharul cu apă* show his anxiety. The opponents' behaviour: *murmur* shows the non-cooperative attitude of the addressee.

Farfuridi's next intervention summarizes the previous themes, being marked also by the text organiser *din punct de vedere [from the point of view of]*, which is a topic change mark [1]: *După ce am vorbit dar din punctul de vedere istoric, din punctul de vedere de drept, voi încheia cât se poate mai scurt...* The first part of the intervention shows the breach of the pertinence maxim by digressions. Due to the audience pressure, Farfuridi feels obligated to utter a commissary act. But his attitude shows the contrary: *Bea o sorbitură, apoi, reluându-și răsuflarea, rar ca și cum ar începe o poveste*, attitude confirmed by continuing with *la anul una-mie-opt-sute-două-zeci-și-unu...fix...* Cațavencu's group interrupt the speaker again: *rumoare și protestări în grupul lui Cațavencu: A!A!A!* Popescu is singularized from the group, interrupting the speaker because the latter did not comply with his promise, using an ironic remark, thus jeopardizing the speaker's positive role: *Dacă ne-ntoarcem iar la 1821 fix, ne-am procopsit*. Farfuridi continues the topic stated down previously to year 1821, but he is again interrupted by the audience by continuing the cue as an echo, with polyphonic effect, again jeopardizing his positive role: *(în cor, cu tonul lui) Douăzeci-și-unu-fix...*

The interruption of the speaker is sanctioned by the moderator. The moderator softens his directive acts by the addressing formula and by his paraverbal behaviour in order not to jeopardize the positive role of the audience: *Stimabili! Onorabili! (afabil) faceți tăcere! Sunt cestiuni importante, arzătoare la ordina zilei... Aveți puținică răbdare...* The moderator's interventions fail, because Cațavencu's advocates do not cooperate. Cațavencu infringes on the moderator's authority, reproaching him that Farfuridi exceeded his time limit. The reproach is

based on the competition for the role of transmitter (speaker). He softens his intervention by the addressing formula: *Ce răbdare, venerabile domnule prezident! Ceasurile sunt înaintate. Sunt și alți oratori înscriși să vorbească...* Cațavencu's reproaches and those of his supporters make Trahanache make another offer to Farfuridi, sparing his positive feelings by the addressing formula and the softening negation: *Stimabile, eu gândesc că nu ar fi rău să sărim la 48...* Cațavencu issues a new offer, proposing [19]64 as topic. Cațavencu's supporters express their support for the new topic. The speaker rejects it. He reproaches to Trahanache that he does not comply with his commitment as a moderator: *Dați-mi voie, domnule prezident; mi-ați acordat cuvântul; îmi pare că un prezident odată ce acordă cuvântul...* Farfuridi is interrupted by Trahanache softens his directive act by appealing to the diplomacy maxim: *Dacă mă iubești, stimabile, fă-mi hatârul...să trecem la plebiscit...dorința adunării!...*

Farfuridi's next intervention is the topic of 1864 and the *plebiscite* [decision, law made and voted by the people]. The speaker infringes on the information law by explaining the notion of *plebiscite*, which is sanctioned by a new interruption on behalf of Cațavencu's supporters, again jeopardizing the speaker's positive role. The interruption, although offensive to Farfuridi, is somehow legitimate because the speaker himself has infringed on a discourse principle [5]: *Știm ce este plebiscitul! Mersi de explicație!* Farfuridi continues his peroration on the new topic, but infringing on the progressive theme principle. The chiasm structure shows the identity sign between topic and rheme: *Când zicem dar 64, zicem plebiscit, când zicem plebiscit, zicem 64 [...]* Farfuridi is interrupted several times by Cațavencu, on the reason that the speaker deviates from the actual topic. The speaker makes a new reproach to the moderator who feels obligated to make a new offer to Farfuridi: *Stimabile... (afabil și rugător) să lăsăm plebiscitul dacă mă iubești; să trecem la cestiune.* The speaker accepts and proposes a new topic, i.e. reviewing of the constitution and the election law.

Farfuridi's last intervention is marked by gaps, thus leading to coherence and cohesion problems at micro- and macro-structural

level. The stage directions presenting his paraverbal behaviour underlie the progressive incoherence of the speech: *emoționat și asudat; începe să se înece; se îneacă mereu; se încurcă, asudă și sughite; asudă și se rătăcește din ce în ce; se încurcă și asudă și mai tare.* The final part, as conclusion, leaves the speech ambiguous, too and makes a new confusion: *Din două una, dați-mi voie: ori să se revizuiască, primesc! Dar să nu se schimbe nimic; ori să nu se revizuiască primesc! Dar atunci să se schimbe pe ici pe colo, și anume în punctele esențiale...* Oratorul breaches the relationship maxim by the aberrant behaviour of the connective word *dar* [but], as well as the manner maxim by the obscure contents. It was described by Ducrot as introducing a second argument, more powerful than the first one. [7] In Farfuridi's speech, the connector is used in antonymic structures, thus creating a nonsense effect. [4] This is emphasized by antonymic structures which become synonyms, breaching the logical principle of non-contradiction: *pe ici pe colo, și anume în punctele esențiale...* The speech ends by a categorical formula: *Am zis!*, contradicting the previous lack of coherence. The stage directions show the non-verbal and paraverbal behaviour of the audience. The reactions are different, according to the affiliation to a side or another: *aplauze în fund, sâsâituri în față.*

The end of Farfuridi's speech determines a reorganisation within the audience. We can see Pristanda's mysterious exit and his short interaction to Trahanache.

Cațavencu's speech

Cațavencu's speech is made during scenes V, VI, VII of act III. The speaker asks the floor to the moderator who accepts his request. The stage directions show Cațavencu's paraverbal behaviour who tries to impose himself in front of the audience: *ia poză, trece cu importanță printre mulțimeșu suie la tribună; își pune pălăria la o parte și-și șterge cu eleganță avocațească fruntea (...)* His speech starts with expressive language acts in which the speaker expresses his strong patriotic feelings, in order to attract the audience support. He appeals to positive politeness by using some identity marks enderlying the affiliation of the interlocutors

to the same group: *Fraților! Ca orice român, ca orice fiu al țării sale...*[3] From the participants, we can distinguish the group of his supporters, lead by Ionescu and Popescu, who show their cooperation to the author, both at verbal level: *Bravo!*, and paraverbal: *aplauze*. The moderator's reaction is to install a climate of calmness, situation rejected by Cașavencu, who wants to place himself on a higher level than his opponent: *Nu mă tem de întreruperi, venerabile domnule președinte...*

Although at the political level, Cașavencu declares himself as the opponent of Farfuridi, the conservative: *sunt ultra-progresist... sunt liber-schimbist*, at discourse level, the rhetoric is identical. Cașavencu, just like Farfuridi, breaches the quality and relationship maxims, by having the same aberrant behaviour of the connector *dar*: *Industria română e admirabilă, e sublimă, putem zice, dar lipsește cu desăvârșire*. The same intervention infringes on the logical principle of non-contradiction and the manner maxim: *Noi aclamăm munca, travaliul, care nu se face deloc în țara noastră!* The audience reaction is a total support: *aplauze frenetice*. During the short break, the audience reorganizes, thus determining the reconfiguration of Cașavencu's speech: *În momentul acesta mai mulți inși se mișcă în fund, pe unde apare Cetățeanul turmentat și Ghiță în țivil*.

The modifications within the audience will be presented during scene VI. Cașavencu's speech will be interrupted many times by the [drunk] Citizen who re-echoes parts of the speech. The speaker addresses to the moderator to establish the order again. The moderator infringes on his statute, reproaching the speaker his previous behaviour: *parcă ziceai, stimabile, că întreruperile...* Cașavencu adopts again the strategy of positive politeness, avoiding the disapproval by a pseudo-agreement formula: *Da, dar...* To the question addressed by the moderator to the Citizen, he invokes the common conversation history: *Mă cunoaște d. Nae (arată pe Cașavencu)* Thus, the Citizen reminds the fact that Nae Cașavencu has tricked him by stealing the letter he had found.

There is a new break, made by the Citizen's exit, when Pristanda takes advantage to speak to Trahanache, together

with whom he has conspired against Cașavencu. The two of them have a particular signal: *când oi tuși de trei ori, d-ta proclamă catindatul și ieși pe porțiță...* The dialogue Pristanda-Trahanache reveals the fact that the moderator is not objective, thus breaching his role. His lack of fairness leads to the failure of the speeches.

Scene VII presents the end of Cașavencu's speech. He is again asked by the moderator to come to the tribune. He is interrupted by Farfuridi who objects against the Citizen's ejection. Cașavencu asks permission to continue, but the moderator interrupts him. Trahanache softens his interruption by appealing to positive politeness: *ca chiar acum să rugăm pe onorabilul orator să-și întrerupă discursul un moment, să aibă puținică răbdare...* Cașavencu accepts the interruption: *Primesc cu mulțumire, d-le președinte...* based on the common conversation history. Cașavencu thinks that he will be the proposed candidate, as a consequence of his blackmailing Trahanache with exposing the discreditable letter. The surprise will be huge when an unknown name is announced: Agamiță Dandanache, thus arousing Cașavencu's revolt. *Trădare!*

Conclusions

The political speeches of the two lawyers are being made according to the relationship with the audience, and with the moderator respectively on one hand, and on the other hand by relating each speaker to his own speech, by complying or infringing on the principles of cooperation and of politeness, which are the bases of the text. The factors of the situation framework: space and time framework, purpose, participants who lay their influence on the speech. The cooperative /non-cooperative behaviour of the participants to the speech contributes to its success/ failure, as well as the attitude of the two speakers regarding the compliance with the conversation rules. Infringing on the constitutive rules of the text contributes to the creation of the comical effect, with the aim to ironize the category of the demagogue politician.

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Anton Holban's Refuge through Prose during the Communist Regime

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Abstract

Communism thought that the literature and the writers were their instruments. Few were those who had the courage to write what they felt and express their outrage at the misery that surrounded them. Others were content just to express their feelings, to put on paper their own life experiences or even create a Paradise, a world different from the one in which they lived. Through his psychological and erotic prose, under the sign of authenticity, Anton Holban tried to analyze the depths of the self, and to analyze also those around him.

Key words: communism, Identity, literature, Otherness, Self-searching

Classification J.E.L : Z13

1. Introduction

The Communist regime in Romania meant intervention and political control over all departments of life. Communist Party as the "leading force in the State", as the absolute power developed a sustained action to legitimize their interests, using different types of constraints. Culture and literature played an important role in the arsenal of domination, being politicized and subordinated to the power.

The Power controlled writers, creators, being organized special and specialized services or subservices: censorship and security. In addition, the literature was "guided" by the party and its cultural activists. Literature and press, printed written speech was subjected to verification of the content following other criteria than aesthetic or journalistic.

2. Anton Holban during the Communist regime

As Eugen Negrici states, literature during the communist era is a cry of despair, a refuge, a form of expressing feelings, spiritual unload:

"Nothing from what happens in a literature developed under the totalitarian government has a natural explanation. Directly or indirectly, everything is a reply, response, retort, muster defensive, desperate or inventive survival stratagem."¹

However, during this period of time, quality literature has been written by valuable writers. A quality work which was not within the typology imposed was written by Anton Holban who preferred to write about love, about the turmoil that love can cause for the soul of the character-narrator who is very close to the individual writer. Notable novels: "O moarte care nu dovedește nimic" (1931), "Ioan" (1934), "Jocurile Daniei" (1971).

Self-definition of the main character of the three novels, Sandu occurs only through the relationship with Irina, Ioana and Dania. This is often determined by confrontation or ascension motivated by the urgent need to measure with them or even to prove superiority. The only one that appears superior to him is Dania. Comparison with the other emerges from the fraternity instinct, specifically in that innate feeling of coexistence which Husserl defines as a measure of consciousness in the understanding of identity.

"We can find others in ourselves, we can understand that we do not form a homogeneous substance and radically foreign

¹ Eugen Negrici, *Literatura română sub comunism*, Ed. Fundației Pro, București, 2006, p. 11.

from everything that is the self; me is another one.²

Man is shaped by other, without copying or comments about the relationship of superiority and inferiority; each finds himself by appealing to another, and this act of identification is individual truth. Sandu always relates to the image of femininity next to him and tries either to be superior, or to please her or simply to torment her and feel pleasure in the suffering of the other.

Sartre considered that watching the others in relation to yourself, it makes you measure your own power. Exactly what Sandu does, and the one that has suffered most is Irina.

The otherness can be also represented by love which is a way to reconcile the conflict between inner freedom and outer limits, because it means the return to self and desire to be another and he. Eros stops turning inwards, and through it, it releases from the burden of loneliness, but does not lead to the dissolution of the self in the Other.

Interesting is the characterization that the critic Nicolae Manolescu makes for the main character of the novel, A death that proves nothing" Sandu, who is in the first stage of the knowledge of love, only in the following two novels he will grow and love the other:

"Very young, he is at the stage of misogyny due virile vanity that we have most of us in our twenties. He considers himself superior to Irina and acts accordingly. Not only does he want to educate her with the purposes of claiming his tastes, but proves an unqualified teacher, rather crude and blasé. Selfishness and masculine sufficiency leads him to see in Irina the banal relationship that even he can not break, neither can he make it interesting."³

Sandu accepts the fact that he liked to talk about literature or art with Irina, even if he didn't do nothing else than to hear himself repeat his opinions, attending, listening to it, in his own thoughts. He would have wanted her to be able to inquire by herself about any writer, for example, about which he did not know many things, so Irina would have helped him to complete the knowledge,

without him having to personally handle this. This being was capable of anything to please Sandu, he wanted her to be identical with him, to like her and to be content with her. Irina is unable to argue with him using her own judgments and she was easily content with Sandu's false reasoning. He does nothing else but imposing his own values to Irina without taking her into consideration.

And eventually Sandu is the type of man who "does not confirm his virility by other means but through the slavery of woman, but he only feels strong under her protection (the same woman). Sandu's personality is only revealed by attacking a weaker being, its contour being perfected, on the reverse, by the depersonalization of the victim."⁴ Only a poor creature, inferior to him, like Irina, could highlight the true essence of this male character.

The character-narrator recognizes that he is to blame for the construction of the character Irina who becomes the unnoticeable because of his exertions to explain every particle that enters into her composition. The blame falls on the literature that makes us live in illusion and therefore we are not satisfied with the reality in which we live. Because of the literature that Sandu continually digests, Irina appears to be helpless and bland compared to Andromaca, for whom there are no weaknesses and who resists to the imprecations of Pirus; or Esther, who risks her life to save the nation; or to Monime who is determined to accept the impetuous desire Mitridate, giving up her own feelings; or to Berenice, who has the courage to leave and left Titus to comply with her imperial obligations; or to Junie who will not give up until she has a marriage ring on her finger. Put next to these great female figures of the ancient literature, Irina appears faded, but Sandu had to understand the reality in which he lived was different and times have changed.

As far as Ioana is concerned, Sandu quickly jumps from one state of mind to another, he feels for her a kind of hatred for the betrayal she had been capable of, but on the other hand he feels lucky to be loved by a woman as exceptional as she is, because of

² Tzvetan Todorov, *Cucerirea Americii. Problema Celuilalt*, Editura Institutul European, 1994, Iași, p.7.

³ Nicolae Manolescu, *Arca lui Noe*, Editura Gramar, 2007, București, pp.440-441.

⁴ Mihai Măgăliea, *Introducere în opera lui Anton Holban*, Editura Minerva, 1989, București, pp. 135-136.

her he learned a lot, he found new meanings only because of her. He feels he can not live without her, although he is always struggling with Ioana and vice versa. Fighting is the only thing that's left for Sandu, it is the last satisfaction through which he can somehow heal his wounded male pride.

Interesting is the construction of the female character, Anton Holban like Camil Petrescu did in the novel ``Patul lui Procust`` the technique used in building the character is through their own style of writing. From Ioana's letters, from her ranks, we can see her temper: suspicions, hasty allegations, but always full of suggestions, passion and love to hate, pointless trying to be wise and magnanimous, her naivety, her anger, her remorse. Through her writing Sandu could see if she was wrong or right.

Authenticity of Holban's prose is obvious through the explanatory ranks as far as the reason to why he wrote the book. The reason is simple: the desire for comfort, for healing from people who read the novel which is a kind of cry for rescue, relief. As it seeks to unravel what happened, understand whose fault it was, although he is aware that any sentence would give the reader, he will not be satisfied with it. He seems to hear the interpretation, which is an ordinary one: two lovers are miserable because she sinned. He hears the irony of the reader who is unhappy because there is no clear explanation given by the author regarding the couple in which the two actors prefer to struggle side by side, rather than separate.

His relationship with Dania is impossible due to the superficiality of the girl and because she is rich and he is poor. To this is added the fact that she was jew. With the breakup of Dania, Sandu feels that the woman he loved was divided into two, both being present in his mind: the one with whom he was trying to change his innermost thoughts and the foreign, which gave him no attention.

After analyzing the three novels Baudrillard's and Guillaume's thesis is confirmed, the one that states, that "Eros,, invented, by an entire labor, this ideal of harmony, love fusion, almost incestuous from twin beings- the woman as the projective resurrection of the same who does obtains her supernatural form only as the ideal of the same- supernatural artifact now destined to love, that is a pathetic being's ideal similarity and equality. [...] The same who look with envy at the other, which invests in another, which alienates the other- but another is never only the ephemeral form of a difference that gets me close to myself. "⁵

Nevertheless, Sandu is the one who takes part in the scene and at the same time, he was both actor and audience, he had the ability to halve. He was an actor passionate by his role and acurious audience to hear all the words, to see all the characters, the setting. He wanted to transcribe authentic, honest, faithful everything thought then restore all the scenes. He becomes aware of the fact that-,,in every Another, the Other exists- what is not me, what is different from me, but that I cannot understand, or even assimilate- and there is also a radical otherness, inconceivable, incomprehensible and even unimaginable."⁶ Thus, relating himself in turn to Irina, Ioana and Dania, acknowledges his flaws, he lacks even the temptation to assimilate the image of the woman, to assign his own conceptions, attitudes, ideas, behaviors, emotions.

3. Conclusion

In conclusion, the spirit of Anton Holban's work seems to us contemporary, in the most acute sense of

⁵ Jean Baudrillard, Marc Guillaume, *Figuri ale alterității*, Editura Paralela 45, 2002, București, p. 128.

⁶ Idem., p. 6.

the word because in full agony of a national-communism more restrictive the way of living and create a "30's generation" may take the form of a lost paradise that the everyday dirt in the communist Romania exalts him by ricochetat dreamy rates. This power to create something uplifting in this period is the real talent.

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The Origins of Byzantine Music

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Abstract

The concept of “Byzantine Music” was identified in various ways by being given several definitions, according to the sense of musicologists that had taken charge of describing the phenomenon. A more conclusive definition points out the fact that byzantine music is the art of song in the Orthodox Church, which maintains a significant popular composition, resulting from the interaction of several ancient musical cultures and which appeared, developed and was disseminated under various forms of manifestation, in areas and with civilizations that were part of the Eastern Roman Empire, as well as with nations sharing the same religious affiliations, until present date. The crystallization of Byzantine music at its core was achieved in the shadow of controversy, which spread out until the 19th century, between the theophanic religious movement – represented by the ecclesiastic centers of grand citadels and the ascetical movement – monasteries located in the wilderness of Egypt, Palestine and Syria.

Key words: Byzantine music, ecclesiastic chant, psaltic chants.

J.E.L. Classification: I290.

1. Introduction

The advent and evolution of byzantine music implies the existence of certain origins pertaining to this phenomenon, which has left its mark on eastern spirituality, from an artistic creation perspective. In order to reach its origins and the sources which have ensured its emergence and existence, it is necessary that we first define the concept of “Byzantine music”.

Of all the definitions which have tried to explain the identity of Byzantine music, we

have settled of several choices, which, we consider, include scientific accuracy and a correct evaluation of the phenomenon we have set out to study. Ergo, we will attempt to analyze these accounts, in order to establish which of them encompasses Byzantine music in its entirety.

2. Definitions of Byzantine music

The first definition subject to analysis belongs to scholar Egon Wellesz, who claimed that byzantine music represented all ecclesiastic and secular music in the Eastern Roman Empire. [1]. Of course, the researcher’s statement is mostly accurate, however, it does not specify that Byzantine music is not an exclusive creation of the Eastern Empire, Constantinople, but rather a Christian synthesis of ancient music cultures pertaining to various Asian (Palestine, Syria), African (Egypt) and European (Greece, Thrace, Italy) civilizations.

Another definition, that of Amédée Gastoué, highlights the idea that byzantine music is closely related to the environment where it developed, namely the Oriental civilization, a mix of Shemite, Persian, Indian, Greek-Oriental civilizations, with an overlay of Roman civilization. The synthesis emerged, hence, on a Greek background set by Alexander the Great’s Macedonia and was immortalized through the dynasties born out this civilization (Seleucids, Ptolemies etc.), which were in turn brought to heel by the Romans. The Christian element was added to this cultural mix, representing the most important synthesizing factor. [2].

Although this definition can be registered as having an exhaustive trend, it neglects the Greek-European and Thracian input, on the Oriental as well as the European sides of the Black Sea. In regards to the input of the Thracian element in defining Byzantine music within its natural setting, musicology

researchers claim that the Phrygian mode is in all reality the "Thracian mode" [3].

In the same lines as the two above-mentioned scholars, Archdeacon Prof. Dr. Sebastian Barbu-Bucur claims that the influences already mentioned also register the popular element of various christened peoples: „As Christians have various origins, their initial hymns could have suffered several changes and influences. From Antiochia, for example, where the first hubs of Christianity arose, the Antiphonal and Responsorial chants and the melismatic practice of the word Hallelujah were absorbed, all these having, in essence, Byzantine origins. The Syrian hymn was also taken over by the Western and Eastern Christian Church music.

Seeing as how Christianity has spread considerably more in the lower walks of life, we cannot deny the sensitive influence of the popular chant, in various regions where Christianity was disseminated. As such, here is the three-sided source of the main ecclesiastic chant: Hebrew, Greek and popular, from the mergence of which, and by taking on spiritual garb, purified by the new doctrine, the new distinct configuration was born: the Christian ecclesiastic chant. Moreover, by Byzantine music we pertain to the musical art developed throughout the Byzantine Empire and which has acquired inherent patterns and features"[4].

By adding a defining element in the elaboration of an exhaustive definition, the Romanian scholar contributes to a better understanding of the ecclesiastic music and Byzantine music phenomena. However, he also makes a parenthesis concerning the comprehension of the Byzantine music concept, namely that of religious chant of the Eastern Church: "Byzantine music – religious (ecclesiastic) music of the Orthodox Eastern Church; Byzantine music is based on the theory and practice exercised, throughout the centuries, by kings and vicar chorals, schooled in some of the most famous psaltery schools (Neamt, Putna, Iasi, Bucharest, Campulung, Craiova, Ramnic, Brasov, Targoviste etc.). the main characteristic of this music is in its monodical, homophone vocal structure, accompanied by the so-called unison – continuous stop on the base sounds of the respective voice. For these reasons, the ethos of Byzantine music is

unmistakable and the main attribute of this ethos are the voices or vocal organs. Byzantine music is written (in manuscripts and print-outs) with the help of signs (neumes), indicating intervals and not fixed sounds such as linear music. Notation-wise, Byzantine music (or psalter music) has known several stages of evolution: ecphonetic notation (8th – 12th century); Paleobyzantine (9th – 12th century); Middle Byzantine (12th – 14th century); Neobyzantine (15th century and early 16th century) and Chrysantic of modern (the new system), institutionalized by the Constantinople Patriarchate in 1814 due to its three greatest reformers: Hrysant de Madytos, Hurmuz Hartofilax and Gregory the Levite" [5].

Last but not least, Pr. Prof. PhD. Nicu Moldoveanu sees Byzantine music as "the oriental ecclesiastic chant practiced in Byzantium and the Byzantine Empire, generally, to which we add the ceremonial poem melodies, executed by a large group of people in honor of the emperor, the imperial family or the high dignitaries of the Orthodox Church, as well as theatrical chant." [6].

Even if all the listed definitions are accurate, as they are issued by individuals with a certain authority in the field of musicology and Byzantinology, none of these definitions manage to give an all-encompassing form to the "byzantine music" term, each offering a certain particular brilliance.

We may notice that, by merging, into one, the definitions of the ecclesiastic and secular music of the Byzantium, we reach an unjustifiable limit of the Byzantine music (in the sense of religious Orthodox music) in time and space. In other words, by offering byzantine ecclesiastic music a temporal and spatial diffusion, in parallel with the period of survival (momentum, peak, downfall) of the Byzantine Empire and by unnaturally merging it with the secular music of Byzantium (although they do not share common origins and evolution, but only a parallel cohabitation [7]), we might reach the, most likely false, conclusion that Byzantine music is, at most, a remembrance of the long lost glory of Greek emperors, as well as of their secular music. Basically, byzantine ecclesiastic music is the original Christian Church chant [8], to which several cultures

subsequently contributed, the most significant contribution being that of the Eastern Roman Empire, itself being a conglomerate of cultures and civilizations keeping contact, which is why it was generally known as "Byzantine music"[9].

For this reason alone, we might try on a definition using a new, specialized approach, of the **Byzantine/Orthodox Ecclesiastic music**, which will comprise all others into one formula.

Thus, ecclesiastic music (*psalm music*) or *byzantine music is the art or chanting in the Orthodox Church, keeper of a significant popular characteristic, resulting from the interaction of several ancient musical cultures, emerged and disseminated under various forms of manifestation, in areas and peoples that were part of the Eastern Roman Empire, as well as nations having had the same religious affiliation, up to date.*

3. The controversy between "wilderness and citadels"

After this axiological journey, having the goal of accurately defining the phenomenon subjected to study, we must mention that, in the Church of the 3rd and 4th centuries, there existed a controversy, relating to the existence of music in the Christian rituals, which would spread out until the 9th century, between the theophanic religious movement – represented by the ecclesiastic centers of grand citadels and the ascetical movement – monasteries located in the wilderness of Egypt, Palestine and Syria.

The words of the fathers of wilderness and Abba Siluan come to explain a solitaire lifestyle, and not a general practice of the main Church: "...*To recite psalms out loud is firstly pride..., second it hardens the heart and will not allow for humility. Thus, if you seek humility, leave the chant, for otherwise, humility and tears will evade you*" [10].

The theological polemic between wilderness and citadels was to attract many more pro and cons to ecclesiastic chats, both parties offering logical arguments, but also their own cult orderliness, which served as foundation for developing the Christian ritual.

The Greek researcher Dimitri Conomos states that the first ecclesiastic orders were established between wilderness and

citadels[11]. However, the discussions regarding ecclesiastic order and music have not occurred only between the great urban centers and wilderness parishes, but also within the two branches, as both practiced chanting, but did not use the same style, the citadels preferring the embellished song while in the wilderness they used the simple psalmody, leaning towards recitative: "*In the monasteries of Egypt, Sinai and Palestine, singing was "banished", in order to make way for the study of the Scripture, reciting psalms, the Our Father prayer and the Creed. The first to bring up this aspect was Father Petre Vintilescu[12]. Remembering the words of Abba Siluan, Abba Paul, Abba Pamvo or Abba Apollo – "not with song, measure and voices, but with crushed hearted prayer and fasting" – father Vintilescu briefly explains the cause for which these fathers reject singing during prayer: this was the period in which a crossing over occurred, from the "old simple psalmody to the embellished singing", wishing to preserve the first, as well as the fact that they had a strict perception on what should have been "monastic devoutness and humility"*" [13].

If we can state that we have more proof of the ecclesiastic music style of the Eastern Roman Empire citadels, as "*in metropolises, namely Constantinople, the so-called Asmatikos cathedral office (sung) was developed, offering wide spaces for song and grandeur of grand ceremonies*" [14], we only have a few references to song in the wilderness. By tackling the subject of music norms and those of pre-Athonite liturgy, Dimitri Conomos quotes St. John Cassian, who in turn recalls an ancient Palestinian an Egyptian order of psalms, giving its established name: "The Angel's Order".

4."The Angel's Order"

The explanation given by St. John Cassian, in the early 5th century, for the way of chanting practiced in the renown monastic centers in the Egyptian and Palestinian wilderness is described by the researcher as follows: "*in 4th century and 5th century Egypt, there were two moments for joint prayer – in the morning and in the evening – which were simply part of the monks' regular life of meditation. There is a story recorded in*

Cassian's writings (early 5th century), which explains the way in which the monks managed to agree on a number of 12 psalms as appropriate for morning and evening psalms. It would seem that one day, when the monks were discussing this issue, night fell without having found a solution. The evening service upon them, all gathered in church to celebrate. From their midst one monk rose up and sang 11 psalms and at the end he sang the 12th with Hallelujahs in between the versicles. Thereafter, he was nowhere to be seen. All the fathers agreed that it was a divine intervention sent upon them to end the all controversy. As of that night, the duration of joint prayer was set at 12 psalms at night and 12 psalms before first light. This is how Cassian tried to explain Egyptian order. This norm was thence name the Angel's Rule "[15]. Thus, by interpreting the "Angel's Order", we may claim, alongside Dimitri Conomos, that the song was interpreted by a lead vicar choral, who sang psalm verses in a slow loud voice, while the other monks would sit on their knees or on low stools, carefully meditating on the preached words. [16].

The end of the conflicting dialogue between the two groups would occur in the 9th century, through their mergence, namely, by assimilating the "theophanic pole" by the monastic pole. [1]. *"Thus we will see that Christian ecclesiastic music in the first centuries was the creation of the Holy Fathers of the Christian Church, established subsequent to extensive discussions and hesitations. Many, generally, saw musical inspiration as something evil. However, winners were the ones who considered it to be of divine origin, striving to create music that was strictly appropriate for Christian doctrines and the religious atmosphere promoted by the Church. Proof that ecclesiastic music, as well as the other religious arts, has its characteristic nature, is the divine that can be felt at its core. The merits in setting the paradigm of a sacred art in the highest sense of the word fall on Byzantium, for this is where all the oriental productions merged with the artistic values of the Greco-Roman world."* [18].

5. Conclusions

During its period of crystallization, Byzantine music evolved, not only on the basis of its primordial origins (ancient Greek music, Jewish cult – Synagogue music, together with an array of Oriental musical influences), but also as follow-up of certain disquietudes and upheavals intimate to this phenomenon, or even conflicts and antinomial opinions.

One thing is certain, and that is the fact that throughout the centuries, Byzantine music has shaped its esthetic and stylistic content in a precise manner, currently affirming its irrefutably valuable patrimonial valences.

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Psalms in the Primary Church Neotestamentary and Patristical Testimonials

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Abstract

Psalms occupy a focal point in Christian spirituality and worship. The use of psalms in the primary Christian worship is recorded in the writings of the New Testament. Aside from scripturistical passages, which make reference to the use of psalms by the first Christians, starting with the Apostles, there are numerous literary proofs, according to which psalms were appreciated and practiced by the Church to the same extent as this occurs today. Most Apostolic Fathers and

Apologists use quotes from psalms or make statements regarding the psalm rituals in the spiritual life of the first Christians.

Key words: psalms, Christianity, worship, Primary Church.

J.E.L. Classification: I290

1. Introduction

From Church's dawn of history, psalms have represented a focal point in the Christian spirituality and worship. This is not a surprising fact if we are to consider the fact that the first Christians were from amongst the ranks of Hebrews who built their spirituality and worship on the Psalter. The Savior himself had taken over from the traditions of His people the custom of using psalms in His prayers. St. Matthew the Evangelist, eye witness to the last events in the life and earthly works of the Savior, recounts the fact that during the Last Supper, for instance, a short religious ceremonial was officiated to conclude, during which praise was chanted, meaning psalms, after which all those present went to the Mount of Olives (Matthew 26, 30). Moreover, as mentioned before, during the Procession to Calvary,

Christ was heard uttering psalm verses, which came into being prophecies fulfilled.

2. Neotestamentary references of Psalms

As Hebrews themselves, the Apostles saw it as natural to use psalms in worship gatherings. They themselves established, as of the first days of the Church, the order of reading and chanting psalms in the Christian worship. When writing to the Christian communities he had built, the Apostle Paul never failed to make recommendations, such as: "Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord" (Ephesians 5, 19) or "sing psalms, hymns and spiritual songs with gratitude in your hearts to God" (Colossians 3, 16). Similar words are uttered by St. James to the receivers of his letter that they should not hesitate to sing psalms (James 5, 13).

A massive presence of psalms may be observed in the writings of the New Testament. It is more than figurative that the 283 quotes from the Old Testament which can be read in the New Testament, 116 are taken from psalms. Psalms were ever present in the Christian occupations and worship, even after the Church finally separated from the Synagogue. On the contrary, they seemed to have gained in importance afterwards. Tertullian informs us that during his time, (2nd century A.D.) psalms were heavily used during Christian gatherings. The Christian document named Apostolic Constitutions, dating in the 3rd century, confirms as much. The same was the case in the 4th century, when Christians would gather in Oriental churches at night to sing psalms.

3. Early patristical evidence on psalms

Aside from scripturistical fragments, making reference to the use of psalms by the

first Christians, starting with the Apostles, there is a real array of literary evidence, according to which it is said that psalms were appreciated and practiced by the Church to the same extent as this occurs today.

Of all this multitude of early patristical evidence, we cannot forget the writings of the Apostolic Fathers or those of Apologists, who, for that matter, consolidated the grounds set by the Savior through the Apostles, by being the first generation of apprentices of Apostles, schooled through martyrdom and prayer.

Thus, the Sermon of the Twelve Apostles, a Christian document dating from 50-70 A.D., quotes psalm 4[1], and psalms 36 and 117 [2].

St. Clement, Bishop of Rome between 92 and 101, martyr hierarch celebrated by the Orthodox Church on November 24th, makes heavy use of psalm quotes in his letters, which brings us to the idea that psalms had become, even as of the 1st century, somewhat of a "universal language" of Christians, as the letters are addressed to another Christian community than that established by the author, namely Corinth, which need have known the references made by Saint Clement the Roman.

We understand the value of psalms in Christian world of Saint Clement from the memorable extracts of his first letter, where we can draw the examples below.

In Chapter XIV of Epistle I to the Corinthians, Saint Clement lists the life principles of the original Christian quoting as argument psalm 36, which must have been recognized as having authority by the recipients [3]: „Therefore it is right and proper, brethren, that we should be obedient unto God, rather than follow those who in arrogance and unruliness have set themselves up as leaders in abominable jealousy. For we shall bring upon us no common harm, but rather great peril, if we surrender ourselves recklessly to the purposes of men who launch out into strife and seditions, so as to estrange us from that which is right. Let us be good one towards another according to the compassion and sweetness of Him that made us. For it is written: „The good shall be dwellers in the land, and the innocent shall be left on it"[4]. And again He saith: I saw the ungodly lifted up on high and exalted as the cedars of

Lebanon. And I passed by, and behold he was not; and sought out his place, and I found it not. Keep innocence and behold uprightness; for there is a remnant for the peaceful man."[5].

Aside from the irrefutable moral authority of the psalm, we can also observe another merit, namely the liturgical and hymnological nature, seeing as how it is highly likely that Saint Clement quoted the psalms most known to church-goers, from the officializing of various ecclesiastic orders inherited and until present day. Hence, in chapter XVIII of the First Epistle psalm 50 is almost entirely quoted, „*Deliver me, O God...*", being frequently used in our Church's worship [6], in chapter XV, he uses a psalmic verse (Psalms 11, 3-5) common in the matins worship: „*I will now arise, saith the Lord. I will set him in safety; I will deal boldly by him.*"[7] and in chapter XXI, he quotes psalm 103, 103, 30-31, the evening service psalm.

We also recognize other testimonials, in favor of the authenticity of the psalm in Church, from the beginning and until present in Saint Clement's work. The Sacrament of the Holy Communion could not be absent in the writings of this Father, held in such high esteem by our Church, and as such we are confronted with paragraphs from psalms, that are today, same as yesterday, included in the Easter and Eucharist Orthodox worship: „*But I am a worm and not a man, scorned by men and despised by the people. All who see me mock me; they hurl insults, shaking their heads: "He trusts in the LORD; let the LORD rescue him. Let Him deliver him, since he delights in Him."* (Psalms 21, 6-8) [8] included in the Royal Hours Order, or: „*Come, my children, listen to me; I will teach you the fear of the LORD. Whoever of you loves life and desires to see many good days?..."* (Psalms 33, 11 etc.), [9] Eucharistic psalm ordered at the end of the Divine Liturgy, following immediately după „Blessed be the name of the LORD..."

Other psalms shine in the works of Saint Clement, seldom touched by the shiver of his commitment on the basis of other important texts from the psalms: „*The heavens declare the glory of God; the skies proclaim the work of his hands...*" (Psalms 18,1), Psalm 49,17-24, „*You are my Son; today I have become your Father. Ask of me, and I will make the nations your inheritance...*" (Psalms 2, 5-6),

"Sit at my right hand until I make your enemies a footstool for your feet." (Psalms 109, 1-2), "He makes winds his messengers, flames of fire his servants." (Psalms 103, 5).

Something which may even be observed by a non-theologist reader, but who is somewhat familiar with the ecclesiastic experiences, is St. Clements incredible predilection for those excerpts of the psalms constituting stand-alone hymns and here I especially refer to two such chants, part of the Night Office Vigils, namely from Vespers, which he comments: *„Thence, because God sees all and hears all, let us fear Him and cast off all ugly whims of evil doings, so as by His mercifulness we may be sheltered from future judgement, for where can a body hide from His powerful hand? And what world will have one of those running from Him? For the Scripture says: "Where can I go from your Spirit? Where can I flee from your presence? If I go up to the heavens, you are there; if I make my bed in the depths, you are there." Where, then, would one run or where to escape from He who encompasses all?"* [10].

In the above-written we recognize the liturgical echoes of the third Sticheron of the Vespers (the 6th tone), that most-beautiful hymn "Of You, Oh Lord..." currently present in our Church worship.

Having said all of the above, Saint Clement the Roman, on whose writings I have especially insisted, as well as the other Apostolic Fathers and apologists use quotes from psalms or make statements on the psaltic rituals in the spiritual life, by choice those of them who, through regular ecclesiastic practices had become known to those whom the respective works were addressed to.

Saint Cyprian of Cartagena (210-258), mentions the psaltic chant during the evening worship (possibly the Vespers), in his letter to Donatus: *„These things, dearest Donatus, briefly for the present. For although what you profitably hear delights your patience, indulgent in its goodness, your well-balanced mind, and your assured faith and nothing is so pleasant to your ears as what is pleasant to you in God, yet, as we are associated as neighbors, and are likely to talk together frequently, we ought to have some moderation in our conversation; and since this is a holiday rest, and a time of*

leisure, whatever remains of the day, now that the sun is sloping towards the evening,(1) let us spend it in gladness, nor let even the hour of repast be without heavenly grace. Let the temperate meal resound with psalms ;(2) and as your memory is tenacious and your voice musical, undertake this office, as is your wont. You will provide a better entertainment for your dearest friends, if, while we have something spiritual to listen to, the sweetness of religious music charm our ears"[11].

In another one of his treatises, Saint Cyprian mentions the morning service (possibly matins) and the evening service (possibly vespers), which are added to the ancient order of hours, with the entire Eucharistic and eschatological tension, bringing arguments for both rituals in the form of verses chosen from psalms, recognized in Church as being inspired by the Holy Ghost: *„ But for us, beloved brethren, besides the hours of prayer observed of old, 3395 both the times and the sacraments have now increased in number. For we must also pray in the morning, that the Lord's resurrection may be celebrated by morning prayer. And this formerly the Holy Spirit pointed out in the Psalms, saying, "My King, and my God, because unto Thee will I cry; O Lord, in the morning shalt Thou hear my voice; in the morning will I stand before Thee, and will look up to Thee." (Psalms 5, 3-5). Also at the sunsetting and at the decline of day, of necessity we must pray again. For since Christ is the true sun and the true day, as the worldly sun and worldly day depart, when we pray and ask that light may return to us again, we pray for the advent of Christ, which shall give us the grace of everlasting light. Moreover, the Holy Spirit in the Psalms manifests that Christ is called the day. "The stone," says He, "which the builders rejected, is become the head of the corner. This is the Lord's doing; and it is marvelous in our eyes. This is the day which the Lord hath made; let us walk and rejoice in it. (Psalms 117, 22-24)".*[12].

4. The gift of psalm chanting in the image of the Holy Fathers

Even as early as the 4th century, a Daco-Roman bishop, Saint Nicetas of Remesiana, a renowned missionary of his times, eulogized

by Saint Paulinus of Nola in two poems where our ancestors are mentioned (*„You are called father by the whole region of Bora; at your preaching, the Scythian is subdued and the one who is embittered relinquishes his savage impulses because of your teaching. The Getae and the two kind of Dacians run to you: the ones who farm the in-land and those who wear sheep fur caps and breed rich droves of cattle on the fertile banks"*)[13], states the necessity of psalms in the Orthodox Church worship in a paper exclusively dedicated to Christian psaltic chant, *„De psalmodiae dono"*(*„On the gift of singing psalms"*)[14]: *„Can any joy be greater than that of delighting ourselves with psalms and nourishing ourselves with prayer and feeding ourselves with the lessons that are read in between? Like guests at table enjoying a variety of dishes, our souls feast on the rich banquet of lessons and hymns"*[15].

Psalms have represented the object of research for most of Christianity's Fathers and Writers, starting with the great scholar Origen (+255), who wrote his famous homilies to the psalms, Saints Augustine (+430) and Jerome (+420), but especially the two greatest hierarchs of the Church, Saint Basil the Great (+379) and John Chrysostom (+ 407) whose homilies or spiritual blessings to the psalms are built on the seamless godliness of the orthodox clerics and laity against the greatness and wisdom of God, Who hath granted such spiritual treasure unto His followers. This truth has made one the most brilliant Liturgy researchers claim: *„As a matter of fact, Christians were not able to feel the expeditious absence of a new poetry in worship from the start. This void was filled by the poetry in the holy writings of the Old Testament and, particularly, by psalms, which "addressed all the conditions of the soul "[16].*

In a construction whose spiritual charge and sensitivity could have rivaled that of any work of art, John Chrysostom, comments on the contents of psalm 140, the Vespers psalm, proving, even today, 1600 years from his dormition, a certain freshness and contemporaneity with the reader, but all the while addressing a special warning to present day theologians: *„O LORD, I call to you; come quickly to me. Hear my voice when I call to you."*(*Psalms 140, 1*). *While everybody, you might say, knows the words*

of this psalm (sung almost every day at Vespers) and continues singing it at every age; they are ignorant of the sense of the expressions. What is no slight grounds for accusation, those singing it daily and uttering the words by mouth do not inquire about the force of the ideas underlying the words. By contrast, someone who espies clear and pure water could not bear not to approach it and touch and drink it, and someone who frequently enters a meadow would not allow themselves not to pick some flowers before leaving, whereas we on the other hand from earliest years to extreme old age continue meditating on this psalm while knowing only the words; you sit by a hidden treasure, moving back and forth a purse which remains sealed and curiosity doesn't even instill in you the hunger to gather how this psalm is construed; no search, no study" [17].

As a new proof to the use of the psalm as far back as the primary period of the Church, John Chrysostom explains in his homilies to psalm 140, previously quoted, that the use, during his times, as well as in today's worship of our Church, of the "O Lord, I call to you" chant was ordered especially by the Holy Fathers before Saint John, which reaffirms the fact that the psalm represented the origin of the Christian worship from its coming into existence: *„Now take great heed to my words. I believe it is not by chance that our fathers decided that this psalm be sung nightly and their reasoning is not in the least the verse: "May my prayer be set before you like incense; may the lifting up of my hands be like the evening sacrifice."* (*Psalms 140; 2*), *for these words can be found in other psalms: „Evening, morning and noon I cry out in distress, and He hears my voice."* (*Psalms 54; 19*) and another *„ Yours is the day, yours also the night" (Ps. 73; 17) and again „weeping may remain for a night, but rejoicing comes in the morning."* (*Psalm 29; 5*).

All the Church's welter and all its fervent martyrdom could not identify a better means of expression than that of the psalms. But through psalm, not only the conviction in the will of God's omnipotence, but, as previously stated, the mystical return to the Originator and Perfector of the psalm – Jesus Christ God Incarnate, brings the believer to the weight of the journey to be made, to brace against

satanical temptations, to the unparalleled and unmistakable sweetness of grace, from which once has tasted, off others are deemed foreign, tasteless, just as Adam must have felt the weight of the dead skins in which he had wrapped himself after the fall, infatuated with weariness [18]. We may undoubtedly say that the psalm is for past and present orthodox believers the confirmation of the wholeness of the gospel truth received from our Lord Jesus Christ, as much as the road to our communion with Him, in Church.

Thus, being instilled by the Holy Ghost *"The Psalter Book comprises all that which is most useful of all things. It prophesizes things to come, records historical facts, gives life laws, shows us what we must do and summarized in one word, it is a true treasure of good teachings, consigning to each, according to diligence, that which is worthful."*[19].

Their importance to the road to faultlessness begun by Christians of true faith in the purpose of achieving salvation and divinization in the Church, has determined the Holy Fathers to order the reading or singing of the psalms at the beginning of all church services, which in turn has convinced the great liturgical interpreters - Saint Germanus I, Patriarch of Constantinople (+733) or Theodore, Bishop of Andida (13th century), Saint Nicholas Cabasilas (14th century) and others – to confirm the origins of the psalm in the one true God, using similar words: *"We must know that at the beginning of each morning or evening service, first the psalms of the Old Testament are sung and then the songs of the New Testament, as the Old Testament prevailed, whose Legislator was He, Which was born in days long past, so it may be known to all, that the One True God and Master is He, having reasoned this and that."*[20].

It was Nicetas of Remesiana, in his spiritual lesson on psalm 68, verses 34 and 35 (*„I will praise God's name in song and glorify him with thanksgiving. This will please the LORD more than an ox, more than a bull with its horns and hoofs."*), who claims the spiritual value of the psalms to the detriment or anti-Semite heretics who considered that the psalms were a relic of an inheritance from the old law of the Jews and that in the laws of grace psalms are no longer necessary.

The Danubian bishop describes with great virtuosity the new and bloodless sacrifice that David had foretold in the psalms and Christ fulfilled. Also the hierarch of Remesiana mentions that the spiritual sacrifice made by Christians is superior to all other blood sacrifices of ancient times: *"Behold that which is most precious, behold the spiritual sacrifice, more grand than any animal sacrifice! And deservedly so: if indeed there spilled the sensible blood of animals, here the spiritual praise of the soul itself and of clean conscience is sacrificed"*[21].

The alternate singing of the psalms was introduced in the West during the time of Saint Ambrose, when the people of Milan watched over the church, to prevent it from being occupied by the Aryans. Saint Ambrose was in the midst of the people, inspiring them, elating them to sing psalms in the two pews.

Saint Augustine also commended the mark held by psalm singing in the public worship. Hence, it is certain that the psalms have garmented the entire worship, the church using it not as something borrowed but as personal property. Aside from the Liturgy and worship in general, the psalms were regarded as possession par excellence for the spiritual development of the followers and breeding of devoutness in their souls. Hereby, the Church has constantly encouraged the reciting of psalms, as well as their study and meditation. Religious education began in church and in the family by reading the Psalm book and many a time, as one progressed in one's spiritual life, they would go as far as learning the Psalm Book by heart. To that effect, Saint Basil the Great wrote: "beginning for beginners, advancement for those who progress on the way of virtue and support for those who take the path of perfection ". It is no surprise, then, that the first Christians, as those in the following centuries had the Psalm Book not only in memory but on their lips, reciting it constantly when going about their daily occupations. Saint Ambrose found it unnatural and graceless for a Christian to let a day pass by without having recited from the Psalm Book.

The psalms, grouped into books are individual, are present in all church services. This is why we often hear incredibly beautiful phrases, words, verses during the

services we attend, without knowing their origins. Most come from psalms. For example, I recall texts having been imprinted on my memory, due to their beauty and depth, but we have almost never asked ourselves where they were quoted from or who composed them. Therefore we have the text: " This is the day which the Lord has made, let us rejoice and be glad in it!", which represents verse 4 of the resurrection matins, of the Easter Lauds sticher, from Antiphon 3 of the Liturgy held in the same day, from the apostle's psalm verses and the vespers last sung verses, all in the same day. This is also a verse in the Polyleos during the Saint Thomas Sunday. This text is quoted from psalm 117, 23. Another well-known text is: „The earth is the LORD's and the fullness thereof..." – words used by the priest when sealing a tomb, quoted from psalm 23, 1.

5. Conclusions

The Psalms represent the foundation of the Orthodox worship, being used on a permanent basis in the spiritual life of Christians, starting with the first centuries after the birth of Christ and until present day. Psalm quotes are plentiful in the current sermon's order, as a consequence of their perpetual presence in the Orthodox worship.

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A Paradoxical Destiny and a Paradoxical Era

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Abstract

The interwar Romanian period is marked by important socio-economic changes; in that general context, Tudor Arghezi is a writer whose destiny is similar with these paradoxical changes.

The article focuses on the following aspects: the development of the interwar society through cultural aspects, the course of a destiny based on the contrasted coincidences, the undulated evolution of a writer/ a literature in accordance with the social environment.

The conclusion of the study is that Argehzean destiny is a reference mark for a paradoxical era and the interwar period is a frame of reference for him in a continuous interrelation.

Key words: paradox, interwar, destiny

JEL Classification: Z11

Introduction

Interwar Romanian spirituality is marked by socio-economic development and by the release of cultural canons, the two coordinates representing an expression of Romanian latent values. In this era modern society forms itself under the auspices of the bourgeois determinations. The economy registers both decay (during the wars) and revival (after the wars).

The crisis-revival alternation is also obvious in the cultural context, literature having an important role from the perspective of social recovery. Literary act is doubled by the publishing activity in newspapers and magazines through which a real orientation through modernity is generated.

The Modernist Approach and Literature

Strongly rooted in the social environment, interwar writers distinguish through the capacity of innovation and through the connection with the universal literature. The interwar period Romanian literature represents the basis of the modern cultural manifestations and it is characterized by a profound variety from the thematic and stylistic point of view based on the traditional-modern dichotomy.

The proclamation of the aesthetics value for the literary creation can be detected in the Maiorescian critic works, completed later by Eugen Lovinescu. The 1848 literature is founded on the fundamental concept of modern Romanian civilization; Maiorescu and *Junimea*'s members point out the need to continue the development of it, but they criticize the lack of favorable conditions for founding European institutions. Because the historical conditions did not permit the natural development of the Romanian territories, the imitation was the only way to adhere at the European patterns of development. The imitations of these involves a brutal gap between the loan forms and the inland background. The ideal of the classical era was to leave behind the *form without substance* and to obtain an opening of Romanian culture and civilization to the universality. After about a century, Lovinescu retakes and enriches the Maiorescian theory. Both culture and literature are confronted with the occidental civilization and the critic determines two trends in their orientation: simulation and stimulation. Lovinescu bases their existence on a new concept: the synchronization of the Romanian literary culture with the universal cultures. The simulation is not destructive for the cultural specificity as the originality is spontaneous like nature.

But until outlining the synchronization concept, it factually realizes starting with the

initiative of Alexandru Macedonski to promote an universal literary school on Romanian territory, symbolism, a late nineteenth-century art movement of French, Russian and Belgian origin manifested in poetry and other arts. In literature, the movement begins with Charles Baudelaire creation, the initial point of it.

In Romanian literature, the first symbolist influences appear in the last decade of the nineteenth century. Romanian symbolism depends on the national specificity determined especially by the presence of the traditional values which emphasizes the expression of rural reality. In the pages of *Literatorul* (1880) magazine, Macedonski theorizes the symbolist points of view through directive articles.

The appearance of a new orientation represents an inedited way of the literary manifestation based on an acute seeking the innovative formulas of the self expression. The Macedonskian theories represent a basis for the manner of writing for many creators (as Mircea Demetriad, Traian Demetrescu, Iuliu Săvescu, Ștefan Petică, Dimitrie Anghel) and an initial orientation for others which will find the own ways of expression, like the only 16 years old beginner, Ion Theo (Tudor Arghezi). He debuted in the prewar period (1896), in *Liga ortodoxă*, a Macedonskian magazine.

In an era of the traditional domination, to adopt a different manner of writing was a assumption blemished both by the public and the writers. Macedonskian orientation brings a needful change, a basis for the modern literature and synchronization with the universality. The symbolist publications, *Literatorul*, *Liga ortodoxă*, *Revista modernă*, *Viața nouă*, propose a new approach of literary arts which becomes elitist, inaccessible for the common herd.

The Arghezian Forms of Modernism

Over time, the Arghezian manner of writing generates the paradoxical attitudes and also determinates the novelty of his modern poetics. Starting from the classical approach to art, his patterns adopt and enforce a new vision on literature.

The Arghezian modernism is doubled by the anti-modernist side of his creation which derives from the close relationship with

classical rhetoric. The absence of settled arguments generates the consideration of his work as a cultural synthesis of the all trends in the interwar period. Beyond his procedures of writing, one important side of its modernity is based on the presentation of a profound self, the human and artistic hypostasis of a existential uncertainty plenty manifested in that period.

Heterogeneous through complexity, Arghezi can not be claimed by a literary school. His artistic way is remarkable through uniqueness; his dominant is a particular case of the combining opposites/ *coincidentia oppositorum*. The common place of his artistic acts is the force with which Arghezi fights the existence, the world, the ineffable, starting a personal aesthetic formula.

His activity takes place on a very long period (seven decades), Arghezi being poet, novelist, playwright, pamphleteer, publicist, translator, activities in which he excels. Especially in the literary field, he generates a *huge and exciting work, a real creative and linguistic Romanian synthesis*. [1] Beyond his literary value as a canonical writer, he also represents *an interesting social phenomenon* [2], as Dumitru Caracostea affirms an individual expression of the contradictions of an era.

From 1898, when the rupture of his mentor occurs, the eulogies find their backside, the new poet being considered a wicked person and the audacity, one of his qualities identified by Macedonski, generates adverse reactions throughout the entire activity manifesting as a dominant of the creator's explosive personality.

These adverse reactions are stopped for the moment by an unexpected gesture of the young writer who is accepted at Cernica Monastery, in 1900, becoming a monk for five years. Then he suddenly abandoned monastic robe on the grounds that does not represent him.

After the one in *Liga ortodoxă*, the second Arghezian debut is connected with the *Linia dreaptă* publication, which is created by Arghezi during the monastic period. After the appearance of five numbers, Arghezi leaves the country between 1905 and 1910.

From 1911, he becomes collaborator to various publications of the time: *Seara*, *Facla*, *Rampa*, *Cronica*, *Teatru* etc.

Publishing activity is prolific because the disputant is more active than the writer who publishes dispelled creations in the absence of a volume.

Continuing the work of publishing in an acid manner of writing, Arghezi collaborates at *Gazeta Bucureștilor* together with Ioan Slavici after the outbreak of the war on the Romanian territories. He satirizes the followers of the war, accusing both the government and the king. Therefore, in 1919, Arghezi is deprived of liberty together with eleven journalists for their articles through which they have established an opposite direction oriented towards Germany.

For two years, between 1918 and 1919, Arghezi is held at the Văcărești prison, but he is pardoned by the king at the insistence of Nicolae Iorga, a fact that makes Eugen Lovinescu to turn against it and to declare Arghezi the head of the literary school, but only for his negative influence on the lecturers based on an unprecedented language, defined as *a strong action on the sentence; a creative blast of the new, vulgar, dynamic images, a perpetual violation of the linguistic, old-fashioned patterns* [3].

The period in which Romanian territories are committed to war coincides with a mutation of the literary values, in the sense of changing literary meanings. The death of famous writers and the appearance of a new generation restore the way of literature. The art of writing is generated by the modernism manifested through *Sburătorul* magazine, initiated by Eugen Lovinescu, from 1919. Starting from the symbolist innovations, the new orientation proposes a change for the means of expression: enriching poetic vocabulary, the abolition of versification elements lyric exclusivity in poetry.

The modernism manifests together with traditionalism, promoted by *Gândirea* and *Viața românească*; the boundaries between the two literary directions are abolished and therefore many writers can not be exactly situated in a category or other. Besides modernism and traditionalism appears a new literary orientation which derives from the first one; it is named *excessive modernism* [4], the vanguard, manifested in publications as: *Contimporanul* (1922), *Punct* (1924), *Integral* (1925).

After the prison experience, Arghezi continues his work on two coordinates:

journalism and literature. In 1920, he is collaborator to *Hiena* and in 1922 he starts *Cugetul românesc*, being the manager of it until 1924. This publication appears at Ion Brătianu request and it derives from the need of having an important Romanian magazine. Although astonished by the proposal, Arghezi realizes it in parallel with the starting of the *Națiunea* newspaper (1923) which he manages for a few months. At the same time he collaborates to other publications: *Lumea*, *Adevărul literar și artistic*, *Gândirea*, *Contimporanul*, *Kalende*, *Națiunea*, *Il Concilio* etc.

The interwar period, in what concerns Arghezi, the poet begins to compete the glory of the publicist and for that reason it begins to talk about *the Arghezian phenomenon*, or the *Arghezian myth*, the *arghezianism* becoming *an indubitable reality* [5].

A prolific period is manifested between 1923 and 1927, when Arghezi delineates an original way in literature culminating with his very expected editorial debut: a volume of poetry, titled *Cuvinte potrivite* (1927). The strong impression of the volume is primarily linguistic; a fact emphasized by Tudor Vianu; the Arghezian poetry reforms Romanian language and determines a new literary movement or *a beginning of a literary era* [6].

As usual, the publication of a volume created contradictions emphasized by a new political publication managed and edited by Arghezi, *Bilete de papagal*. It appears in an original format, in three series: 1928-1930, 1937-1938, 1944-1945 and it has the ambition to establish a new literary species, *bilet/ ticket*, as an original form of short prose:

"A newspaper this small has never before been published, not even among ants. Lacking a large newspaper in which to write important stupidities, the editor of this rolling paper gives light to what is less than a flyer and confines himself to publishing grinning tidbits." [7]

There is an unbeatable invective strength seen as a journalistic reform under the mask of a parrot. Although it has not the expected success, the small publication generated by the Arghezian hard work also was an approach to promote young writers as Eugen Ionescu, Emil Botta, Eugen Jebeleanu, Mihai Beniuc, Maria Banuș etc.

After a period of an apparent reconciliation between the creator and the literary world, a new cause for controversy is represented by a new volume of poetry, *Flori de mucigai* (1930). On the connection with Baudelairean manner of introducing ugliness in literature, Arghezi produces the area of conciliation between the two conflicting aesthetic categories, beauty and ugliness, which is based on the temptation of paradox; the poet offers aesthetic meanings to the trivial transforming it in art.

During The Second World War, the Arghezian journalistic activity is flourishing; he had becomes one of the fearsome pamphleteers, collaborator to many publications: *Informația zilei*, *Facla*, *Cronica*, *Hiena* etc. But because of the Antonescian dictatorship, Arghezi he takes refuge in the *Informația zilei* pages where he publishes tickets-article about this time relities. His work culminates with the pamphlet, titled *Baron!* (1943), through which he denounces the abominable nature of Manfred von Killinger, Germany's delegate for spreading the third Reich concepts. The author ironically refers to the features of the ambassador, a fact that is followed by a new period of detention at Bucharest and Târgu Jiu. Direct addressing by invectives is relevant for the Arghezian incisive strength of expression. The part centered on the accusations of political and economic domination is the most important: "A flower blossomed in my garden, one like a plumped-up red bird, with a golden kernel. You blemished it. You set your paws on it and now it has dried up. My corn has shot into ears and you tore them away. You took the fruits out of my orchard by the cartload and gone you were with them. You placed your nib with its tens of thousands of nostrils on the cliffs of my water sources and you quaffed them from their depths and you drained them. Morass and slobber is what you leave behind in the mountains and yellow drought in the flatlands — and out of all the birds with singing tongues you leave me with beevies of rooks." [8]

As a result the publication is suppressed, the members of the editorial staff are investigated and Arghezi is arrested and sent to concentration camp as a political prisoner. He also is threatened with extradition, but Romanian authorities do not agree to it

because the effect of this would have been the death of the pamphleteer.

His release from prison in 1944 and his return to quietude of the *Mărțișor* concur to his returning to the literary world retaking the collaborations as a journalist. Arghezian artistic recognition culminates with the awards of distinctions like The Great Prize for Literature (1945) and The National Prize for Literature (1946).

But the blatant attitude of contemporary is also manifested and it culminates with the study published by Sorin Toma, in *Scânteia*, in 1948, and titled *Poezia putrefacției sau putrefacția poeziei (răsfoind volumele lui Tudor Arghezi)*. The article accuses the preference for the bourgeois aesthetic pleasure and the contempt for the healthy society: "Arghezi got to squeeze a real smuggling of drugs, poisons, spiritual aphrodisiacs for the readers. [...] Tudor Arghezi could become a great poet. But the Artist died before he reached it." [9]

Unjustly, as a result of these insinuations, it comes down to banning Arghezian books and to his exclusion from the literary life. The artistic retaliation is followed by the social ones; Arghezi denounces the unfounded hostile attitude in a ticket published in *Tribuna românească*. It denotes a superior pensive attitude of a man both exalted and abased during his long career dedicated to the writing:

"When I wrote the lyrics, it has been said that I'm not a poet. When I wrote the prose, it has been said that I'm a poet. When I wrote novels, I received as reproach that I'm not a novelist [...] When I was an ineffable, I was a pornographer. Today they will probably say that I haven't learned yet to write. See what vain and void are artificial categories... Art is a great divine insolence." [10]

Between 1947 and 1955, Arghezian writings are forbidden by the communists; from this difficult period of his existence his writings was buried by the author at the root of a linden, recovered by his son, Barău, and published in a volume, *Anii tăcerii*, in 2010.

Arghezian return to the literary world is obvious from 1953, but only with lyrics for children or past-oriented creations. The era was dominated by the unstable values and many of the interwar writers confront with manifestation of opprobrium.

The perseverance with which Arghezi refuses *to surrender* is to admire and his value is publicly recognized in 1955 when he becomes the full member of the Romanian Academy. Either exercises his mission as a deputy or he confronts with serious health problems, Arghezi is dedicated to the literary art until the end of earthly life. He also receives numerous awards as: Ordinul Republicii Populare Române (1960), Erou al Muncii Socialiste, Medalia de Aur *Secera și ciocanul* (1965), *Herder Prize for Literature* (1965) etc.

In the 60's, the octogenarian writer is public celebrated and labeled as a classic in life; he is also declared an important leader of a generation threat represents a model for the future of literature. Literary criticism dedicates him monographs and studies, chapters of the literary history and considers his literary work a reference for literature.

Arghezi dies in 1967 and his death generates extensive commemorative reactions, being followed by a week of national mourning. Between idolatry and anathema, Arghezi *battle* has one winner: the reader. The reception for along time, the actuality of his verses, the complexity of his personality give him the character of a *homo universalis*.

Conclusions

When the words are substituted by the ineffable value of a destiny, the reader is confronted with a deep meditative state. *"The Arghezian route brings a life, a miracle, a phenomenon, an epic for which the words (no matter how suitable they may be) are never enough"*. [11]

In conclusion, the paradoxes of the interwar era can be found in a paradoxical destiny. Eulogized and repudiated, praised and dissident, appreciated and political prisoner, Tudor Arghezi permanently follows the mission of writing.

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The Relationship between Church and State throughout History

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Abstract

There are increasingly more competent opinions debating the situation of the Orthodox Church and even Christianity in the context of a globalized society. Basically, this debating is determined by the ideological and behavioural context of the modern man who, during the last century, entered a new stage of civilization development, "jumping" from the industrial stage to the techno-informational stage. Could this represent a possible end of man? The catastrophe has been announced even since the beginning of the twentieth century by a number of researchers. In the twilight of history, just like a genuine Noah's ark, the Church is forced to re-evaluate its experience in order to discover viable solutions in order to save, heal and preserve the whole human beings in Christ. The Church reacted to this internal crisis of the human society from the first three Christian centuries, through confession, martyrdom and communion, combined with the perfect brotherhood between bishops and priests, between the clergy and the people, in the name of God.

Key words: State, Church, mission, globalism, secularization;

Cod J.E.L.: B

Introduction

Today, more than ever, this subject needs to be investigated, because, as we can notice without a special demonstration, the Holy Church is constantly being questioned in what regards Christians' relation with the secular state. It may be because this matter hasn't been insisted upon very much, and no precise sinodal

decision has been expressed regarding the role and purpose of Christians within the secular state, that the old or new enemies of the faith took advantage of what they considered a lack of information.^[1]

The Mission of the Church in the context of Greco-Roman "globalization"

By their nature, all systems that aim at a levelling and phagocyte universalism enter a conflict with the Kingdom of God. „History has judged and condemned the Western Empire. Not only did it fail to complete its mission – foundation of the Christian State – but it also led to the failure of the historical work of Jesus Christ. Unable to falsify the Orthodox dogma, it reduced it to something meaningless, trying to undermine the foundations of Christian peace, opposing the central government of the Universal Church, replacing the evangelical law in public life with pagan state traditions”.^[2]

As a proof of this fact, lies in front of us the temptation to idolatry.^[3] The overwhelming majority of these empires have falsely deified their founders and conquerors. From the position of leaders and gods, the heads of these conglomerates would despisngly watch the sky and the earth. The Holy Scripture gives examples of oriental kings, from which the Roman Empire gradually borrowed – through the Hellenistic branch – the pomp and mystical aura^[4] which enveloped the tyrant's person: Nabucodonosor (Dan. 4, 26-29), Artaxerxe (Est. 8, 12) and others.

As there is no distinction between *imperio* and *religio*, because the leader of the roman state is simultaneously the owner of the supreme role of the cult (*pontifex maximus*) and the visible expression of divinity, the relationship between the empire which claims universality and its

official religion is one of juxtaposition. Basically, the earthly, unspiritual, impersonal and purely pragmatic ideal of all rulers, namingly the ideal to gather the coercitive force of the secular authority and the persuasiveness of religion into a single hand has been best materialized within the Romanian political mechanism.

„This attitude towards the sacred is a direct consequence of religious valorisation of natural realities, of human activities and historical events, or, in other terms, of the concrete, the individual and the immediate”.^[5]

Despite the fact that other kingdoms and empires from before Rome's rising on the history scene, such as Egypt, Alexander the Great's Macedonia or the Persian Empire have aimed at this type of „political perfection”, none of those systems managed to impose their own model as effectively and on such a wide scale as the city on the banks of Tiber did.

Ever since its beginnings, the Church, based on the community confession of the revealed unique Truth (John. 17, 3), represents a dangerous alternative for the bizarre combination of politics, astrology, magic and religion, from which resulted the Roman Empire as well as the fascination it caused through power – its earthly and immediate ideal for the majority of politicians, especially from the Renaissance onwards.

The fight against paganism^[6] manifested itself as a mission meant to release the whole world from under the oppression of demons disguised as gods and as a restoration of man in Christ. Obviously, this has attracted the animosity of a decadent, retrograde and eccentric culture.^[7]

Pagan statolatry and Jewish phyletism in open battle with Christian civilization

The term *statolatry* might mislead the readers of these lines. It might also appear as a concept with no historical content given the fact that it hasn't been used before in specialized literature. Therefore, we will find the necessary time to define and describe the historical, philosophical and religious components of this concept.

From our point of view, statolatry (worshipping of the state) represents the tendency which was developed in the history of mankind since the dawn of city-states and continuing until the present days, in several places and under several forms of manifestation, more or less visible, whose main purpose is total enslavement of religion to secular power, while deifying politics. It goes without saying that statolatry favours religious syncretism, effeteness of monotheistic religions, dividing people into as many religious factions as possible that are to be eventually reunited into a pantheon of principles of “political correctness”.

It is an unspiritual, pragmatic religion, which claims horizontal-universality and is compatible with the great systems (monarchy, democracy, tyranny) and political organisms (republic, kingdom, empire, federation of states) whose sole interest is to build, posses and exercise power. The best known example of statolatry could be represented by Alexander Macedon's empire (336-323 B.C.) and the foundation of the Hellenistic era (336-30 B.C.). *“The Greek religion was highly related to the polis; all political actions were accompanied by ceremonies which were mandatory for everyone; the religion of the Greeks still preserved the vivid memory of the old tribal connections... according to Aristotle (Ath. Pol. 55, 3), during verification (dokimasia) of candidates to the title of archon, they were asked «whether they took part in the cults of Apollo Patroos and Zeus Herkeios and where are these sanctuaries?»”.^[8]*

Despite the fact that the Macedonian Empire openly accepted the deities of the conquered peoples, Hellenizing them, just like the Roman Empire later did, it still claimed that its founder be recognized by everyone, while he was still living, as one of the avatars of divinity. Borrowed from the Orient, statolatry will perfectly fit all the ambitions of domination, stating the principle that **deifying the leader automatically determines deifying the state that it represents, and vice versa.**

The double incarnation of the emperor of Rome – *divus* (deity) and *dominus* (leader), creates the “sanctification” of the world state by transferring ideological

substance from one specific character from the **present** to all individuals who are opposing its domination and the Jewish messiah is a character that transmits some sort of a "transcendent authority" **from the future**, which legitimizes the ethnic-religious exclusiveness and deepens the addiction of their adepts to a distorted political mythology.

The messianic concept, which is the central point of Judaism, became a vessel of political frustrations, during the Roman rule, and this fact was proven by the numerous uprisings that culminated with the destruction of Jerusalem ^[9] and the worldwide dispersion of the Holy Land residents. The biological decay can be easily noticed in the apocalyptic awaiting of a messiah of splendour, of a "*common man, eminent statesman, which them despots of the world*".^[10]

Based on the apocalyptic, Hellenist and Jewish literature, the Oriental world which was under Roman control *liberates the Jews making*, maintained messianic, soteriological hopes among the masses which were looking for revenge against the iron fist of the Romans. These expectations fit perfectly with the aggressive propaganda that the Jews were performing outside of Palestine.^[11]

Through Diaspora¹² or Hellenistic Judaism, there are records of considerable achievements of the mosaic proselytism among the nations: "*The success of this propaganda is demonstrated by the fact that the number of Jews at the beginning of our era reached about 4-4500000, while in Palestine it is unlikely to have passed 7 00 0 00. The number of Jews cannot be explained only by natural increase of population; to some extent, we are dealing with an increase caused by proselytism, which means that people of other beliefs have joined Judaism... However, the ritual that Jews practiced during the Diaspora – namely circumcision, food restrictions and ritual hygiene rules – prevented the Greeks to join the Jewish faith. Many would join it only at an ideological level, without formally committing to it...*".^[13]

Religious propaganda has become a highly effective means by which the Jews would transmit their own messianic model, while asserting an ethnic egoism. The

Saviour Himself admonishes the Pharisees for spreading a triumphalist doctrine that had no depth: "*Woe to you, scribes and Pharisees, hypocrites! For you travel across sea and land to make a single proselyte, and when he becomes a proselyte, you make him twice as much a child of hell as yourselves.*" (Matthew 23, 15).

After the visible foundation of the Holy Church, Judaism was the first one to attempt – through Christians coming especially from Pharisees – a destabilization within the community, displaying a false superiority to the uncircumcised Christians and forcing the latter to fully comply with the rigors of Mosaic^[14], thus affecting the application of our Saviour's command to evangelize all peoples. (Matthew 28, 19-20): "*Those who responded were Hebrew Christians and, particularly those from the conservative religious group of Pharisees. They stated that the new Christians from among the Gentiles could not achieve salvation by mere participation in the Church. They had to at least undergo circumcision, which was a requirement of the Hebrew religion, and respect the Law of Moses* (Acts 15, 1 and 5).

Those Christians who undoubtedly perceived the ecclesial event as a rebirth and a creative transformation of the Jewish religion were named Judaizing."^[15]

The Apostles noticed the temptation of Christianity being annexed by Judaism [*We notice a certain tendency among the literates who insinuate the Judeo-Christian concept in public exposures. We are talking about Judea-Christian values, and the tendency is that of suggesting a kind of obligation of Christianity to be and to think of itself as an appendix of Judaism. When obsessively repeated, this way of presenting things tends to become an acronychal copy of the pretensions of the Judeo group of Jerusalem*], even since its incipient phase, so they took firm stand against Judaizers insistence. Gathered at the Council of Jerusalem around the year 50, *the Apostles and priests, together with the whole Church* (Acts 15, 22) decided, in the Holy Spirit, upon the exemption from the Mosaic requirements and distancing from paganism keeping a distance from the abominable

sacrifice, blood, strangled animal and immorality (Acts 15, 29).

The Holy Apostles and especially Saint Paul harshly condemns the disruptions caused by the Judaizing: *"For no one is a Jew who is merely one outwardly, nor is circumcision outward and physical. But a Jew is one inwardly, and circumcision is a matter of the heart, by the Spirit, not by the letter. His praise is not from man but from God"* (Romans 2, 28-29), *"not devoting themselves to Jewish myths and the commands of people who turn away from the truth. To the pure, all things are pure, but to the defiled and unbelieving, nothing is pure; but both their minds and their consciences are defiled. They profess to know God, but they deny him by their works. They are detestable, disobedient, unfit for any good work"* (Titus 1, 14-16). *"For there are many who are insubordinate, empty talkers and deceivers, especially those of the circumcision party. They must be silenced, since they are upsetting whole families by teaching for shameful gain what they ought not to teach"* (Titus 1, 10-11), *"Look out for the dogs, look out for the evildoers, look out for those who mutilate the flesh"* (Philippians 3, 2).

If globalist paganism had enough reasons to hate and persecute Christians, the most prominent among them being the incompatibility between the Christian ethos – a mystical, serious, genuine, incorruptible, martyr existence – and the levelling statolatry, whose "tolerance" greedily swallowed any religious attitude, melting it into the ideology of the saving state, Judaism, as we already mentioned, focused on another type of messianism – the Semitic supremacy – which turned it into the deadly enemy of the Gospel.^[16]

Martyrdom – the ultimate imitation of Christ

Even during His earthly work, our Saviour teaches the Holy Disciples and Apostles – and through them, the entire Church – about the sacrificial dimension of life in Christ: *"Behold, I am sending you out as sheep in the midst of wolves, so be wise as serpents and innocent as doves. Beware of men, for they will deliver you*

over to courts and flog you in their synagogues, and you will be dragged before governors and kings for my sake, to bear witness before them and the Gentiles. Brother will deliver brother over to death, and the father his child, and children will rise against parents and have them put to death, and you will be hated by all for my name's sake. But the one who endures to the end will be saved. "A disciple is not above his teacher, nor a servant above his master. It is enough for the disciple to be like his teacher, and the servant like his master. If they have called the master of the house Beelzebul, how much more will they malign those of his household?" "So have no fear of them, for nothing is covered that will not be revealed, or hidden that will not be known" (Matthew 10, 16-18, 21-22, 24-26).

We could say that it is a prophecy that refers to the persecutions that will be unleashed in the entire world against the name of Christ as well as a warning regarding the coalition against the life of Christ, of all reactionary forces belonging to the ancient world, that are subject to the devil, through deformed instincts: *"These things I command you, so that you will love one another. "If the world hates you, know that it has hated me before it hated you. If you were of the world, the world would love you as its own; but because you are not of the world, but I chose you out of the world, therefore the world hates you"* (John 15, 17-19).

According to the Saviour's words, the fight between the sons of the Kingdom and this world can only be fought through the assumption of the perfect sacrifice, following the model left to us by the very Son of God on the Calvary Hill. *"I have said these things to you, that in me you may have peace. In the world you will have tribulation. But take heart; I have overcome the world"* (John 16, 33). This was understood by the whole ecclesial community as a *sine qua non*, as it is a part of the foundations of the Christian mission, martyrdom thus becoming an ideal of life, the achievement of full unity with the sacrifice of our Saviour Jesus Christ on the Cross: *"In the first three centuries and even in the fourth century martyrdom is considered as the ultimate form of*

Christian living. Martyrdom is the most perfect union with Jesus. Testimonies tell us that it is not the martyr who suffers, but Jesus Christ. We have testimonies from the New Testament – on the road to Damascus, Jesus says “Saul, why are you persecuting Me?” – meaning that He suffers. The martyrdom is the mystic, historical continuation of the Sufferings of Jesus – the Sufferings of Jesus will be continued through Christ’s Church, through His Body. Christianity is, in fact, the participation to the sufferance of Christ – who is manifested in different eras, under different forms. Martyrdom is in fact, the real unity with Jesus Christ. In the moment of martyrdom, the presence of Christ becomes stronger in the mind of the martyr himself. Sometimes it is so strong that the martyr does not even realise what is happening, as he is transfigured, and taken into the other world, and is united with Jesus Christ (the case of Felicitate from Cartagena, Saint Archdeacon Stephan, the martyr who was injured by a cow). In the moment of martyrdom, Jesus, by his presence, supports everyone”.^[17]

Conclusions:

The brutal reaction of the ethnic nations remains a debating problem. You cannot help but wonder, even now, after two millennia, what was actually the reason for which such a pure, austere and in the same time obedient towards the law type of faith could have been so much hated by the Romans who were so tolerant towards the various cults and sects in the Empire. Even the refractory Jews got the freedom of manifesting their cult from Rome. The explanation of Edward Gibbon regarding the character of a sect through which Christianity had grabbed its members among the ethnic nations in which they were born, determining them to deny everything that was one theirs, fact which had drawn a repressive reactive from the globalist – multinational state which was feeling threatened^[18] is not sustainable.

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Literature under Communism

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Abstract

During the time when politics was involved in people's personal lives to the highest level, an approach of the communist literature era can not be analyzed independently of the environment in which it was created. So, the present work aimed at the socio-political context of the time and especially literature that was harshly judged over the years. When analyzing, I take into account literary groups that have tried for the sake of art, to fight the regime, censorship and rigors.

Key words: communism, literature, culture, literary groups, socio-political

Classification J.E.L.: Z13

1. Introduction

Some critics have harshly judged the literature under communism and especially the decade after liberalization that was seen as a product of history to be forgotten or considered in light of harsh events in socio-political plan. We must imagine what would have been if the change was made from prolecultism directly to the contemporary literature without those intellectuals who have kept the dialogue between generations alive. It was a difficult period that should be regarded with more indulgence as we speak of a type of literature removed from the it's normal area, that was under political pressure. Eugen Negrici captures this terrifying picture and remind us of "the quasi total isolation imposed by authorities to the intellectuals of those times, of the possible restriction of information. In a few years, the libraries had been purged by repeated indexes (about 8,500 titles), the major nation's writers were excluded from textbooks, public life and life itself. Even filing lawsuits against private citizens for owning copies of

forbidden books. Western literature has been demonized" [1]. In this context, however, some of these works became the basis for future literature.

2. Postmodern Literary Groups – „Literature Drawer”

Looking back on history, we see that the system, although oscillating within periods of the appearances of concessions was a dictatorship. It is important to follow the phenomenology of relations between history and literature to get an accurate picture of the "creative climate"[2]. The pressure exerted on literary men was manifested differently depending on the political events of the time and especially by the tensions that existed in the spheres of political power. The first period (1948-1964) was evidenced by a marked prolecultism, the censor removes any writing that was not political propaganda. Literature became just a tool for the personal purpose of influencing the masses and the writer was given the ungrateful role of "agitator". The next period (1964-1971) was one of the opening, more permissive, periods which produced a literary recovery. It attempted a fast-paced recovery of lost literature. It was a time when they could fill the gap and benefit from liberalization as Eugen Negrici sustained: "After dropping out of school, the Romanian literary men returned to middle school for the completion of studies." [3] The third stage was one of re-indoctrination through which they attempted to give a national image to communism. In this sick landscape, writers have struggled to assert the human will, the system of censorship, that if you fit into the category of the "tolerated writers" and not the "subservient" which were easily published.

"In this psychological condition, under the supervision of a repressive apparatus, which act ingeniously and effectively, not only in an interdictory sense (censorship), but

also by organizing false pathways (i.e.: manipulative techniques), the cleanest solution would be safest one: clandestine, from the dignified silence of neglected literature or, if you dare, samizdat" [4]. Although Eugen Negrici provides only two solutions, most writers have found a third way that is subtle escapist literature that does not arouse suspicion, irony or parody. You can see the desperate efforts to keep the institution of literature alive through compromises that hope not to be notable or deform the artistic act. The well-known "resistance through culture" against the system that required real literature "to always produce antibodies, provide replicas and defend in its own way, groping for free corridors"[5]. When they could break socialist realism in a few years of tolerance, writers began to publish what they had been banned from for so long and reinvent texts through which "species are reborn and types reappear, attitudes are sketched similar to those before they were burned".[6]

Much more aware of the "power" of words and published works, they succeeded in the use of "artistic tricks" to create a new literature that came closer than that the one provided for a long time in Europe. This new literature was a neo-, or rather, a late postmodernity. New artistic tendencies were favored by publishers, performing an intense program of Western literary translation. These are: Facla (Timisoara), Dacia (Cluj), Junimea (Iasi), or Minerva, Univers, (Bucharest). The new direction in which literature was heading was liberating and most evidence behind this statement is that it managed to reinstall the aesthetic category, through which the imposed stereotypes of socialist realism disappeared.

During much of the mentioned period, writers have united around the literary magazines or in groups & circles which made the publication of works easier, but in these circles they benefited from objective guidance and valuable advice from famous writers that were managing the "movement". These circles formed 'fresh' writers that brought a new soul to literature through a combination of lack of friction - characteristics of age- and new event. Readings in the group were very important, but the comment after them was fundamental. Alternating roles, so that each

had a right to critical judgment on the text. It is well known, from the memories of the circle that the audience was not taciturn or passive, but rather dissected every text, in part because it depended on the quality of the finished works.

But literary criticism has been used as a tool for periodization, especially the concept of the literary generation. The 60's brought to the forefront thematic and stylistic diversity, new creative and human values, irony, tenderness, confession through which they seek resumption of dialogue with the modernity and move towards Western literature. Mircea Cărtărescu names the Nikita Stănescu generation and says it has more than a sporadic influence, it includes "essential aesthetic structures, belonging to the expressionist modernism of Blaga and to the hermetic Barbu's modernism." [7] In the 70's we can speak of the emergence of "manneristic" writers that lead Romanian poetry towards a new experimental horizon of creation, (Leonid Dimov, Serban Foarța, Gabriel Matei, Emil Brumaru, Virgil Mazilescu, Romulus Vulpesco and so forth). In prose (Ștefan Bănuțescu, AE Baconsky, Augustine Buzura, Nicolae Breban, George Bălăița and so on) are just some examples of those that bring substance to the texts with doses of mystery, psychology and dream-like fantasy. The 80's marks a postmodernity assumed at thematic, stylistic and poetic level. "They colonized the poetic territories newly discovered and already clarified the concepts set forth by their predecessors." [8] The emphasis in prose is experimental and we can identify it in the written texts: realism, orality, biographic playfulness, narrative anecdotes, etc.

During this period, they observe an increase of the number of realistic texts with fantastic inspiration. In this category, Eugen Negrici includes books signed by Ștefan Bănuțescu, Mircea Cărtărescu, George Bălăița, Ștefan Agopian, which will "seal the full victory fantasy and creative imagination." [9] In addition to those mentioned above, we can bring also bring into question literature which is fanciful, playful and parodic that writers from Târgoviște like Mircea Horia Simionescu, Costache Olăreanu, Radu Petrescu, Tudor Topa which were considered "the first postmodernists." [10] Being different in the

materialization of the artistic act, they offered a new perspective of literature, strongly anticipating the vision of the 80's. Analyzing in a unifying manner, we can state that the School of Targoviste, the playful textualism and postmodernism of the 80's was a strong organic connection like three elements that lead to the same paradigm.

This was due to the direct implication of literary figures of that time: "Through their prestige, these (mentors) were protecting and guiding the youth in a liberal spirit, but at the same time, without their consent, obstructed their spirit of independence and initiative. Very free in artistic manner, the generation of the 80's learned instinctively to direct their writing to a topic that was sheltered by the hot spots where censorship was intolerant. [...] The most important thing for them was to impose, through their writing, an area of normality and inner freedom, which makes them part of the general wave of *resistance through culture* promoted by their mentors." [11]

Literary groups that gathered around them many valuable writers during the dictatorship were abolished after the revolution, was dissolved without explanation. It was an act of normality in a society that feels free: to manifest the individuality, to develop literature without reporting to the community. Citizens and thus writers have gained freedom of opinion, of creation, expression in writing and in the community. In the volume *Disguised Memories* Crohmalniceanu, speaking directly of the Junimea literary group, explains the normality of the events now part of everyone's lives. Nobody can ignore them, everyone participates in change: "After the revolution, the literary club agonized for a few more months. But few people were still coming. Students were in the street, young authors that had gained a literary reputation continued to attend Junimea to read here what they had written lately, now they all had other things to do; leading magazines, writing political articles, planning businesses. An era ended." [12]

Mass rejection in the communist era through the overturning of the previous hierarchy but in a chaotic and confusing way. Everyone attempted to seize the moment and to affirm themselves, whether we talk about politics, business or even literature. The

writers turned into feverish publicists, trying to reconstruct the past, and moral instances in post-Decemberist politics, trying to reconstruct the past from memories, or take advantage of negative memories so striking to make their trauma known. After that wave of euphoria in which the values were underestimated and publishers were publishing anything, exercising their rights which were violated for so many years, the wounds were closed, and time has proved that it was not only opportunistic literature but we also find valuable texts. So, after a harsh communist period, they published books well-hidden for a long time or volumes that didn't pass the censors. Some works of imprisonment or exile were appreciated by the sobriety of writing, coupled with the political humanistic message and especially indisputable tragedy. But simultaneously, there appeared a fatally immature generation that brought much fiction and false truthfulness presented as pure authenticity. Because of this, many have criticized the so-called *literary drawer* but they especially questioned the truth of the volumes of memoirs, the diaries written in exile and beyond. They were considered lies of the soul, because they were written after the revolution and reveal nothing but pure experience but trying to build a dissident history. We should see that there are real works that include not only daily comments, but accumulated sadness, frustration and dissatisfaction that no one was interested in, but still put on paper by the real writers committed to the art. Pages are a veritable reminder.

It was a really considered an *empty decade* by Octavian Paler or *obsessive decade* by Matei Calinescu, when referring to the years 1990-2000. It was expected that all the literature was up to the level of civilized Europe, but they did not take into account the harsh historical era that our writers passed through and especially the impact it had on the liberalization of all. In literature, each had the right to publish anything as long as publishers gave their consent. They published much, and we became like any consumer society, the reader had the real power of selection. Literature promoted by the intellectually weak, that confuses the cultural argument with democracy is now losing but more a part of the much desired alignment with "Western normality". With all of these,

we have to look in all the volumes that appeared in true literature. We see that it continued the initial paradigm of literary pioneers, members of the School of Targoviste (Radu Petrescu, Mircea Horia Simionescu, Costache Olareanu), the 60's generation of dreamers (Leonid Dimov, Vintilă Ivănceanu Emil Brumaru Dumitru Țepeneag) The 80's generation, or members of the Cenacle de Lunii (under the leadership of Nicolae Manolescu) Junimea Cenacle (led by Ovid S. Crohmalniceanu) or Universitas Cenacle (led by Mircea Martin).

3. Conclusion

In its subsidiary, time has shown that this is a generation of ideological and political evasion that was issued to the theme imposed, giving rise to aesthetic theories of its own use. It managed to make the transition from communist literature (not to be confused fascist proletarian literature) when they tried the irony to everyday forms of transtextuality, self-referentiality, to the post-communist literature when they older texts that had not passed communist censorship and were later fitted into the "literature drawer". In a few years you will have to explain to future generations why what this *literature drawer* meant because it already has taken a different connotation in the context of literary globalization: if not published, literature finds its place only in a drawer, not in readers' libraries.

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Postmodern Anticipations during Communism

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Abstract

This paper aims to present a group of writers who created and published quality literature during the communist period. These members of the School of Targoviste, who managed to write a literature that predicts European trends within a time when access to information was limited in our country. They managed to write quality literature in a totalitarian era that fell within the atypical, by breaking the canons imposed by the communist censorship.

Key words: communism, School of Targoviste, literature, literary groups, socio-political

Clasificare J.E.L.: Z13

1. Introduction

Literature under Communism was severely criticized in the aftermath of the revolution especially for the visible obedience which was manifested in the political front. It is often marked by the official ideology that celebrates the leader, the party, the egalitarian society and ordinary workers, satisfied with everyday living conditions. The critical eye of censorship was fierce, banning literary progress by aligning with European literature. That period was totalitarian and affected by restricting freedom of expression, the creative power of the writer. Therefore, it was difficult to separate the values of non-values in the years that followed in the absence of a critical grid. Beyond all opinions that come to judge the past, and beyond the frustrations and injustices, works written in this infernal system became a big challenge, not talents that were destroyed and obstructed, but more for the way they managed to take advantage of certain periods of false freedom. It's about writers, most often part of literary schools,

that were grouped together and tried to give birth to texts that do not fit into patterns, but still pass the communist censorship. For example, the School of Targoviste, considered the first literary school in the country in a time when you did not have access to external publications, anticipated a new current postmodernism

2. School of Targoviste

Members of the School of Targoviste conducted the first mapping of Romanian literature in the next period and anticipated trends long before managing to escape from the shell of history by their works that fall among the atypical. The first Postmodern literary school, or as Mircea Horia Simionescu likes to say, „a workshop and not a circle [...] was formed and went on a few common principles” [1] that had originally founded the group members Mircea Horia Simionescu, Radu Petrescu, Costache Olareanu, „Constantin Lazarescu, Ion Teodorescu, Emilian Georgescu [...] Some continued to publish volumes, But at that age, twenty years, there were three problems: one was to go to college; second, Bucharest, which was a great attraction, coming out of obscurity and last most difficult issue, enduring cold and hunger.” [2] From the beginning formula, three kept the dialogue of the group alive: Mircea Horia Simionescu, Radu Petrescu, Costache Olareanu and they were joined by a few friends they met in the capital: „Petru Creția, Tudor Țopa and later Alexandru George, who studied for a time at Târgoviște” [3]

Referring to a group of nonconformist, but extremely talented writers, Dan Culcer first uses the phrase „School of Târgoviște” [4] in the magazine „Vatra” in 1978. Costache Olareanu remembers the time and speaks of it in an interview with Radu Pavel Gheo. It is a testament that not only relates the moment in which they were placed in a

"literary school" but especially as perceived this phrase: „30 years ago, speaking of the tradition of the literary groups, he (Dan Culcer) mentioned the Sibiu Circle and said that even now a new literary group is forming with origins in Targoviste, group formed by... enumerating the names of some of the writers. Perhaps this phrase was well liked because many literary critics and historians have begun to use it, eventually becoming fed up this formula, which frankly, we members of the so-called School of Targoviste, equally dislike. For example, many times when I personally meet different people and give my name, their reply is <Ah, School of Targoviște!>. Even though they had not read anything I wrote. But, well, that's what I became: a kind of business.” [5]

Although they did not have program-articles, Mircea Horia Simionescu best explained what they proposed to realize through the written literature offered to the public: “First, as a response to objective literature, we intend to create literature based on our feelings and from direct experiences. It was then a conception of the state of non-belligerence with other types of literature: themes are given through the social order, only that the man is much closer to himself than was shown in literature thus far. Following this idea, we believe that literature is art (it was insinuated that it was journalism, remember!), And that its purpose is to live in another space than the visible ... We sat down to note what we see (Ce Se Vede is a Roman Radu Petrescu novel, Eminescu Publishing House, 1979). Hence the cult of artistic expression closely aligned with the reality of visible expression. Another common thing is that the novelist has a patented provincial eye characterized by a morbid curiosity, the irrepressible desire to look through the keyhole. This is where the articles come from (everyone wrote the news), which actually serve to clear the senses, as between the papillae and reality, parasites do not appear. We were not only preoccupied with the reality of Romanian fiction, but also with the hero (and author) who had some understanding for the way it was included in the book. Literature like that of the School of Targoviste is the one induced and not inferred from a program. It's program consists of published books.” [6]

Between members of the group there was a pact based on the idea of not publishing anything until the age of 40. The unfavorable political context helped in respect to the agreement. Any of them that wanted to debut earlier, would have done it through a fierce fight with the system or making endless concessions. All were able to meet the commitment they made although it was not necessary, as this act was considered by critics as one of the top requirements of their own writing, but rather because of the era in which they lived. Costache Olareanu thought it was a fight that only an experienced person could pass through, much less a debutant: “Yes. We did not want in any way to sacrifice so. Ana Blandiana once wondered: <Which is better, to stay away and not write or to fight censorship? >, Implying that it's still better to write than to fight censorship. Yes, that's true. If you are a famous writer, yes, it's worth fighting for your creation. But as a debutant, to fight censorship ... it seemed unproductive and disingenuous. Nonfunctional.” [7]

So when debuting, like many other writers of the time, they took advantage of the “communist liberalization” [8] (as it is was called by Eugene Black) but they had not stopped publishing after 1971, even when the rules were more fierce and vigilance had increased. Mircea Simionescu Hora, referring to the '70s, said: “It seemed good to us, because it came after the '50s, early '60s ... After the Spring from Prague, we began to think that things were getting better. At that time, I also started as a writer, but it was an illusion... Of course, they didn't like my way of writing, he agreed: it was not allowed, in prose, to talk about <me>, perhaps in poetry. Therefore, the mixture of true facts and fiction that I was writing about seemed odd; it was like disobeying rules. My friend, Radu Petrescu, said <They didn't want us, but we happened to be there, so now they can't do anything about it, they can't hold us back, they have to accept us...>. Well, eventually, we can negotiate, they can step back, let us do it our way so we could say some things.” [9]

That period was considered to be kept under a harsher censorship than usual, which aimed to fit into the communist pattern, marked by the human pattern from the middle class, fully satisfied by his condition

and who fully appreciated the supreme leader. Mass manipulation and eulogizing the party were the requirements which they did not meet but they still managed to provide quality literature by anticipating the postmodern vision that occurred by assuming responsibility in the 80's era. Eugen Negrici said: "Writers from Targoviste opened a new perspective in choosing literature other than the reflective one. (still official). [...] they had given a strong impulse to the postwar literature, revealing the mechanism of their writings and changing the perception of the literary act as giving a meaning to it." [10] They used camouflaged methods to avoid compromising the artistic act: literary, experimental, "the narrative incompleteness, the parables [...], the aestheticism, the formal fiction, playful exuberance [...] self-irony" [11]

It was said that they exhibit a instinctive postmodernism but it is more a form of anticipation of future generations, an understanding of the direction to which literature had to proceed. People from Targoviste have a colloquial style that abounds in ridicule clichés but the speech had an instinctive natural parody. The language used is apparently ordinary, is straightforward but full of substrate throughout: the cultivation of sarcasm and black humor, books' orality, playfulness, access of the reader in the laboratory of the creative writer, frequent use of pastiche and allusion and many other elements that lead to a playful intertextual frenzy. "The sarcasm arises from the reality depicted, which takes on such a garb, a considerable thinness / thickness. The instrument is delivered, but what it discovers is that it resembles life." [12]

Through an ironic-parodic style writers have managed to evade the totalitarian utopia that promotes the idea of a perfect society through television or newspapers, which are in disagreement with the everyday reality of ordinary people. They provided a discursive game wrapped in fun and managed by their freedom of thought to make the process of reading attractive. "Although they didn't benefit in their time of far postmodern prose writers' advertisements from the 50's and 70's (Borges, Calvino, Barthelme, Coover, etc.) and even though they themselves completely ignored concept of

postmodernism itself, they are undoubtedly the genuine Romanian equivalent, of the above authors of fiction. As they followed the ultra-hesitant mannerist line of tardo-European modernism until they exceeded the limits of plausibility and the gravity experiment to anchor in the immanent space of pure fiction. And if we recognize in the style of Vladimir Nabokov, a father of American postmoderns - himself perhaps the greatest of them - perhaps as Targoviste novelists have had such a prototype within the great Romanian authors in the generation that preceded." [13]

The common ground among working group is apparent but its own originality can be detached from the similar aesthetic: "[...] each of us (says Costache Olareanu) has his own specifics. Any impartial reader realizes that a page written by Mircea Horia Simionescu does not resemble the one written by Radu Petrescu. Or one written by Radu Petrescu will not resemble the one written by me. But this playful spirit - let's call it - is predominant in the writings of all of us. Perhaps part of the need for the game, maybe it was somehow produced also by the need to use the fable, allegory, in order to "dodge" in one way or another the vigilance of the system." [14]

3. Conclusion

In its subsidiary, time has shown that this The socialist-realist was full of obstacles and censorship was wavering but not considered a fatal period for culture, but difficult when you have to fight to find ways to "escape". Escape from everyday life is found throughout the text of writers from Targoviste and is constructed in a manner that gives the impression that the effort in the act of creation was minimal and that all puns arose instinctively, without work, to achieve the final, perfect shape of published text.

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Fictions that Kill in *Man in the Dark*

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Abstract

Within the powerful subliminal message of the terrible story August Brill unveils to us, as readers, stands the overt strength of storytelling as one of the defining identity features, through which we reveal important characteristics of our identity by means of the narrative act. In this way, Auster distinguished between the different diegetic levels that acquire a central part in the identity construction process.

Key-words: identity, metafiction, storytelling, intertextuality, intermediality.

J.E.L. Classification: Z1.

1. Introduction

Despite the extremely confined fictional settings of most of his books, Auster's novel acquires special significance when placed in the larger socio-cultural, political context in which they were written and published. *Man in the Dark* can be associated with the last stages of the American involvement in Irak and the years of George W. Bush's last term in office, a far from felicitous time for a peace-loving liberal intellectual. It had sprung from one of its main causes, from the allegedly rigged 2000 elections, in which Democratic presidential candidate Al Gore would have won, the scales being turned as a result of the controversial Florida election recount.

2. Alternative worlds, imagined identities

The plot of *Man in the Dark* should be conceived as an imagination exercise in which Al Gore concludes his second mandate and the country does not have to go through the Iraqi war, neither through the 9/11 attack. As Auster states in a 2008 interview within

James Hutchisson's collection of dialogues having the American author as interviewed, what determined him to write the novel was „[. . .] this eerie sense for the last eight years that we've been living in a parallel world. And the reality is that Al Gore is finishing his second term as a president, there's no war in Iraq, and there might never have been 9/11" [193].

The title of Auster's 2008 *Man in the Dark* seems to send the reader along the path of the detective novels of his early *The New York Trilogy*, as the eponymous *film noir* had been released half a century before. Will the book be another postmodernist recycling of the popular genre? The person "in the dark" in the 1953 movie was a man who was already in the dark, serving a prison sentence for robbery. Steve Rawley will change the darkness of his confinement for the willing renunciation of his memory: he accepts to undergo experimental surgery that will leave him with complete amnesia.

Once again, Auster's novel, starting from its intertextual, intermedial connection, problematizes confinement, loss, memory loss, and their relevance to identity construction. In addition to that, the beginning of the novel foreshadows the problematics of the narrative, while the setting, once again "in the room," in the darkness of the night, reveals the protagonist's inner torment and sense of displacement: "I am alone in the dark, turning the world around in my head as I struggle through another bout of insomnia, another white night in the great American wilderness" [1].

Thus, from the very first sentence, the narrator enunciates his primary concerns: internal torment as a result of something still unknown from a past haunting the present, solitude, while the mentioning of "the great American wilderness" might be interpreted as a hint at disfunctionalities of contemporary America, caught in the space between the

controversies and political polarization marking President G.W. Bush's second term, while, at a more general level, capitalist consumerism and confusion of spiritual, moral values, between fictions about what reality is and realities (the Irak War, for example) that are based on fictions, such as ideologies in support of vested interests, will tempt the author to imagine an America at war ... with itself.

Against the background of the 2000 US elections, Paul Auster portrays the 72-year-old August Brill in deep anguish over several existential issues that lead to his unrest: the recent death of his wife, the suspected suicidal death of his sister and his granddaughter's boyfriend's decapitation in the Iraqi war. In deep trauma caused by these tragic events, August has nothing more to do than to invent stories that would compensate for the harsh reality he has to face, in a permanent "working through" process, in which story-telling and invention of parallel worlds is part of a natural healing process. A former book editor, August states from the start that he is presently struggling with his insomnia and his main occupation is "turning the world around" [1]. From the start, isolation is what the protagonist seeks, trying to cope all by himself with the losses he and his family underwent in the past period: the loss of his wife some years before and his niece's ex-lover Titus's horrible death by decapitation in Iraq. To this, August's physical wound as a result of a car accident and the loss of his leg turns into a larger, existential wound, adding up to his misfortunes. The world could nonetheless be restored, despite all unhappiness, all wars – be they all over the world, or internal torments – the solution, even in the short run, is story-telling; it eases the pain and, as in the case of Scheherazade, ensures the protagonist's survival: „I lie in bed and tell myself stories. They might not add up to much, but as long as I'm inside them, they prevent me from thinking about the things I would prefer to forget. Concentration can be a problem, however, and more often than not my mind eventually drifts away from the story I'm trying to tell to the things I don't want to think about. There's nothing to be done" [2].

Once again, what Freud defined as "the talking cure" proves a surrogate for

medication. In an alternative historical fantasy, August's tormented mind toys with the idea of creating a parallel world, a world in which America is at war, not against Irak but against itself and, though not going through the disaster of the 9/11 terrorist attacks, the imagined, and imaginary, civil war it passes through is the worst thing that could happen, worse than the two terms of the president that neither the protagonist nor the author seems to be very fond of. The civil war is also a parallel with the war August has with himself. In a metanarrative confession, August asserts the fact that he is "the master of the disaster," the creator and the destructor of the world as such and this is a feature that is meant to make the story look real: „The mind that created the war was going to belong to someone else, another invented character, as unreal as Brick and Flora and Tobak and the rest, but the longer I went on, the more I understood how badly I was fooling myself. The story is about a man who must kill the person who created him, and why pretend that I am not that person. By putting myself into the story, the story becomes real" [102].

To reinforce his statement, one of the characters created by August, Frisk, reiterates Giordano Bruno's belief in a multitude of worlds and endless realities, or so: "He argued that if God is infinite, and if the powers of God are infinite, then there must be an infinite number of worlds" [68].

Through language and meta-referential allusions, August creates a fictional world that would help him postpone the climactic episode he and his granddaughter are struggling to put aside and to pretend it never existed: Titus's violent death in the Iraqi war. August sagaciously constructs the imaginary America in which the World Trade Center attack did not take place, neither is his country involved in the war in Iraq, but it is placed in a worse scenario: a civil war breaks out, practically America turns against itself and nothing seems to be able to stop this, except August, the creator of this imaginary nightmare.

History is undone; a metahistory revolves around the civil war from which Owen Brick seems incapable to escape. Mirrors reflect and further complicate the plot of the novel, while Owen struggles to escape the task he is assigned, so as to restore order in this

dystopian world: killing the creator, the mind that never ceases to think and complicate the story – August Brill, the narrator of the novel, a sort of Scheherazade that never stops telling stories or retelling films in order to postpone the violent event that put a horrible end to Katya's boyfriend, Titus. To avoid that event, August searches escape in an equally disturbing, fictitious dystopian reality – that of a second American civil war, that will not stop until he will put an end to it. Eventually, August kills the protagonist of his story, before he gets in the real world and has him killed, as planned, in a postmodern confusion of realms.

In a clear metafictional manner, August constructs an imaginary world that nevertheless exists because of its creator, in the same way August is a real character within the fictional world created by Paul Auster. As Patricia Waugh reflects in her study dedicated to metafiction and its allegations, the alternation of frames makes indistinct the border between the fictional world in the novel and the real one, again, within "a different set of conventions and constructions" [100] that the fictional reality of the novel imposes. Waugh claims, in her accurate depiction of the alternative worlds within the metafictional novel, that „Metafictional texts show that literary fiction can never imitate or 'represent' the world but always imitates or 'represents' the discourses which in turn construct that world. However, because the medium of all literary fiction is language, the 'alternative worlds' of fiction, as of any other universe of discourse, can never be totally autonomous. Their linguistic construction [...] always explicitly evokes the contexts of everyday life" [100].

Seeming to bear these premises in mind, Auster leaves his character autonomous in creating and destructing his own creation, through the very tool he used for its enactment: language. As an almighty God, August Brill creates the parallel universe in which he is the master, but, when Owen Brick turns against his creator, being compelled to kill him in order to stop the war, the story August imagined brings the end of its protagonist. Metafiction might be considered thus a world made of words that is very loosely constructed; it may crumble at any moment, since the very material it is made of – language - is subject to very

fragile rules that might be broken at any moment.

The narrative discourse interweaves stories (or more exactly, intertextual intrusions) heard by the narrator (a mirror-self of the author of the novel) while in France, with his French wife Sonia, especially sad stories, that not accidentally deal with loss and the terrors of war, especially the Holocaust. Though the Holocaust was localized in Europe and many Jewish citizens migrated to America, in search of ethnic tolerance, one of the most outrageous genocides also left its scars in the United States, thus acquiring a global dimension. In Auster's novel, the Holocaust is not portrayed directly, but through metanarrative intrusions, such as the inclusion of stories heard, films viewed, newspaper articles chopped and reinterpreted by the narrator. As he finishes the deal with Owen, he concludes in a self-reflexive manner: "The only solution is to leave Brick behind me, make sure that he gets a decent burial, and then come up with another story" [118]. In the same way in which Blue felt compelled to kill his inescapable *other*, in a similar manner, August needs to kill his own creation, in order to be able to come up with a story that would enable him to go on living. His symbolic killing of his fiction, of its fictional protagonist, may be seen as the opposite move of more encompassing fictions and of their consequences (such as wars) killing real people in real situations, such as real life people resembling characters like Titus, to give the most dramatic example from *Man in the Dark*.

Of no less importance is film viewing that together with story-telling helps the two protagonists – August and Katya - regain their sense of selfhood and affirm that despite all harshness one has to endure, life has to be lived. Thus, the films that are viewed and narrated by the two serve, together with story-telling, at affirming one's identity, despite the utter meaninglessness of the wars around. The mixing of stories and films within the fabric of the novel is the postmodern feature that accounts for the complexity of the issues treated: life vs. death, war vs. peace, man's identity in a changing, unstable environment, everything in an uncertain realm between what might be fact or fiction.

Katya might be considered August's feminine alter-ego, she has also experienced the loss of her boyfriend Titus, just as August lost his wife. They both find refuge and comfort in books and film watching. Whereas books invite one to meditation, films just offer a passive state of comfort and relaxation. As she is described, Katya seems to be completely detached from what happens around her, almost dead, being totally indifferent to everything occurring "Unmoving for hours, showing little or no sign of life" [15]. She is just like a doll, a mere standing actress that no longer wants to play any part. Katya is not even interested in talking about the stories in the films. Instead, she is focused on such technical aspects as "the camera set ups, the editing, the lighting, the sound" [15].

At this stage in the novel, Katya is not yet prepared to face the loss; she is patiently waiting for the proper moment, in which she will be able to face her own trauma and get beyond it. In the dialogue with the grandfather, she reveals her desire to go through, but still is not ready for the confrontation, the film of Titus's killing is still too painful to see again, that is why watching other films, as well as serious doses of story-telling, help her ease the pain: „You're a brave girl, I said, suddenly thinking about Titus." „Stop it, Grandpa. I don't want to talk about him. Some other time, maybe, but not now. Okay?" [18].

In turn, after recalling this episode, August pushes away the thoughts he has about Sonia, once again drawing attention to the fortifying, therapeutic effect of allowing himself to be absorbed in his work, which is story-telling: „I don't want to start thinking about Sonia. It's still too early, and if I let myself go now, I'll wind up brooding about her for hours. Stick to the story. That's the only solution. Stick to the story, and then see what happens if I make it to the end" [22].

His identity is too messed up, too shattered by his own loss of his wife, his physical disability, that is why, like other characters in Auster's novels experiencing loss, he finds comfort in drinking, smoking and the far more respectable and more rewarding story-telling. To push the memories away, August brings forth the story of Owen, his imaginary alter-ego, his necessary *other*. As such, Brick's story,

although the narrator chooses to kill him towards the end of the first half of the novel, is a strong narratorial intrusion that fulfils the author's purpose: that of highlighting the uselessness of war, of political disruptive decisions that affect people in negative ways and of helping him cope with his own shattered self. Owen wakes up only to find himself in a deep pit, where August chooses to cast him. As the story claims, Owen "has no idea how he has landed in this spot, no memory of having fallen into this cylindrical hole" [3]. Owen impersonates the outer war August attempts to wage, having the protagonist fight in the civil war that breaks out in America.

Brill and Owen establish a bond through the book reviews the former wrote. That is how they eventually "meet." The symbolic father - son relationship undergoes a profound transformation. Brill does not have the power to take his life, a possible escape from his dreariness, so he assigns this task to Owen that eventually sacrifices himself, so as to re-establish order in the world and end up the wars – the civil war against America, but also the war within August. As the parallel story ends, Brill is gradually preparing himself and Katya to face what up to then was the unutterable, the unspeakable: the horrendous film of the murder of his granddaughter's boyfriend, Titus. Until this moment, storytelling and film viewing tend to soften the tone of the novel and to create suspense in the reader's expectations.

Brill's imagined war, in which Owen Brick is cast as the main protagonist, is somehow a replica of the war in which Titus went, and symbolically Owen dies in order to set order into the world. Borrowing Giordano Bruno's idea of the parallel worlds, August's character is also in the spirit of postmodern European literature, in which fantasy and reality are co-existing miraculously, by using the Chinese-box embedded diegesis, in which "the primary diegesis is interrupted so often, by nested representations in such diverse media (novels-within-the-novel, films-within-the-novel, still-photographs-within-the-novel, and so on)" [113-114] as Brian McHale reflects in relation to the postmodern frame-story. The sense of non real is given by the historical background against which the novel was set: the contested 2000 elections when Al Gore may have been the

real winner and the 9/11 attack and destruction of the World Trade Center Twin Towers. As Auster admits, the 2000 elections represented a "source of tremendous frustration and outrage" and, furthermore, "the sense of unreality is what inspired me to write the story that Brill tells himself" (Hutchisson 193).

Starting from Giordano Bruno's theory that our world may not be the only one, but an infinity of worlds and realities revolve around, just as God wishes, Auster forges the God-like figure of August Brill, the creator of the embedded story, one that captures Owen and keeps him prisoner, without even a remote possibility of escape, unless killing the Creator – August Brill, a retired book critic that "every night lies awake in the dark and, trying not to think about his past, making up stories about other worlds" [71]. Frisk, one of the other imaginary characters Brill casts in his story, points out that August Brill is the creator of the world he and Owen live in and that the only solution to stop the civil war is to kill the maker of that world. Further on, Frisk the character is the one that unveils August's identity. Employing another metafictional trick, what Waugh sees as the characters' self-perception as fictional, Auster reveals the characters' awareness of their own fictionality [120], but at the same time they are the ones that account for the existence of their creator, himself another fictional product: „A retired book critic, seventy-two years old, living outside Brattleboro, Vermont, with his forty-seven-year-old daughter and twenty-three-year-old granddaughter. His wife died last year. The daughter's husband left her five years ago. The granddaughter's boyfriend was killed. It's a house of grieving, wounded souls, and every night Brill lies awake in the dark, trying not to think about his past, making up stories about other worlds" [71].

The novel's plot weaves together various themes and registers, mingling the rhetoric of war, couples, love, loss and trauma. The protagonists overtly affirm their disbelief in God. This lack of belief in the time-honored grand narratives of religion is in line both with postmodernism in general as well as with the post-Holocaust literature and Theodore Adorno's famous statement "There can't be poetry after Holocaust" [34]. In the same manner, one that has been seriously

affected by the first terrible story of the 21st century may say, "There can be no literature after 9/11." Yet, there has been quite a lot of post 9/11 literature, although mainly of a dystopian, anti-war type. Auster's attempt is to create a world, a scenario in the eventuality of its not taking place – if 9/11 had never taken place, if Bush hadn't won the 2000 elections, if America had not been involved in the war in Iraq. It is the exercise of an old man in his seventies, who resents the darkness of the world he is living in. Just as most of Auster's characters, August has lost his beloved wife and this casts him into a state of uncertainty, loss and despair. He, disregarding the idea expressed by Adorno above about catastrophe destroying one's artistic capabilities, is aware that the only way to maintain his sanity is to write or tell stories: "Stick to the story. That's the only solution" [22]. Thus, in order to prevent himself from thinking about the loss of his dear wife, August Brill dangles between illusion and reality, the border between craziness and sanity being totally blurred, the unreliability of the narrator leading the reader into a realm of quick sands.

Together with his granddaughter, through film watching and storytelling, August comes to terms with his present life, miserable though it may be. Their attitude is another significant affirmation of friendship that reconfirms human goodness, essentially in connection with the Jewish belief in the value of community spirit and human solidarity. The past is thus not forgotten, it would be impossible to brush it off, being reinterpreted in a more acceptable way. It turns out to be the source of understanding human life and, while accepting its coordinates as they are, being ready to cope with its episodes. The narrator disapproves of the whole complex situation leading to the mass killing of 9/11 or to the more limited tragedy, although equally horrible, of Titus's killing by the Iraqi abductors, two events inhabiting different places in the diegesis of the novel, the fantasy world of the war against America and Owen Brick's failure to put an end to it. In this heterotopian zone – at the border between real America and the alternative world imagined by Brill – Auster manifests through his protagonists the vehement disagreement with specific foreign policy decisions and military interventions, such as

the Iraqi invasion, by imagining a fictional situation in which America is not only divided in terms of its citizens interventionist or non-interventionist beliefs, but one in which, like in the middle of the 19th century, it is turning against itself in another civil war. Despite this, for the better or for the worse, the novel concludes, although life in America or the world does not, with the reiteration of Rose Hawthorne's words: "*As the weird world rolls on*" [180].

In the end, "it's companionship that counts", affirming human solidarity through friendship and transgressing the ugliness of war, terror and loss by escaping the barriers of solitude. As August considers, "It's companionship that counts, the conspiratorial bond, the fuck-you solidarity of the damned" [73]. As Auster himself admits in the interview conceded to Greg LaGambina, also within Hutchisson's collection of interviews, the end of the novel is not to be interpreted as man's submission to a "gloomy fate", but, „through all the ups and downs, all the travails we go through, all the horrors, all the wars, all the deaths, all the cruelties, there's still something that keeps us wanting to wake up the next morning and go on with our lives – to make children, to falling love, to continue the enormous adventure of being alive" [197].

The enormous adventure of being alive amounts to being involved, in touch with people, as well as making important decisions, asserting one's agency, despite the often terrible constraints imposed from more or less impersonal structures outside, above, beyond. The terrible gulf between blind structures and people or characters shown as devoid of any agency, depicted as puppets or anti-heroes in Auster's book, makes Elliott, in the previously mentioned review, draw a parallel between the novel and Vonnegut's well-known *Slaughterhouse Five*: „Sure, you can recognize the author of *Oracle Night* and *Brooklyn Follies*. But it's as if that gentle mind has been joined by the ghost of Kurt Vonnegut, the adamant pacifist, author of *Slaughterhouse Five* and creator of Billy Pilgrim, a prisoner of war who became "unstuck in time." Here we have multiple worlds and three generations, also unstuck in time. But like Vonnegut's classic anti-war novel, Auster's book leaves one with a depth of feeling much larger than might be

expected from such a small and concise work of art."

3. Conclusion

The characters and authors of fictional worlds in Auster's work, as well as the real people outside, are entirely linked by the process of story-telling. We can learn, from August Brill's narrative, that we can define ourselves by the fictions we create and by the stories we tell about ourselves. These fictions can be beneficial, providing a strong sense of identity, or tremendously destructive, like personal, national or global tragedies. Auster makes a distinction between fictions at different diegetic levels, such as his own, or his protagonists' and fictions seen as propaganda, leading to people getting killed or permanently traumatized.

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Intermediality and Identity Metafiction in Paul Auster's and Jonathan Safran Foer's Novels

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Abstract

As part of their literary manifestations, both Auster and Foer employ to a great extent various intertextual and intermedial features such as films retold by the characters in the novels, stories heard or read, images or articles drawn from magazines or elsewhere, excerpts from poems, theatre or novels, letters written by imaginary characters, photographs, all these contributing to the overall frame constituting the identity metafiction belonging to the two authors.

Key-words: identity, metafiction, identity metafiction, intertextuality, intermediality.

J.E.L. Classification: Z1.

1. Introduction

The various interart, intertextual devices have been subject to new trends in contemporary criticism that envisaged a new concept of interpretation and analysis in contemporary art (fiction included) in the last thirty decades: that of intermediality. It is a border-discipline theorized mainly in German, Canadian and Northern European countries, created to account for the present intermingling of various art fields in one concept: film with other films/ advertising/ photography/ theatre, novels with theatre/ film, theatre with photography/advertising, and the experimental techniques can be endless, only imagination can be the barrier in this respect.

2. Intermediality and identity metafiction

According to Werner Wolf, a significant theorizer of the new concept, intermediality

has become a *sine qua non* tool for analysis of the various textual approaches in comparative literature and cultural studies. Wolf tries to delimitate the conceptual framework of the "medium", drawing on the shortcomings of the previous definitions and offering his own way of conceiving the concept: „Medium, as used in literary and intermediality studies, is a conventionally and culturally distinct means of communication, specified not only by particular technical or institutional channels (or one channel) but primarily by the use of one or more semiotic systems in the public transmission of contents that include, but are not restricted to, referential ‘messages.’ Generally, media make a difference as to what kind of content can be evoked, how these contents, are presented and how they are experienced” [2].

This definition triggers a focused endeavor when dealing with intermediality in any “human artifact” (Wolf 2), since one cannot ignore the medium, irrespective of the nature of the artistic approach. Thus, Werner Wolf asserts that intermediality, in a broad definition, “applies to any transgression of boundaries between conventionally distinct media ... and thus comprises both ‘intra-‘ and ‘extra-compositional’ relations between different media” (Wolf 3). In other words, it is meant to be a common term that coins the intertextual references in any medium, with relation to other media of expression. This concept can be applied both diachronically and synchronically, as Wolf further explains, without being limited by temporal borders and it is greatly illustrated in both Auster's and Foer's fiction.

Wolf also dwells on the difficulty of the intermedial approach in literature, as it requires absolutely transgressing the boundaries of literature and engaging in other media, also. As Irina Rajewsky reiterates, intermediality is not to be considered a

postmodern invention, moreover it should be understood as an umbrella concept for what was previously coined as "interart studies" [44]. What intermediality might bring new to the old concept is the intermingling of the newly developed digital media, which rapidly expanded in the last two decades. With respect to intermediality various other terms have come along the way, all denoting the various media combinations, as Irina Rajewsky enumerates them: "multimediality, plurimediality, crossmediality, intra-mediality, media-convergence, media-integration, media-fusion, hybridization" [44], to mention just a few. They all account for the heterogeneous character of the world of intermediality.

Of the various taxonomies identified by the theorizers of intermediality, I will present briefly three of them that are relevant for my case study that will be further developed. As Irina Rajewsky classified them [51], there can be traced three categories of intermediality: „media transposition,“ „media combinations,“ „intermedial reference.“ It is important to mention the fact that there are not necessarily individual representations of a sole category, there may be one, two or even combinations of all the previously mentioned categories in one product.

While analysing the more recent novels belonging to Paul Auster, Rajewsky asserted that intermedial reference in his works "thematizes, evokes, or imitates elements or structures of another, conventionally distinct medium through the use of its own media-specific means" [53]. It manifests itself in various forms and acquires different significations, according to the creator's desire, but also to the reader's challenge in interpretation. Media combinations might be assimilated to metafictional collage – from a metafictional point of view, we have a collage of first person narration with second and third person; especially in Auster's metafiction, story-telling, film telling, film scripts and playwriting intermingle in an endless metafictional game, with the author's main purpose of creating a complex novel and in offering a challenging product.

In Auster's, as well as in Foer's metafiction, as already mentioned in the chapters dealing with the individual analysis of the novels of the two authors, intermedial - as well as intertextual -

disruptions serve as a necessary treatment for the alienated protagonists in search of identity. Nathan Glass, the protagonist in Auster's *The Brooklyn Follies*, is at a loss, without hope to live much more than within the end of the year, distressed as he is after his divorce and going through the physical pain caused by his lung cancer. Following his daughter's advice, to find something to keep himself going, "to get involved in something, to invent a project to myself" [2], despite his initial rejection of all that was female advice (a reflection of the trauma caused by his divorce), Nathan gradually admits to himself that inventing a project – what he will later call *The Book of Human Folly*, an intertext in itself, that will often be discussed about within the novel and he will often return to his book, an improper gathering, a palimpsest, a melting pot, just like the American identity the protagonist so much claims.

In *Man in the Dark*, Auster dramatizes a sort of *One Thousand and One Nights* scenario, with the two protagonists – August Brill and his granddaughter Katya as the main storytellers that attempt to free themselves out of the everyday dreariness after the deaths of their dear ones through storytelling and film viewing. Thus, though not employing any visual feature such as photographs, but turning into a ferocious "monstrator," in André Gaudreault's definition of the newly conceived narrator, the originator of the story he "shows" us both in narrative products and in filmic ones. Through the films the two protagonists watch, they actually "work through" their mourning process and find the way out of their traumatic environment.

The Book of Illusions is Auster's novel in which the narration of the life of a silent film artist is basically the core of the novel, since the main protagonist, Hector Mann, is also the starring actor of the twelve silent films in his early career, before his mysterious disappearance from the world. The narrator as monstrator, as conceived by André Gaudreault [55-70], David Zimmer, is in charge with direct definition, as he basically is the creator of the silent comedian, out of intelligent narrative structures through which he "depicts" in words the face, the movements, the internal states of the silent actor, determining us, as readers, to perceive

the silent comedian as if he were in front of us. Moreover, David, after watching *The Inner Life of Martin Frost* (the only film directed by Mann that the narrator manages to see), does several memory exercises in order to preserve the details in the movie, after its destruction. He takes notes during the film that will help him later re-project the film in memory. The film represents a part of his life; it is Martin's book that is somewhat similar to David's life, a parable of love, life, death and salvation through writing. By firing the manuscript of his book, Martin brings back to life his beloved Claire. Claire is bewildered by what he has done and cannot see the aim for which he has sacrificed his manuscript. Of course, the answer is love, out of love he did it, the book is an epitome of love and life, a beautiful account and reversed symbolism – eventually, burning Mann's films won't bring him back, actually, it will destroy every fact and evidence that he was ever alive after Bridget O'Fallon's sepulture. A metatext in itself, the film might be assimilated to a postmodern expression of ekphrasis, a rhetorical device coming from ancient Greek philosophers used to explain, to account for any work of art through language. It is precisely what postmodern works do through self-reflexivity, while the films in Auster's novels, be they imaginary or real, are accurately narrated that create the visual illusion they might be actually really unfolding before our eyes. Together with ekphrasis, filmic writing is another device employed by both Auster and Foer in attempting to make their narrative as visual as possible, either through the previously mentioned filmic writing (in Auster) or through media combinations or media references, offering outstanding thematizations of some of the subgenres identified by Irina Rajewsky as manifestations of intermediality: „[...] *transposition d'art*, filmic writing, *ekphrasis*, musicalization of literature, as well as such phenomena as film adaptations of literary works, “novelizations,” visual poetry, illuminated manuscripts, Sound Art, opera, comics, multimedia shows, hyperfiction, multimedial computer “texts” or installations, etc” [50].

Through film viewing, but also through acting, since the characters in Auster's, but

also in Foer's novels, are well aware of the their necessity to play different parts, either self-assumed or outwardly imposed, the characters anaesthetize their existential wounds and find a way to “work through” their traumas, as concluded by Ulrich Meurer while discussing the effect of the films analyzed in *Man in the Dark*: „Paul Auster's *Man in the Dark* (2008) treats movies as a form of self-medication after experiencing traumatic events (the death of the central character's wife, his car accident, or the beheading of his granddaughter's boyfriend Titus Small by Iraqi terrorists, which is depicted in Auster's text as a video of poor quality on the internet). In order to cope with these events, August Brill and his granddaughter Katya spend days in front of the TV watching rented DVDs—Renoir, De Sica, Ray, Ozu—another opportunity for Auster to confront the written word with the movie and the streaming video image and their respective ability to display the imaginary and the unspeakable” (Meurer 178).

The Inner Life of Martin Frost – one of Hector Mann's twelve films he directed within the fictional realm of the novel, after his retreat from public life, turned into a media transposition visual product, after Auster transposed this little film script into a short-run film. Borbala Bokos considers that the film might be well be interpreted as a beautiful parable of life and death, of art and beauty, as well as of the painful process of art-making: „[...] the story of Martin Frost is an allegory of the process of storytelling itself, from the initial spark of inspiration until the moment of finishing a work of art that leaves the artist with both of a sense of pleasure and loss. Just like in *The Book of Illusions* narrative voices frame one another, and there is always a possibility for another meta-narrator” [33].

Auster's work had its reverberations also in music. Inspired by the complex fictional character – Hector Mann -- that was the object of several intertexts within the novel – the biography written by David, entitled *The Silent World of Hector Mann*, the film stories that are presented by the narrator -- Northern Ireland artist Duke Special released in 2010 a homonymous album, actually a collection of songs bearing the names of the twelve films made by the silent actor prior to his

disappearance. Duke Special, as his penname says, is a startling artist, inclined to pre-rock and balladry, while experimenting with intermediality – mixing writing, music and theatre/film performance in his creations. The project inspired by Auster's novel is actually a collection of songs springing from the twelve imaginary films casting the silent comedian and as Duke tells in an interview to Joanne Savage: "They all reflect a mixture of the slapstick and sophistication of Hector Mann's silent movie roles. There's humour and the bizarre, then melancholy and pathos."

With similar enthusiasm as Duke Special, Jonathan Safran Foer required several writers to provide an artistic (either fiction or poetry) response to Joseph Cornell's assemblage artefacts and published the writings under the collection "*A Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell*" (2001). The avant-garde spirit of the artist will be echoed subsequently in Foer's writings, beautiful collages of story-telling, images, blank pages, bits of diaries, film or book reviews

In both Auster's and Foer's novels, the use of several intermedial and intertextual intrusions might be interpreted as a sort of Freudian *acting out* of their past traumas, with the various films, stories, images that disrupt the narrative thread acting as a homeopathic device of anesthetizing the protagonists' existential wounds.

As far as the first category identified by Rajewsky in her classification – that of media transposition – both Auster and Foer turned some of their fiction into film. Foer turned both his novels, *Extremely Loud and Incredibly Close* and *Everything is Illuminated*, into successful screenings. *Extremely Loud ...* insists on the identity quest, but also detective-like pursuit, on which Oskar embarks, on the visits he pays to his Black fellows across the five boroughs of New York, but also on his autistic-like behavior that engulfs the film with his obsession of the phone ringing, but also memories connected to his father and the image of the falling man, which he suspects it might be his father. The film preserves most of the novel's episodes, keeping the rapid pace of Oskar's narration, while the book's plot is empowered by means of scattered images (another intermedial feature, a sort of media combination of novel and

photography) that are meant to stress certain recurrent motifs – the emptiness and dreariness of one's life, the chimeras that haunt the protagonists (the visualization of the grandfather's hands tattooed with "yes" and "no", the key-lock, the window, the door, the reversed flip book closing the novel, the empty pages, accounting for the protagonists' sense of void).

Since the terrible 9/11 attack on the twin towers in New York, a new kind of literature arose – one connected strongly to this event and to the powerful images it imprinted in the consciousness of the viewers. Richard Drew's photograph taken during the turmoil of the destruction made the front page of numerous newspapers so as to highlight the inhumanity of the act, an unprecedented event, which had its reverberations on thousands of artistic products: photographs, films, books, products which nevertheless were only mere manifestations of a terrific event which could not be grasped entirely into either words or images, since they resisted any representational dimension, aiming mainly at aesthetic, cathartic intent. Through the very visual impact of the havoc, the imprint on what Benjamin coined the "plate of memory" [342-342] was immense, giving rise to a new "common trauma," a new group that identified itself with the post-9/11 circumstances. As with post-Holocaust literature, immediately afterwards the terrible events a new kind of literature was born, one that, in the several directions generated, aimed at stressing humanism and man's redeeming possibilities, as prof. Rodica Mihaila points out in her 2008 study of the two 9/11 novels inspired by the image of the "falling man" belonging to Foer – *Extremely Loud and Incredibly Close* (2005) and Don De Lillo's *Falling Man* (2007), underlining the "humanism of the other" that Levinas postulated: "It is this humanism, this ethical challenge, that distinguishes the voice of the post-9/11 novel, even if each writer's narrative techniques and aesthetic options may differ widely, from realism to postmodernism and post-postmodernism, as in the case of Foer's *Extremely Loud and Incredibly Close* (2005), and DeLillo's *Falling Man* (2007) - the two novels I selected to illustrate my point" [22].

Since the trauma inflicted by the terrible event resisted, as mentioned previously,

representation through language renderings, the new visual representations of the "falling man" from the WTC twin towers gained prominence also in Foer's final flip book, which is highly charged with aesthetic and restorative dimensions, since both the visual and the written discourse might be interpreted as an endeavor to set the world back to its initial order, to get back to its original state. Thus, the initial "word games," to borrow Ludwig Wittgenstein's paradigm, turn into visual games, that mix photographs as intertextual intrusions and special styles of writing through which the narrator as monstrator "shows" us what happens in the specific piece of writing.

The flipbook that concludes Foer's metafictional pursuit is reminiscent of the episode in Kurt Vonnegut's *Slaughterhouse Five*, Pilgrim being engaged in a similar meta-detective pursuit as Oskar, aimed at working through his trauma and escaping the sense of nothingness of his everyday life. Thus, through intertextual and intermedial features eventually Foer's novel acquires a restorative dimension, Oskar regaining his self-esteem and being the one in charge of setting things right and undo the terrible event, though only at an imaginary level, through the backward flipbook and the reversed rendering of the dialogue between him and his father: "Finally, I found the pictures of the falling body. Was it Dad? Maybe. Whoever it was, it was somebody. I ripped the pages out of the book. I reversed the order, so the last one was first, and the first was last. When I flipped through them, it looked like the man was floating up through the sky. And if I'd had more pictures, he would've flown through a window, back into the building, and the smoke would've poured into the hole that the plane was about to come out of. [...] Dad would've gone backward through the turnstile, then swiped his Metrocard backward, then walked home backward as he read the *New York Times* from right to left. He would've spit coffee into his mug, unbrushed his teeth, and put hair on his face with a razor. He would've gotten back into bed, the alarm would've rung backward, he would've dreamt backward. Then he would've gotten up again at the end of the night before the worst day. He would've walked backward to my room, whistling "I Am the Walrus" backward. He

would've gotten into bed with me. We would've looked at the stars on my ceiling, which would've pulled back their light from our eyes. I'd have said "Nothing" backward. He'd have said "Yeah, buddy?" backward. I'd have said "Dad?" backward, which would have sounded the same as "Dad" forward. He would have told me the story of the Sixth Borough, from the voice in the can at the end to the beginning, from "I love you" to "Once upon a time..." [325-326].

At the center of both Auster's and Foer's novels stands what prof. Mihaila states in her 2010 study in relation to post-9/11 literature, which could well be extended to post-traumatic events literature: "The ethical challenge at the core of what seems to be a new impulse in the recent American novel, away from the postmodernist logic of non-agency, non-history and derivativeness, turns into a promise to revitalize the novel with a plus of significance and of universal value" [25].

3. Conclusion

Both Auster's and Foer's identity metafiction are intertextual, palimpsestic artifacts, fusing various media in order to convey an eclectic, yet balanced image of how their protagonists deal with traumas. Both are preoccupied with turning their works into films, thus turning the scriptic discourse into visual and acoustic rendering. Moreover, they both engage with intermedial reference processes in order to present how their protagonists "work through" their traumatic events – by film watching, book reading or writing, letter-writing, the protagonists interact with one another and share important ideas that make their identities more prominent and valuable, affirming their humanity and dignity, as well as life's worthiness. In Adorno's view, "To write poetry after Auschwitz is barbaric" [34], as he conceived the terrible event unrepresentable. The same statement could equally be applied to post-9/11 literature, since presenting by means of single tools of written discourse is unquestionably impossible to represent, while accompanying it with visual images might be a shy attempt to grasp what by means of sheer words would be hard to fathom.

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The Theme of Death and of the Self in Max Blecher's Works

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Abstract

The discourses of Max Blecher's characters, in fact of the same auctorial mask endlessly multiplying, remind us of the philosophy promoted by Heidegger, Kierkegaard, Jaspers and Husserl.

In order to understand Blecher's character, we must start, just like Heidegger in Being and Time, from understanding the time he lives in. But the narrator-character's time in Blecher's novels is conceived starting from death.

The analysis of death does not imply, for Heidegger, the study of what somebody really feels at the time of death, it involves the meaning of imminent death for someone enjoying life to the full.

Key Words: *Despair, Self, Unreality, Reality, Death.*

J.E.L. Classification: Z – Other Special Topics

1. Introduction

The Heideggerian approach on death is not pessimistic-fatalistic, on the contrary, Heidegger is aware of the fact that the human universe is finite. Thus, being authentic, means in Heidegger's view being fully aware of being able to be, which must include the possibility, not the certainty of "being able not to be" [1].

The perspective on understanding death put forward by Heidegger refers to one's own death, not the other's death.

We can also notice the influence of Kierkegaard and Jaspers. In Kierkegaard's terms Blecher's character wants to get rid of himself.

We can identify also Jaspers' thesis, according to which paranoia is a consequence of biological changes.

2. The Heideggerian Approach on Max Blecher's Novels

The narrator-character in the novel *Scarred Hearts* by Max Blecher, Emanuel, just like the other two narrators in *Adventures in Immediate Unreality* and *The Lit up Burrow*, is Heideggerian because what he considers important is his own death, not the idea of death. For Blecher's narrator, death means "my death". "To be with a view to death" becomes for Blecher's character a way of relating to death through his own being. Blecher's character establishes an existential relationship with the possibility of dying, he is certain he will die, but its gravity is alleviated by its delay. By "phenomenological reduction", by ignoring insignificant things, (we can notice Husserl's influence here), the narrator-character from Blecher's works finally learns the art of dying.

The tragedy of the character is conveyed by the fact that he is aware of the finitude of his universe. In all his three novels, Blecher creates a character fully aware of his power "to be" which includes the possibility of "being able not to be" [1].

Blecher's writings remind us, in a certain way, of the literature of narcotic type promoted by Thomas de Quincey and even Ch. Baudelaire in *Artificial Paradises* [2]. De Quincey's perspective, who was addicted to opium for 47 years, according to which weakness and misery do not necessarily mean guilt [3], remind us of that of Blecher's character, Ernest, from *Scarred Hearts* – "Berck is not a town full of sick people. It is a kind of very subtle poison. It gets in your blood. Who has lived here can no longer find their place anywhere else in the world" [4].

Space, in this case, is involved in shaping one's identity.

Individualisation – the feature Heidegger talked about, essential in order to understand the concept of "the self", can also be related to J.P. Sartre as he defined the concept of authenticity: "Authenticity true relationship with others, with oneself, with death" [5].

Blecher's character resembles the one created by Camus, he learns to live in times of disaster, is aware of his own limits, but fatality, in Blecher's case, comes from the inside, not the outside, from the impossibility to be just what he is and nothing else. Salvation to overcome the absurd comes from accepting the "unreality" where the hero places himself.

In the Heideggerian view being authentic means being aware of your own finality. It may sometimes be a crisis of identity. A common place not only in modern and postmodern literature - the crisis of identity can be identified in the classical character Ulysses who tells the Cyclop that his name is Nobody. His modern counterpart, Joyce's character, Leopold Bloom, fights his own fears while undergoing a crisis himself. The first scene that opens Blecher's narrative, *Adventures in Immediate Unreality*, presents what the writer himself calls "a crisis" and the literary critics completed "of identity". "When I stare at something on the wall for a long time I find myself wandering who I am and where I am. That's when I feel the lack of my inner self from afar, as if I had become a completely different person for a moment. This abstract character and my real self fight for my convictions with equal forces" [6].

The novel *Adventures in Immediate Unreality* is nothing but the narrative (story) of shaping an identity, of the ultimate and desperate attempt to shape an identity, a different one from the present one. The purpose of this narrative is therapeutic, being revealed directly by one of the auctorial statements of the narrator-character: "When I keep thinking of these things, trying in vain to blend them into something I could call myself (...); when my hand tries to write this weird incomprehensible simplicity, then it seems to me, for a moment, just like a convict who briefly becomes aware of the awaiting death, unlike everybody around him (and would like his struggle to be different from all the other struggles in the world,

managing to free him) that all this will suddenly engender a new authentic fact in a warm and intimate manner which will define me clearly as a name and will echo inside me in a unique outstanding tone, which is that of the meaning of my life..." [6].

The homodiegetic narrator of the novel *Adventures in Immediate Unreality* expressed his intention of creating an identity for himself, of acquiring a NAME through writing, through a story. The act of writing as a way of regaining one's self turns out to be a central approach to Blecher's biography and prose. The crisis of identity is only apparently provoked by certain places, its main cause is, in fact, the infliction of "the I that is only I", as Nicolae Manolescu stated [7].

3. Kierkegaard and Jaspers's Influence

Blecher's character desperately tries to build his own identity, yet he fails lamentably because it is not in a human being's power to choose his identity, but only to accept the one he was given. He rebuilds his own identity through writing. This is the ultimate strategy to regain his identity and it is also the only feasible one, because the narrative organisation of memories by remembering things gives coherence and uniqueness to the self, similarity to the previous stances (child, adolescent, adult), as much as possible for a person with identity deficiencies.

Suffering in Blecher's novels is an effect of illness, announcing death; it is a way by which the narrator-character becomes aware of his own finitude. In spite of this, Blecher's character only rarely suffers from that "sickness unto death" that Kierkegaard talked about [8]. In fact, despair, the illness of the soul, touches Blecher's characters only once-when the character becomes aware that "the I can only be I" In Kierkegaard's terms, Blecher's character might be defined by what the Danish philosopher calls in *The Sickness Unto Death*, "the despair of not wanting to be himself or wanting to get rid of himself" [8]. In this sense, the narrator-character in Blecher's novels imagines himself in a Kafkian way as either a tree or a red scarf in a dahlias bouquet or a little joyful dummy in a shopwindow. Blecher's character becomes aware of his own despair, finally understanding that his inner self cannot be

lost, but suspended through hallucinations and visions at the most.

The hallucinations of Blecher's characters make reference to Karl Jaspers' thesis, according to which paranoia is a consequence of biological changes [9]. The character in *The Lit up Burrow* said: "when I am alone and close my eyes, or when in the middle of the conversation I brush my cheek with my hand and I squeeze my eyelids, I find once again the same intimate and well-known cavern, the same cosy burrow lit up by blurred spots and images which is the inside of my body..." [10]. The biographical method proposed by Jaspers can have its correspondent in literature in what Mircea Eliade called "oceanographic method" or the thorough study of life as if we looked at it through an "inverted field glass" (Radu Petrescu). The inner eye used by the narrator-character to see inside himself does not betray the character's feelings but his hallucinations and visions. Going back to the beginning of the novel *Adventures in Immediate Unreality*, we easily notice that the narrator-character has the experience of some visual phenomena without the presence of some sensorial stimuli, thus, according to Jaspers' theory, the form becomes more important than what the patient sees, which is the content of the hallucination. These visions-forms create the world of "immediate unreality", through which the narrator saves himself, managing to organise it coherently, just like the one he used to live in.

Blecher suspends death or fear of death as Mihail Sebastian stated, reaching the strange effect of an optimism of resignation. The narrator-character accepts his status acquired during his illness. The ego of Blecher's character is suppressed, illness is not an exception, as with Hortensia Papadat-Bengescu, it is an event that pulls you away from the daily automatism. Thus, for Blecher, the biological becomes an important reality, any of its struggles revealing the joy of still being alive.

The perspective of the narrator-character in *Adventures in Immediate Unreality*, obviously relates Blecher to George Bacovia. Blecher's performance stands out. In *The Lit up Burrow* the exacerbated sensitivity of the narrator becomes evident in every fragment of the book: "Every moment we imagine life and life remains valid for that moment only

and only in the way we imagine it then. Thus, to dream and to live is the same thing. The moment the dream unfolds, its events are valid only for nocturnal moments of sleep, just as in daily life the thoughts and events are valid only for the moment they take place and in the way we imagined them then. Still, if we tried to believe that events are independent from us, it is sufficient that in a tragic moment we close our eyes and we regain an inner independence so rotten and hermetic that we can place in its darkness any memory, any thought and any image we want, we can place in the middle of the tragic moment a joke, an anecdote or a book title or the topic of a film" [10]. Actually, both in the consciousness of the author and in that of Blecher's character, there is a permanent fight between appearance and essence, or better said between immediate unreality and reality.

Blecher's character, Emanuel, from *Scarred Hearts*, lives a similar experience to that of Hans Castrop from the novel *The Magic Mountain* by Thomas Mann. The sanatorium becomes for him, as well as for Blecher's character, the reality he relates to, the only one actually. The discourse of both characters sometimes becomes Kafkian. Suffering from tuberculosis, Kafka himself addressed the doctor in this way: "Kill me or else you'll be a killer!" In one way or another Blecher's and Mann's characters suffer just like Josef K from Kafka's *The Trial*, they are locked away: "Josef K must have been defamed by someone because, without having hurt anyone, one day he got arrested [11]. All the three characters live the illusion of freedom: the sanatorium is a reorganised space, camouflaged, mimesis of immediate reality/ unreality, and Josef K's trial is held only on Sundays creating for the character an image of pseudo-freedom. On the other hand, this isolation gives them the possibility of becoming aware of their own limits, finalities.

4. Conclusions

Blecher is Heideggerian because the concept of death is defined by that of life, even if the stance is always the same – illness.

Acknowledgment

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The Identity of Paratopie in Max Blecher' s Novels

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Abstract

This aproach has a starting point in Dominique Maingueneau' s statement in his Literary Discourse. The protagonist finds himself in an eternal self-searching as he declines both his identity and background, being secluded due to his incurable deasease, fighting and trying endlessly to create a new identity of his own, the so called „paratopie”.

Key Words: *Self-searching, Paratopie, Literary spaces.*

J.E.L. Classification: Z – Other Special Topics

1. Introduction

In Blecher' s case, the identity of his protagonist might be temporarily suspended by creating imaginary spots, but it' s never lost.

The protagonist constantly rejects his own group, a group of ill people belonging to the real world.

He finds himself reinventing his own world in countless attempions of creativity, a new space for himself.

We can define Blecher' s protagonists through Kirkegaard' s concepts used in his *The Sickness Unto Death* as they all obviously decline to admit who they are or they desperately want to get rid of their tormenting self.

2. Self-searching in Max Blecher' s Novels

The first scene that opens Blecher' s narrative, *Adventures in Immediate Unreality*, presents what the writer himself calls "a crisis" and the literary critics completed "of identity". "When I stare at something on the wall for a long time I find myself wandering who I am and where I am.

That' s when I feel the lack of my inner self from afar, as if I had become a completely different person for a moment. This abstract character and my real self fight for my convictions with equal forces" [1].

The novel *Adventures in Immediate Unreality* is nothing but the narrative (story) of shaping an identity, of the ultimate and desperate attempt to shape an identity, a different one form the present one. The purpose of this narrative is therapeutic, being revealed directly by one of the auctorial statements of the narrator- character: "When I keep thinking of these things, trying in vain to blend them into something I could call myself (...); when my hand tries to write this weird incomprehensible simplicity, then it seems to me, for a moment, just like a convict who briefly becomes aware of the awaiting death, unlike everybody around him (and would like his struggle to be different from all the other struggles in the world, managing to free him) that all this will suddenly engender a new authentic fact in a warm and intimate manner which will define me clearly as a name and will echo inside me in a unique outstanding tone, which is that of the meaning of my life..." [1].

In *Literary Discourse. Paratopie and Enunciation Scene*, Maingueneau identifies three types of paratopies: identity, spatial and temporal paratopies.

The identity paratopie, metaphorically rewritten in Dominique Maingueneau' s terms - "my group is not my group" [2] can be identified in the mentioned novel by Max Blecher, the dilemma of the narrator-character, from the beginning of the novel, is related to his inner self.

With Blecher, the identity paratopie becomes maximal because from a physical point of view his characters cannot belong to humanity being excluded because of the illnesses they suffer from: "I had many opportunities of encountering such desperate cases, doomed beforehand. In a sanatorium in

Switzerland an old woman consumed by a terrible pancreatic cancer she had no idea about (she used to say she had a little acidity which made her stomach sour after meals), in another case a young lady who a few days before being operated on (which she hadn't been told yet) was planning a voyage in the south of France, and other cases when those around a sick person knew the situation was extremely serious while the patient completely ignoring everything would go on living in a slight dizziness and in the unconsciousness of his petty daily concerns" [3].

In the case of Blecherian characters the inner self can be suspended – by creating some paratopical literary spaces, but it cannot be lost. "The true anxiety of Blecher's character is revealed only now: and it does not consist in the fear of losing one's identity but in the helplessness of doing it. Being but yourself: here is the existential suffering of the hero" [4]. Thus the Blecherian character rejects the group of sick people in the topical society, does not recognise it as being his own group often tempting to configure some relatively topical spaces. In Kierkegaard's terms, Blecher's character might be defined by what the Danish philosopher calls in *The Sickness Unto Death*, "the despair of not wanting to be himself or wanting to get rid of himself" [5].

In *The Lit up Burrow* the exacerbated sensitivity of the narrator becomes evident in every fragment of the book: "Every moment we imagine life and life remains valid for that moment only and only in the way we imagine it then. Thus, to dream and to live is the same thing. The moment the dream unfolds, its events are valid only for nocturnal moments of sleep, just as in daily life the thoughts and events are valid only for the moment they take place and in the way we imagined them then. Still, if we tried to believe that events are independent from us, it is sufficient that in a tragic moment we close our eyes and we regain an inner independence so rotten and hermetic that we can place in its darkness any memory, any thought and any image we want, we can place in the middle of the tragic moment a joke, an anecdote or a book title or the topic of a film" [3]. Actually, both in the consciousness of the author and in that of Blecher's character, there is a permanent fight between appearance and essence, or

better said between immediate unreality and reality.

The despair of getting rid of himself is perhaps best rendered by Blecher in *The Lit up Burrow*, through the dying character that does not see the point of receiving the eucharist, in fact his discourse stands for the refusal to join the group he is part of.

The retreat of the character from *The Lit up Burrow* in "resting places" – the outskirts of the town, the river banks, the garden with elegantly mown lawns, the country lanes – undoubtedly represent the attempt to escape from the group of sick people whom he does not wish to identify himself with. The way the character perceives reality – as illogical – is also an expression of rejecting the group. The white of the plaster – as a reference point of the topical society he is part of suffocates the world of the character, the only chromatic pseudo-deviation he indulges himself in is red, this alternation actually revealing the same *impossibility of the I of being only I* or in Maingueneau's terms – *the I* does not allow *the he* to manifest itself: "One day, a slight change appeared in the scenery: whereas all the objects in the entire square were still white, on the Bank the dome became red..." [3].

What the exterior does not offer to the enunciator in *The Lit up Burrow* is provided by the interior – a relatively topical space, where the character finds his peace: "... I often wonder with great excitement what is the meaning of this continuous inner enlightenment and what percentage of the world it represents..." [3].

What generates pain – the physical side – engenders a *relatively topical space*. Thus the inside of the body is perceived as a new world where the character travels, as well as the centre of all the dreams. All the relatively topical spaces will stem from here and one will be able to recognise its synonymous space outside – rooms, caves, cellars, etc.

"The moment I write, on small obscure canals, in winding streams, through dark cavities carved in flesh, with a small gargle in the rhythm of the pulse, my blood floods the darkness of my body, flowing through the flesh, nerves and bones" [3]

The Lit up Burrow – "the world of reality that lies beneath the skin" [3] is the paratopie of the one who enunciates in this text.

Blecher perfectly matches the definition of the writer given by Maingueneau, in the same study, as "a person who does not find his place and has to create the realm of his own piece of writing on its very absence" [2]. Obviously the group of sick people imposed by the topical society is not recognised by the writer, in the literary space, in sickness and in pain he does not see but a transient situation that he considers of "no illustrious status such as the noble and admirable inspiration in art" [3]. Another metaphor used by Blecher to describe its paratopie is that of the game "pictures to copy" which "when it is badly played and the paper slightly moves during copying, the figures are distorted. It is the point of view, surprisingly new, of the lunatic for whom, while copying life, reality shifted a few centimetres away, that is 'lost his mind' and produced such extraordinary forms" [2]. Thus, the way Blecher uses in order to relate at the same time to *the extremely topical society* and to *the relatively topical literary space* which becomes a copy of the topical society – a reality that *has lost its mind giving birth to new extraordinary shapes* – is what actually fuels the act of Blecher's creation. The text of *The Lit up Burrow* will be written according to the recipe proposed by its author: "Well, I noticed this is what makes up the ordeal of suffering, and the conclusion was simple, that is in order to get rid of pain you mustn't 'get rid of' it, on the contrary you must 'deal with' it as carefully as possible. As carefully and closely as possible. Until the observation of its smallest fibres" [3]. Blecher's writing depicts in detail the suffering, the origin of all paratopies being here. For instance, here is how the restrictions of the topical society he comes from, *of the topical I*, manage to create, paradoxically, by becoming aware of them, relatively topical spaces, paratopies, in which *the he* manifests himself in all his splendour: "I now knew the 'shape' of pain and all I could do was, with my eyes closed, to follow it as a musical piece and to try and carefully 'listen to' all tonalities and intensity levels of pain the same way I followed the modulations and diversities of a concert piece with the same repetitions and the same themes, that I discovered in the composition of pain just like in the music I listened to" [3]. So here is one of the stances of the *nomadic he* manifested as a result of

becoming aware of the topical reality. One more stance generated by becoming aware of the *I that is only I* is the one in which it identifies with the comedians who confront superior characters:

"In the comedies I often saw at the cinema, what is comical and makes us laugh is that situation when a strong muscular character fights against another one that is skinny but cunning enough to avoid the strikes, such as the fight between an American policeman and the frail Charlot who always escapes him. The essence of the comical situation lies in this imbalance, in this disproportion of forces which opposes a powerful self-confident one to a weak doubtful one. And this is the situation in my illness when a lot of complications appeared. Day by day, a new pain and suffering, day by day one more ache and one more loss of hope, all fighting an exhausted body which only had some force of incomprehensible resistance, created the disequilibrium of forces that generates hilarious situations. When I had an extension fixed and it started to hurt, I felt like laughing" [3] or a different one "It was a new matter of reality from which now rose the town with me in its centre, undiscovered, fresh, weightless and with no organs, like a mere contour line of myself" [3]. The only way to escape the destined reality is to reject the group, rejection that finally has the desired effect: "In the end the sick person has to die or there must be an improvement that allows him to keep being 'ill' ... and I got this last promise" [3]. In fact, the sick person state in which the *I* is allowed to stay triggers the nomadism of the *he*.

In *Adventures in Immediate Unreality*, the cinema hall, the waxworks and the fair also become relatively topical spaces. In these spaces the *I* becomes visible and it is characterised by an unusual freedom: "I used to become so absorbed in the film that I imagined myself walking in the parks on the screen or leaning against the railing of the Italian cafés where Francisca Bertini performed, with her hair hanging loose and with her arms waving like some scarfs in the wind" [1]. or "I believe that, if the instinct of a purpose in life ever took shape inside me and if this tendency should be linked to something truly profound, essential and irreparable inside me, then my body should

become a wax figure in an exhibition and my life a mere endless contemplation of the surrounding windows" [1]. In fact, the narrator-character admits in the same text how easily he can become somebody else: "This shift of mental states took place under different circumstances. It came stealthily and suddenly changed my inner body" [1].

The homodiegetic narrator of the novel *Adventures in Immediate Unreality* expressed his intention of creating an identity for himself, of acquiring a NAME through writing, through a story. The act of writing as a way of regaining one's self turns out to be a central approach to Blecher's biography and prose. The crisis of identity is only apparently provoked by certain places, its main cause is, in fact, the infliction of "the I that is only I", as Nicolae Manolescu stated.

3. Conclusions

Blecher's character desperately tries to build his own identity, yet he fails lamentably because it is not in a human being's power to choose his identity, but only to accept the one he was given. He rebuilds his own identity through writing. This is the ultimate strategy to regain his identity and it is also the only feasible one, because the narrative organisation of memories by remembering things gives coherence and uniqueness to the self, similarity to the previous stances (child, adolescent, adult), as much as possible for a person with identity deficiencies.

Acknowledgment

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Bodily Resurrection and the Mystery of the Bodily Transformation in 1 Corinthians 15

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Abstract

The idea of restoring the human being and all creation reflects the ratio of the Pauline vision on the reality of the resurrection act and moral training of the members of the Christian Church in Corinth.

In our research we sought to identify specific elements distinct for the Pauline teaching on how Christ accomplished salvation of the world and fulfilled human mission to complete whole creation by His resurrection from the dead, becoming the agent of transformation of the human being in its entirety, in order to ensure ownership of eternal life, existential reality that is derived from the Resurrection of Christ.

Keyword: resurrection of Christ, 1 Corinthians 15, bodily resurrection, bodily transformation,

J.E.L. Classification: Z120

1. Introduction

The human person is the center of gravity of the concerns of modern science, so most scientists have tried to unravel the mystery of the human being as man pointed himself to the contemporary consciousness as the most complex and deepest level of existence among the reality ways affordable to us. In this context, we note that Apostle Paul captures a unique aspect in the area of foreign and Greco-Roman philosophy, since man is a new creation, restored by the sacrifice and resurrection of Christ, act that calls the attention of all human originating status crown of divine creative act in relation to the whole creation.

James Kelhoffer[1] highlights the inconceivable report between the Cross Gospel[2] and Greek philosophy, which induces the Apostle of the Gentiles to use

celery wisdom[3] to emphasize the humanity of Christ and his resurrection results. [4] In this context, Ks. Marcin Kowalski noted two closely related issues: the glorious body of the risen Christ, who has been transformed by the Spirit, because Christ is the first to receive a spiritual body, along with unique and unprecedented transformation that the Holy Spirit exert on bodies at the Resurrection. [5]

As noted Christopher Tuckett, Corinthians denied the possibility of the resurrection of the dead[6], because either they did not believe in the existence of life after death, nor they believed that the resurrection happened because they could not accept the presence of the body in the form of after life. In response to their opinion, Joost Holleman believes that the Apostle presents his eschatological[7] view of the existence of life after death, a resurrection of the dead to be governed by the idea of the end of time.

This study is focused on the issues described in the letters to the residents of Corinth, because within it the Apostle of the Gentiles provides a summary of the gospel message of Jesus Christ. In this sense the Apostle Paul emphasizes transformations that will suffer the human body in order to achieve perfection, state which will allow him to inherit eternal life. [8] Although in theory, the principle of the resurrection of the dead represents a new principle for the ancient world in ancient society, the new doctrine preached by St. Paul is greeted with hostility by some in Corinth. In other words, it apperas the problem with reference to the attitude of the ancient perception of those who denied the resurrection. What function meets the resurrection of Christ? What is the ultimate meaning of the human being? What is the nature of bodies restored? Therefore, we consider that only clarifying this problem can substantiate the reality of the Christian faith.

2. Resurrection of Christ, the foundation of the Pauline preaching (1 Cor. 15:1-11)

The First Epistle to the Corinthians describes the Apostle of the Gentiles plea to emphasize veracity of the universal resurrection and the nature of resurrected bodies of humans in a setting dominated by intense ideological polytheistic precepts and the morals of ancient Greco-Roman guidelines. Taking as starting point the existence among Christians from Corinth of the individuals who vehemently denied the reality of the future resurrection, because they represent a really unique concept within the ancient thinking, he proposes a model that aims to educate erroneous beliefs Corinthians anchored deep in pagan philosophy, according to the truths taught by the Christian faith.

The Pauline theology is existential linked by death and real resurrection of the Jesus Christ, [9] because the Apostle is confessing that *'if Christ has not been risen, our preaching is in vain and your faith is futile'* (1 Cor. 15:14), legitimating this way the authenticity and divine authorship of Christianity on supreme act of resurrection of Jesus Christ from the dead [10].

Reality of the Resurrection of Christ is the central frontispiece of Pauline preaching exposed before Corinthians souls still anchored in the shadow cult of Apollo and Aphrodite, which the Apostle of the Gentiles has contributed to strengthening the Christian faith, acting by means of negative philosophy, telling them all that preaching and others' apostles would be as futile and useless as the faith of those who believe in the divinity of Jesus of Nazareth crucified if He had not risen. The doctrine of the resurrection of the dead is the essence of the gospel which Paul preached and that salvation depended. We see thus that Christ's resurrection is the central foundation of the apostolic preaching and Christian religion, without no one would be able to support one God almighty deity and if they would have remained in a state of dead and would not be resurrected, for strengthen by this supreme act, achievable only by God, that anything that exists in this area created can not be compared with the infinite dimension of His divinity, because death was for him only a

tool that could deliver world from the bondage of sin and death sphere.

Christological dimension of the Resurrection acquires the completed facets of fallen creation, so the Pauline vision can not perceive the work and death of Jesus Christ as possible without His resurrection from the dead. Going on the same principle as with the Christ who asks the doctor to heal itself and come down from the Cross, St. Paul admits that the one who was found on the road to Damascus can not miraculously rise from the dead its own merits, taking into account all previous Christic wonders that are embedded in their entirety and three resurrections from the dead.

This dogma of the Resurrection, through the load and experience, is the paradigm meeting between the Pauline teaching, exclusively Christian, whose middle is essentially Christ crucified and risen, and the pagan world, Hellenistic, representing wisdom profane attitude to the mystery of the Cross and Resurrection son of God. By His resurrection, Christ has shown the world that He is the Son of God. The apostles preached a risen Saviour and live whose work depends on saving resurrection, without which the preaching of the apostles actually were false and worthless, because the dead cannot save the living. And if the object of Christian faith, the Son of God, risen from the dead and seated at the right hand of God in heaven, they believe a lie if Christ had not risen. The answer clearly states the idea that Pauline doctrine of the resurrection of the dead claim the denial of the resurrection of Christ, and denying the resurrection of Christ is an act of subversion of the gospel (1 Cor. 15: 12-14), because in this context our faith is vain, and hopes placed in the salvation brought by Jesus Christ are destroyed.

In the Pauline vision the Savior's Resurrection is absolutely necessary because our justification and forgiveness of sins is achieved only through the risen Christ (1 Cor. 15:17), Whose resurrection becomes our resurrection and assumption of eternal life because Christ guarantees that by Him *'all will be risen alive'* (1 Cor. 15:22).

Christ, the New Adam, voluntarily assumed human nature in the service of corruption, loosed us from death and eternity absurdity of them involving eternal death, resurrection restoring so primordial

relationship with God. Christ's resurrection shows us the perfect love of the Son of God who gives man eternal resurrection in God, in full body and soul, raising it to the status of living with God.

3. The nature of the resurrected bodies and its eschatological valences (1 Cor. 15:35-58)

Having proved the reality of the resurrection, the Apostle illustrates the nature of the resurrection of the dead bodies, to teach Christians what kind of bodies will be resurrected from the dead. To answer the question of denying the resurrection of the dead, St. Paul felt the need to clarify the mystery of the future resurrection, using the argument to the resurrected body of Christ which is the matrix nature of the human body, which will be restored in the resurrection addressing so many issues related to the nature of the resurrection body, and how the effects of the resurrection will extend over all creation [11].

By His resurrection, Christ has a body spiritualized and free from damage which he promises to those who follow Him to perfection, so that the condition of incorruptibility is depicted as a fruit inherited by Christians from the Resurrection act of Christ to highlight transformation pattern of the human body in eschatological act of resurrection.

Restoration made by Jesus Christ is a central theme in the first epistle to the Corinthians, so that St. Paul uses different expressions to show the idea of unity, as *'in Christ'* (ἐν χριστῷ) (1 Cor. 3:31), *'by Christ'* (τοῦ χριστοῦ) (1 Cor. 3:57). Apostle Paul uses the phrase *'those of Christ'* (οἱ τοῦ χριστοῦ) (1 Cor. 15:23) to expand the unity of Adam and humanity, which Christ a transfigured by His Resurrection and headed for eternal life.

Our future bodies will be material and identical with our present bodies, but organized in a very different form, according to Pauline analogy made between the seed and the plant that grows from it. In this context, corruptible body, weak and mortal, deposited in the tomb, the resurrection will be incorruptible, glorious, powerful and spiritual (1 Cor. 15:42-44). Their resurrection involves a transformation from Jesus Christ, who will reshape body state according to his

glorious body. In this regard, different expressions are used to indicate differences between a person's body and his body resurrection (1 Corinthians 15: 42-54). Jesus taught that the resurrection people will be like the angels (Luke 8:36), for which Paul expands the doctrine of a heavenly body, spiritual and incorruptible (1Cor.15: 51-52). Resurrected body is not subject to perpetual flux that characterizes the material. Resurrected body cannot therefore be material, but a much closer substance of the soul, to become more flexible and transparent.

Thus the world subject to decay of death will end and her place will be taken by a new world characterized by incorruptibility and eternally, existential dimension that will start there with the resurrection of the dead (ἀνάστασις νεκρῶν) (1 Cor. 3:21) and the victory of Christ over death (1 Cor. 15:54,57).

We see, therefore, that despite the fact that we have offended God Himself in the person of the first Adam, when he did not fulfill His commandment in the second Adam, are reconciled, because Christ became obedient unto death, to give life and immortality ancestor lost it after disobedience.

Pauline vision went against Greek philosophy, which believes that a new bodily resurrection means a new prison for the soul in a body of flesh, which they wanted to avoid it, since for them the material body shackled spirit. The Apostle Paul taught that the new body will be resurrected immortal body, glorified, and powerful heavenly pneumatic in contrast to an earthly body, which is mortal, dishonored, weak and psychic (1 Cor. 15:42-49).

Therefore, various disagreements between St. Paul and the Corinthians were the result of a fundamental conflict on ideological construction of the human body. Most Christians in Corinth and Paul himself saw the body as an entity that could be affected by the different states of decay, while other members of the church at Corinth were not particularly concerned about body boundaries, so all these points of view different on the human body have led to differing views on a variety of topics, including the resurrection of the body [12].

Apostle Paul emphasizes that God's redeeming power is so broad that even death

can not be a barrier separating man from the love of Christ. He does not accept any compromise on teaching about the final resurrection of the dead, apparently controversy with those who sought to emphasize either a spiritual resurrection be immortal existence of a soul without a body, thus refusing all these speculations. To this end he suggests that the now dead have no existence apart from the resurrection, refusing to proclaim the existence of disembodied immortality[13].

The basis of the Pauline vision is the new reality of human creation in the risen Christ. For the Apostle of the Gentiles, death of Christ provides the change and transformation performed between the old and the new creature renewed human nature in Christ(1 Cor. 5: 7)[14]. The universality of the resurrection of the dead bodies confirms cosmic fullness of Christ's victory over sin and death. By the eschatological act of transformation creatures who challenged God's grace were defeated and human creation was transfigured by the restorative work of Christ, all reconciled to Him through the blood of Christ(1 Cor. 15:28)[15].

In the Pauline view, the idea of acquiring a state of incorruptibility (ἀφθαρσία) is reaching the state to share in the divine life, feeling that the man was called by God at creation. Thus Adam's consciously chose not to follow the path to perfection entails the incarnation of the Son of God who comes into the world to transform the human horizon fallen into a new horizon of eternity the light of the Resurrection of Christ. The Savior accomplished through its own forces the destiny of human, an existential reality involving victory over death and sin, as the state of corruption and reflects the reality of death. The reality of Christ's resurrection is the guarantee of actual accomplishment in the history of redemption and the acquisition of perfection tangible resurrected body of Jesus Christ.

Paul testifies strongly before the Corinthians that life in Christ is a continuous process of transformation of fallen human existence aimed at perfection of his being, changing everything that is corrupt and rotten in some immortal, being made possible by divine dispensation of the Spirit, so that the resurrection body is the act of completion of this process, seen as the act of man

recovering to its original state[16]. Due to the fact that Christ transfigured and spiritualized the body taken of the Virgin Mary, becomes standard for human bodies, so the resurrection they will be brought to the same state of the body of Christ, characterized by incorruptibility and immortality.

Apostle Paul confesses that ψυχικόν body, which you have from Adam will become a body πνευματικόν at the return of Christ, by virtue of his own resurrection, thus completing the natural human body forever.

Ψυχικόν human body will rise glorious and free from the corruption of death, since the resurrection of the dead involves converting degradable nature of the body naturally, so will be σῶμα πνευματικόν, resembling the resurrected body of Christ, the glorious and perfect with the state actual physical body, since joining the resurrection of Christ raises us from our state of the Fall of Adam to the state of the sons of God.

To illustrate the reality of the resurrection of the dead Apostle Paul calls both σὰρξ καὶ αἷμα phrase to describe the state of those who will be in Parusie life and the term ἡ φθορά to describe the state of those who died before the parousia, so meaning of verse 50 refers to the fact that neither the living nor the dead can not take part in the kingdom of God in the state they are in[17], but require a transformation of the body.

Apostle testifies that earthly bodies depict their self-image of the earthly (εἰκόνα τοῦ χοϊκοῦ), while the bodies after the resurrection will portray the image of the heavenly (εἰκόνα τοῦ ἐπουρανίου) of the risen body of Christ (1 Corinthians 15:49), each manifesting is by far his own slave (ἐν δόξῃ). Thus the body of the subject in both its state of existence, which implies a real continuity between the earthly body and heavenly expression in the future.

4. The Pauline vision about the nature of risen man (1 Cor. 15:51-54)

In the Pauline view the resurrection of the dead and transforming mental bodies motives is a reality that will extend over the whole of humanity by virtue of Christ's resurrection, which took Adam's place and became our eternal principle of life. So everyone will honor the resurrection. But only those who are still on earth and experience the Holy

Communion will be useful to rise, because in this state will share a state of happiness higher than the one lived on earth. For the rest of us, the resurrection will be a rise in the graves of the sleeping bodies, change that will share those still alive, but this state will be a settlement of their distance from God, because human consciousness will always remember this as not tried enough to gain eternal crown. In this context we note the love of God, who gives to all the bodily and spiritual immortality, and divine justice, which directs every human individual to the reality that sought to achieve through exercise personal facts so that both states of existence is in fact reward arising of the shares each.

In its structure, the text of 1 Corinthians 15: 50-53 describes the current state of all human beings who opposes the status that they will be in their future lives. The mortal body (θνητόν) is human nature that has not been perfectly restored, as this transformation will suffer natural fullness of its nature in the Parousia, when the dead will be raised and the living will be transformed, with the imperishable dressing (ἀφθαρσία) fundamental characteristic to maintain and sustain eternal life. In the Pauline view, the world is an area subject to decay and corruption (φθορά) and is intended for death (θάνατος) until its end in this existential form, while the next world is incorruptible (ἀφθαρσίαν) and eternal (ἀθανασίαν).

At the base of Pauline perspective about the new reality of human creation in the risen Christ, new life finds its beginning in the resurrection of the dead, which is reflected as a victory of Christ over death. For the apostle of the Gentiles, death of Christ provides for change and transformation performed between the old and the new creature renewed human nature in Christ.

Resurrection involves a transformation of the body from the earthly state, subject to corruption and decay, to a new state, in which man will share the incorruptibility of the heavenly man. Body nature of humanity (ψυχικόν σῶμα) living on earth is characterized by φθορᾷ (corruption) ἀτιμία (dishonesty) and ἀσθενείᾳ (weakness) to further emphasize the transformation of this organism in a σῶμα πνευματικόν (spiritual body) that will emerge the imperishable

(ἀφθαρσία), glory (δόξη) and power (δυνάμει).

Ἀφθαρσία concept describes the original state of incorruptibility and path God wanted for God's creation, destiny that can become feasible only for the man who lives according to God's law. Thus, the ἀφθαρσία can be understood in the form of immortality, existential quality of future life that comes from outside the human being. Having been reported to the term νεκρός. ἄφθαρτος stresses generous gift given by God to man in order to participate in the life of God, having already experienced a state of decay. This act of divine mercy, which will take place at the end of time, is to reverse the processes of death and the dead return to the original glory of God's creation.

Immortality is a reality beyond the duration, whereas in essence, is a promise of participation of human nature to the divine nature. In 1 Cor 15: 53-54. Apostle means by ἀθανασία surface quality of the mortal body into a new spiritual garment that incorporates and raises the earthly body to a new existential condition, enabling it to enter the kingdom of God. Having been reported to the antithetical counterpart θνητός, ἀθανασία describes an aspect absolutely contrary to human nature, because presents a state of liberty of man to death, so that immortality must be understood as a gift from God.

The triad ἀφθαρσία, ἄφθαρτος and ἀθανασία gives us the complete picture of eternal life as outlined in the Pauline vision of this new reality, where corruption exists, because the transformation has abolished death. Thus to gain eternal incorruptibility, God asks him to abandon sin and firm commitment necessary to live a moral life currently under divine will. The effects of this transformation is so perfect image of the redemptive work of Christ, which conquers death and clothes him in a jewel incorruptibility man, bringing him back to the primordial condition that allows him to be back in a relationship with eternity.

5. Reflections

The resurrection of Christ is the foundation of the Pauline doctrine on human creature regarding the permanent restoration of resurrection bodies, when the physical body rose from the dead turns and becomes

spiritualized nature that would allow access to immortality.

In the vision of St. Paul resurrection changes the ontological structure of existence, since Christ restores all nature, which can be viewed in terms of a new creation.

Human resurrection does not entail the annihilation of the physical body and its replacement by a new body, but the human body involves raising the likeness of the body of Christ risen from the dead, that he removed from death and decay. Apostle Paul argues strongly that the resurrected body is spiritualized body.

In 1 Corinthians 15: 42-50 the Apostle of the Gentiles shows us his doctrine on human perfection, which will be restored by the Spirit and high at *σῶμα πνευματικόν* state. Our present bodies ravaged by sin and degradation will be transformed by Christ to become like his glorious body, to take part in this glorious state of immortality, partaking of incorruptibility.

So we see in the Pauline vision that human flesh, stripped by death of appeal brief that he had in life will be risen in glory, in that condition and shine that diffuses light awakens admiration, being shaped like body glory of the Risen Christ. Future body will be endowed with faculties superior to those we have now. Change the constitution of the body will be in accordance with the purpose that involves the tree of life, existential condition that Adam expelled from the Garden of Eden was not to live forever in his fallen condition (Gen. 3:22).

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Καινὴ Κτίσις: The Vision For A Life in Christ In The 2 Corinthians 5:17

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Abstract

Person of Christ is the center of Pauline theology. Saviour's redemptive work involves restoring all people and raising their perfect state Risen Jesus Christ by the power of God.

In this context, the Apostle Paul uses the phrase καινὴ κτίσις to express the human condition of life in union with Christ by the grace of God the Holy Spirit poured out upon us.

In our research we sought to identify specific elements Pauline teaching on both how the new creation is accomplished in Christ (2 Cor. 5: 17) and the process of transformation and spiritualization of the entire creation, the basis of reconciliation with God to participate in the new life in Christ.

Keyword: reconciliation, καινὴ κτίσις, new man, new creation, life in Christ,

J.E.L. Classification: Z120

1. Introduction

One of the most powerful metaphors of salvation in Pauline vision is the concept of new creation. major premise is that new creation theology is a defining characteristic in Paul's teaching. This work is necessary because of the disruption that sin has caused in the relationship between God and His creation. Saint Paul disclosed that the Son's atoning sacrifice at Calvary makes reconciliation possible between the Creator and believing sinners.

In addition Scripture presents the concept of καινὴ κτίσις in universal terms. Second Corinthians 5:17 states that Messiah's redemptive work has inaugurated a new worlds in which the conversion of individual men is part of God's larger plan to bring about the renewal of the entire universe.

This study is focused on the issues described in Second Corinthians 5:17, the Apostle of the Gentiles emphasizes whereas these transformations worldwide suffer them to be raised to a state of being new life in Christ[1]. Gentile apostle confesses Corinthians that Christ's redeeming work aims at the reconciliation of the human being with God to inherit eternal life[2].

In order for there to be a new creation, it must be preceded by an old creation. The act of rebuilding of the new man in Christ Jesus presumes an old man waiver to become a new creature [3]. Paul referred to the latter as 'being renewed' to become increasingly like the Creator.

In this context, several questions arise which are derived from the human desire to understand the secrets of the new creation. What function meets Christ in the act of new creation? What is the ultimate meaning of καινὴ κτίσις? What are the limits of the renewal of creation? Therefore, we believe that the only clarify these issues we highlight the true meaning of the new creation as depicted in Second Corinthians 5:17.

2. Christical origin of the new creation

The Christian doctrine of the incarnation shows us the way God works as savior in all creation. God enters the body matrix material that the Word appropriates it to bring to fulfillment the redemption of creation around insider. The man regains the potential to be conscious that his destiny is to be infused with divine life in a profound and full.

Pauline theology indicates that the fulfillment of creation is one in which God is all in all, that God is in a real sense and fully present in the material body of man. Consummation of creation through Christ designates deliverance from the bondage of corruption for the world to share in the glorious freedom of God. Similarly, the purpose of the incarnation of Christ was

directed to the salvation of all creation, to bring all things in Him, God be '*all in all*' (1Cor.15: 28). From this perspective, we can see God's ultimate purpose is that the entire cosmos material can become a full participant in the divine life.

Orthodox theology confesses that the full participation of people with the whole material creation in the divine life could be understood as participation in the uncreated energies of God in contrast to the essence of God [4]. Energies of the Grace of God's Spirit refers to the activity of self-manifestation of God, while the essence of God refers to the innermost Self of God, which is forever inaccessible to us[5]. Thus we see that God's ultimate purpose is to this that God entails full participation in all creation.

In the second letter to the Corinthians the Apostle Paul emphasizes '*new creation*' (καινή κτίσις) [6], which incorporates all of creation itself fallen by Adam and restored by Christ. The new creation of God appears as a unique expression reality amidst the ancient world, where Paul tried to create a truly Christian, representing an alternative to the old world.

The reason the new creation (καινή κτίσις) includes both cosmic meanings and anthropological, as a synthesis of Pauline teaching to the Corinthians, the Apostle of the Gentiles message confesses the reality of the new creation brought about by the cross of Christ is a new existential dimension that is universal, since it addresses both those from the Hebrew and nations. This way καινή κτίσις note that not a creation *ex nihilo*[7], a creation similar to the original act of divine creator who brought the world into existence from nothing source, based on achievement almighty divine word.

Καινή κτίσις gets his existential condition of love τοῦ χριστοῦ [8] expression that has its origins in the person of the Savior, and so is the source of new creations of the human being and the new creation. Shown mercy to mankind through the sacrifice of Christ on the Cross becomes the motivation the entire Pauline preaching that has the action center sending unconditional love which the Apostle had received from Jesus Christ to all those lost[9].

He alone Christ died for all (εἰ εἰς ὑπὲρ πάντων ἀπέθανεν) and therefore '*all died*'

(ἄρα οἱ πάντες ἀπέθανον). Using pronominal forms πάντων and πάντες involves the redemption of all men through the sacrifice of Christ by year while evidence both that Jesus Christ died to free the man fell from the bondage of spiritual death and the fact that Pauline vision Christian becomes a new man both in terms of quality and in terms of time of occurrence[10].

3. New creation and life in Christ

Apostle Paul applies a new dimension to the creative act whose implications are determined by the Messiah, who assimilates himself human nature to move it to a new condition, spiritualized, after the resurrection. It introduces a new human being existential condition that no longer lives for himself but lives to Christ, so ἐν Χριστῷ life transforms man into a new creation. The phrase ἐν Χριστῷ surprise fullest way possible so individual issues and the corporate, which in this case presents a personal union of man with his Savior. He refers exclusively to cross to highlight the value of Christ's sacrifice to illustrate the reality of the new creations, which extends the whole fallen natures created by the risen Christ, is included in the mystery of Christ's body, the Church[11].

The new man (καινός ἄνθρωπος) built by God in Jesus Christ through the Spirit has a new identity determined to belong exclusively to the life ἐν χριστῷ, who abolished at a fundamental level every barrier existing within the ancient world it separates man of God. Adjectival form next term καινή κτίσις emphasizes the profound change in the nature of creation, novelty is an expression that emphasizes the moral quality of life ἐν χριστῷ[12]. New life is a human lifting at the eschatological status of Jesus Christ by participating in His death and resurrection of the Savior.

The universal character of the Pauline gospel message is presented through the sacrifice of Christ, who died for all. Full inclusion of all in the act of redemption accomplished by Christ, which God has reconciled Himself with the cosmos, suggests that in view of the divine, the cosmos integrates worldwide into God's saving act. Moving the material creation of the state of sin to the new existential condition is a direct consequence of the divine, so that the

transition from blindness caused by darkness of sin to the state of view and understanding is the exclusive work of God through His Spirit[13].

The reality of the new creation captures suppressing the distinction between Jew and Gentile people, because by His death, Christ transforms the fallen world so that new creation can be identified with the new life that belongs to the Spirit of Christ, who is the source and origin of this new framework for changing the world the old.

The '*new creation*' is the synthesis of all the Pauline soteriology as captures full transformation of creation through intense divine action of the Spirit who gives birth to a new moral life. Through faith in the risen Son of God sinners men are raised to new life in union with God through Holy Baptism. '*The old man with his deeds*' (Col. 3, 9) ends virtually at baptism and there begins the new man, which "is built in righteousness and true holiness" (Eph 4. 24) so '*putting off the old man*' and '*putting on the new*' is both objective prerequisites of life in Christ as *καινή κτίσις* imperatives and ideals, which involves the transformation of human life in the image of Christ who rebuilt the sacrifice and resurrection His.

Dan Liroy highlights the importance of spiritual regeneration and of the present way of life transformation into a new one, in which Christians owe to live (*ζῶσιν*) according to the principals and will of Christ, One who died for them and rose again (2 Cor. 5:15). Historical reality of the death of the Son is emphasized by the verb form *ἀποθανόντι* (aorist active participle), and the resurrection by *ἐγερθέντι* (aorist passive participle) is provided the motivation for all the people who have been redeemed to live for Christ, which he forcing Christians to renounce this world of pagan moral values to allow the Spirit to lead them to perfection[14].

We note that after describing the existence *ἐν χριστῷ* as existential condition for the existence of the new creation of God, the Apostle Paul introduces the term *καινή κτίσις* in the emblematic text 2 Corinthians 5:17, in which not only a new world is treated as springing from '*a creation*' in the sense of the term cosmic, with the agreement so the overall context of life in a frame baptized who is involved, or even just a

creative action of God considered as an act, but the focus is on the individual human concrete and single: is anyone in Christ. *Εἴ* pronouns (someone), even if it is undefined, it is male or female in grammar, since he has a personal, so there can not be neutral, and that it is used in the context of singular form he always refers directly in part to the man who baptized and defines the Christian identity of each individual Christian. This vision is the first dimension of Pauline mysticism that Christian identity.

The Pauline doctrine is no equivalence between the term '*Christian*' and '*new creature*', because the *καινή κτίσις* context denotes a new beginning, a recreation, a recovery that invests its deepest roots. Therefore Peter Stuhlmacher considers that the St. Apostle Paul man's salvation is a specific ontological transformation, which involves reintegrating its original condition the image of God, which was appropriate primary creation[15].

The human spirit is not only restored, but he gets even a new creation, *κτίσις καινή*, a new creation, a little world in itself, in contrast to the chaotic mess caused by the act of falling. Now man is a new creation, because God himself had reckoned that his work, which now can rule again it '*very good*'. Verse 2 Corinthians 5:17 offers us, in the most clear and condensed form, this new understanding of the cosmos and nature in relation to man as a creative holistic in its entirety, in its dynamic aspect of being created and renewed by God's care, acting in Christ to unite all things creative man renewed, so renew creation requires a rebuild of everything with this act of restoration and rebuilding of the human being.

Thus, we see that the vision and St. Apostle Paul, though logically put emphasis on man which professes to be '*a new creation*' does not seek isolation as the only human creature who enjoys the status of a new creation, but argues renewal of all things with man.

Using these particular expressions *τὰ πάντα - καινή κτίσις* in Christ is of paramount importance for understanding the relationship between anthropology and cosmology uninterrupted based on existing interdependence between man, nature and the world in the dynamic process of history, which refers to creation as a whole. On this

basis, biblical anthropology can not be conceived in isolation from Christology and cosmology. Creation is inseparably linked with the mystery of renewal of all things, man's salvation as being about the whole reality created. Κτίσις is released from the bondage of corruption into the glorious state of freedom brought about by God. In this sense, the Apostle Paul presents the whole creation with a woman in pain before birth, consistently surprising inner expression and human nature created in God's saving act in Christ and in the Spirit[16].

Paul points out that the foundation of the new creation is the sending of the Son of God in the midst of the old creation, so that from that moment human being gradually begin to enjoy the fruits of the new existential condition that raised Christ all creation. Restoring the creation of alienation sin begins to be realized beginning in the atoning sacrifice for the sins of man in Christ. The new things (καινὰ) have replaced the old ones (τὰ ἀρχαῖα) so that redemption is the new way of life made possible by the forgiveness of sins, which is seen as the result of primordial creation issue of slavery fall and lift it to the status of a new creation . Thus the restoration of all creation, such as final disposal suffering and discord of the human existence, is essential so that it will occur at the same time Parusie resurrection [17].

The new creation has the function of regeneration of the spirit under the new covenant between man and God[18]. Intrinsic transformation of humanity is accomplished by the action of divine grace, a process that extends beyond participation in Christ in the Holy Sfânt. Prin therefore,, new creation "comes from God, having a significant impact on tutt things, as the Apostle testifies that all the old has gone (τὰ ἀρχαῖα παρῆλθεν) being replaced by new ones coming (γέγονεν καινὰ τὰ πάντα) (2 Cor. 5:17). New things that have come determined the expression pattern determined by sacrifice and life of Christ, which offers both the creative vision of Pauline and model life of the new creation.

This together rebuild creation in its entirety including both the human being and the rest of nature that prime man was bound to a perfect paradise represents a Pauline idea exposed in 2 Corinthians 5:16 verse where

people that live for Christ died to be raised to a new way of understanding creation, release the mind of the flesh (κατὰ σάρκα that defined the old creation. Καινή κτίσις causes a change in the Pauline vision change that is associated in particular with the way we look at the rest of the creatures. Against this background, how knowledge in accordance with the law of the meat is replaced with a new perspective of understanding the κτίσις acquires a new character, marked by the term καινή being guided by the Spirit of God[19].

The new creation is inaugurated by the Resurrection of Christ, so this act is consumed along with the time of the resurrection, when all men through Christ warranty acquire their own bodily resurrection. [20]. Redemptive power of God to establish the creation of a new world is based on redemption of the body. The resurrection of Christ is the central expression of reality Pauline preaching, for which materiality bodily resurrection implies a new existential space in which we can live forever, because we are a new creation.

Καινή κτίσις fully describes the new state which marks the culmination of God's plan, focusing on the universal character of the land that God opens again in Christ[21]. The new creation is manifested today by Christians who live in direct relationship with God, one another, and all the people and the natural world. The new creation will be complete when these relationships are perfected by God himself to Parusie when He created the world up to the final state of glory. In Pauline view new creation does not require a simple replacement of material creation, but its transformation into Christ through the Holy Spirit, which amounts to a condition which would ensure eternal existence. Participation in the death and resurrection of Christ allows Christians to participate in a new life in intimacy with Christ existential reality that allows participants to see the glory of God, so pregustând still on earth in the realm of the divine life of the kingdom of heaven, the space they can recognize to be new creations of God.

Life ἐν χριστῷ refers to the participation of women in the Church, to the death and resurrection of Christ, who gave birth to a new creation of God, which replaces the old existing discrimination system in the ancient

world. Memberships man to Christ (2 Cor. 5:17) is a prerequisite to enter the new world of God. God's new creation has cosmic dimensions. Universal impact of the death and resurrection of Christ initiated this cosmic transformation that influences everything in it, declaring God's new creation (2 Cor. 5:17), the Apostle Paul announces the end of the old world and defeat sin, context in which destruction of evil powers that enslave the present world, is a prerequisite for the new world of God. In view of prevailing Pauline idea that Christ is the person who is made the divine plan of reconciliation of God with the world. Sin is the key obstacle standing in the way of reconciliation, for which the atoning death of Christ for sinners people eliminate this barrier. Christ was treated as if it were a sinner, though He was sinless as the God, dying for people to be reconciled to God in His name.

4. Conclusions

The new creation is the life of the new man (καινός άνθρωπος), reborn spiritually through Jesus Hristos. This creation perspective of transformation is the result of regeneration of man, which involves changing life. Original new creation finds its fulfillment in saving individual human beings by creating a new humanity and ultimate fulfillment in a world renewed. Pauline vision captures the contrast between this world and καινή κτίσις, as the Apostle suggests that the new creation is in fact the original state of creation. Therefore, the phrase 'new creation' is not limited exclusively to Pauline thinking of the human being as the concept of renewal shall extend to the whole of creation, gaining a cosmic character.

Καινή κτίσις refers to regeneration work of God in man, which becomes a new man, being raised in a Christian state. This new masonry involves a whole process of conversion: the regenerating work of the Holy Spirit continues the growth in holiness which leads to a resemblance to the image of Christ. New creation implies a new nature, the emphasis on 'born again' conversion of the individual which leads naturally to understand themselves in relation to the Hristo, moving to a new sphere of life, is not

passive, but actively participate in the functioning of the Church which is the Body of Christ.

Christ is the prototype of the new creation of God. This vision of καινή κτίσις of God is the foundation of the theology of the Apostle Paul who proclaims not only the salvation of souls, but also God's eschatological redemption on the act of creation. Resurrection of Christ has a major impact on the thinking of Paul, as with continuous event of the cross, human judgment is contradictory decisions. The power of Christ causes a reversal of the old world order, establishing a new order and 'new creation'.

In short, the new creation depicted in 2 Corinthians 5: 15-21 presents the Messiah as the purpose or objective of mankind. In Pauline view the Redeemer is the author of the new creation, the source of eternal existence and security of the new life, as a single agent has the power of the cosmos, which leads him to perfection.

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The Translator behind the Scenes

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Abstract

In keeping with the demands of the contemporary globalising digital era, communication is heavily supported by the Internet. Addressing an international audience and having societal goals, public institutions resort to carefully designed web pages to carry the message across frontiers, cultures, strata. Engaged in these inter- and intra-cultural communicative endeavours are translators, whose presence is not always manifest, yet whose contribution to conveying and filtering information is essential. Looking into policies of advertising translation services for the community and into textual manifestations of linguistic expertise or lack thereof, the present paper aims at conferring visibility to the translator behind the scenes and at raising awareness with regard to his/ her role in a minority language speaking society. The case study proposed is that of sample documents and pages made available on or in connection with the official site of the Romanian Police.

Key words: communication, translation, international community, web site, public institutions

J.E.L. classification: Z19

1. Introduction

The Internet has brought about new challenges for social translation – a category which has been added to the standard ones of literary and non-literary translation [1], one which addresses extremely large and diverse audiences rather than specialists in various fields and which has a clear utilitarian function.

Research in translation studies has identified web localization as "probably the most direct and prominent impact of the Internet so far on translation demand." [2]

Indeed, more and more individuals, companies and institutions target an international public and, in so doing, employ multilingual web sites and engage in the act of translation, which has become essential today. This raises at least two questions regarding translation policies: how much or how often are the indispensable translation services advertised and how well are the translators working behind the scenes trained in managing the requirements of this new market.

In the particular case of public institutions, especially those functioning in minority language speaking countries which belong to supranational unions and communities (like Romania, one of the twenty-eight member states of the European Union), intercultural dialogue via the internet is encouraged and implementation of change is on the way. Nevertheless, there remain a number of issues to be addressed and problems to be solved. Firstly, if translation services are at all available, they are not communicated appropriately. Secondly, if the work load increases exponentially (which generally happens), the tendency is to resort to machine translation.

To be had in view is the fact that translating for the World Wide Web does not simply happen. It asks that the specificities of online textual communication should be taken into consideration besides the conventional norms of traditional text processing. First on the list in this respect are: the readership may include native speakers of the target language; depending on the hyperlink opened, the text may be read in any order, thus in varying contexts; the electronic text is frequently subject to intervention, to change and adaptation. [3] This in turn asks for highly trained professional translators, with solid linguistic knowledge and competence, but also with computer literacy, and with cultural and communication skills for mediation.

2. Case study

The official site of the Romanian Police [4] features a link to the English version (signalled as a Union Jack), but it is under construction for the time being. The obvious intended improvement aside, access remains open to the Romanian version only. From the nineteen entries available on the main page, only two, assumingly of greater importance, are in English: "Most Wanted" and "Protection of Personal Data – Right of Access". The former, using an internationally recognisable formulation, hides information in Romanian underneath, with the set phrase translated as "Persoane urmarite" ["Wanted"] in the ensuing bookmark and as "Cei mai cautati" [Most Wanted] in the actual rubric on the respective page. The latter opens a word document in English, a template, denominated in Romanian however: "Model_exercitare_drept_de_acces_en.doc". [5]

The observations to be made in connection with the above, and which show machine translation at work, are:

- no diacritics are used in Romanian, despite the legislation in force [6]; e.g.: *cautati* instead of *căuțați*, *Mihai-Voda* instead of *Mihai-Vodă*;
- there are formatting and editing errors which ought to be corrected; e.g.: *....,county/district....* instead of *... (city/town/village)*;
- numerous phrases and sentences need to be disambiguated; e.g.: *for exercising the access rights* instead of *the protection of personal data*;
- rules related to register and style are not conformed to; e.g.: *Considering the above, I request to take the legal measures in order to receive* instead of *Please take the legal measures in order for me to receive*;
- spelling and punctuation norms are not observed throughout; e.g.: *surename* instead of *surname*;
- syntactic and morphological problems occur (in terms of voice, word order, subordination; pronouns, prepositions, verb forms); e.g.: *request to inform me* instead of *request that I should be informed*;
- instances of calque transpire in the

English translation; e.g.: *with domicile /residence* instead of *resident in*.

In search of the translator behind the scenes, the other links were opened also. The findings reveal the fact that, although no reference is made to professional translators, the Romanian Police has personnel proficient in foreign languages, advertised as such, working with departments oriented towards collaboration with foreign partners. The site includes links to:

- two specialised central directorates: "The Centre for International Police Force Cooperation" and "The Department for European Affairs, International Programmes and Cooperation".
- four other directorates with offices in the domain: "Institute of Forensics" (where "International Relations" are organised along two subdivisions: "The European Network of Forensic Science Institutes" and "International Relations Activities"); "Directorate for Public Order Police" (with its own "International Relations"); "The Directorate of Transportation Police" (with a department of "International Cooperation"); "The Directorate for Criminal Investigations" (with a similar department, of "Foreign Cooperation").

Interestingly, at least three of the above have their own independent pages in English, which are accessible directly through various search engines, not via the official page of the institution. [7]

The quality of the English language employed here is superior to that of the document mentioned above – at least in terms of spelling, punctuation, editing and formatting – thus pointing to the presence/ intervention of the human factor. Rendered below is a selection extracted from the web page of the Institute of Forensics, highlighted being the areas to which improvement may be made:

"The Institute of Forensics carries out the following tasks:

- *the technical and scientific investigation of the crime scene in case of crime or other events that, according to the law, have to be solved by police;*
- *based on the ordinances, justified resolutions or decisions of criminal prosecution bodies, prosecutor's offices and courts, it carries out expert appraisals*

and technical and scientific examinations in its laboratories or in collaboration with other specialized institutes in order to find out the truth in *the criminal cases*;

- it organizes, updates and *develops* identification activities in *forensic collections and its data bases*, in order to *identify* criminals, objects, unknown substances and means used for *crimes* or to *identify* traces as crime results;
- it *develops scientific applied research* in order to improve its *working* means and methods;
- it drafts documentary materials for the training of the students of *MAI* educational units and *also* for police officers, it provides consultancy to the educational departments in the field for updating the curricula, modernizing the content of courses according to *the technical and tactic new developments*;
- it cooperates with similar national or international institutes or *structures*, it *participates to* national and international scientific meetings for learning, developing and assimilating modern *methods* in its specific *fields of activity*.”

[8]

Comments on and suggestions for modifying the existing version:

- *The Institute of Forensics* is correct, although so is *Forensics Institute* – which appears in the header. A decision needs to be made and the ultimate choice employed throughout.
- Since the rest of the entries included are formulated as it + verb..., entry number one should match the general format; thus, *the technical and scientific investigation* may be replaced by *it carries out technical and scientific investigation*;
- To avoid the repetition of *and* in the second entry, a comma may be inserted after *appraisals* and the first *and* in the series deleted.
- The definite article is not necessary in *the criminal cases*, since the noun *cases* is used in a general sense.
- *develops* is an instance of calque, to be replaced by *carries out*.
- *in forensic collections and its data bases* entails disambiguation; a possible way out might be the repetition of the preposition:

in forensic collections and in its data bases.

- The synonym *determine* may be used in entry number three to avoid the repetition of the verb *identify*.
- A comma has to be inserted after *crimes*, before *or*.
- Once again, the verb *develop* ought to be replaced by *carry out* in the fourth entry.
- The correct word order is *applied scientific research*, not *scientific applied research*.
- *working* seems redundant.
- In the fifth entry, *MAI* needs explicitation, since the acronym comes from the Romanian denomination of the Ministry of Internal Affairs.
- *also* is superfluous.
- Regarding the signalled *officers, it*: the issue might be solved either by deleting the repetitive *it* or by replacing the comma with a semicolon.
- *the technical and tactic new developments* requires correction and disambiguation; proposed solution: *the latest developments in tactics and technique*.
- *structures, it* may be resolved as mentioned above, either by deleting the repetitive *it* or by replacing the comma with a semicolon.
- *participates to* is incorrect; the prepositional verb *to participate in* has to be used.
- *methods in* is not enough in the given context; the participle *used* should be inserted: *methods used in*;
- *fields of activity* is another instance of calque; *fields* would be enough.

3. Conclusion

As the case study shows, clear linguistic and translation policies have yet to be adopted by public institutions. Although not associated with the notion of commerce proper, institutions like The Police, The Town Hall, The Tribunal and The Hospital do address “clients” who require social services abroad, and thus support international relations. Consequently, in view of providing specialised assistance to an international beneficiary, their strategies of intercultural communication require upgrading.

It has been demonstrated that, "as new technologies bring along new ways of organising work and therefore new competences and new types of jobs, traditional occupations and communicational conventions are modified. Old concepts have to be changed and new ones invented". [9]

It follows that a solution to faulty communication in foreign languages via the Internet might be for public institutions to accept the crucial role played by translators, employing professionals in the domain and constantly training them through various development schemes and partnerships with the specialised academic community.

4. Acknowledgement

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- [5] This document is identical with the one on the site of the Galati Inspectorate of Police, <http://gi.politiaromana.ro/> [22 August 2014], which I have detailed on in another article due for publication: *Site-ing the Translator*.
- [6] Two laws have been issued on the topic under discussion, as a result of the fact that in a language with phonemic orthography like Romanian, it is essential to graphically mark sounds (using diacritics: ă, â/ î; ș, ț):
Law 500/ 2004 – on using the Romanian language in public places, relations and institutions
(<http://lege5.ro/en/Grauit/gu3dsnbt/legea-nr-500-2004-privind-folosirea-limbii-romane-in-locuri-relatii-si-institutii-publice> [22 August 2014]);
Law 183/ 2006 – on using the standardised codification of the set of characters in electronic documents
(<http://lege5.ro/Grauit/ha3dgnzq/legea-nr-183-2006-privind-utilizarea-codificarii-standardizate-a-setului-de-caractere-in-documentele-in-forma-electronica> [22 August 2014]).
- [7] see, for example, the following web pages:
http://www.politiaromana.ro/engleza/institutul_de_criminalistica.htm [22 August 2014]
http://www.politiaromana.ro/engleza/directia_ordine_publica.htm [22 August 2014]
http://www.politiaromana.ro/engleza/directia_politiei_transporturi.htm [22 August 2014]
- [8] see the page already mentioned above: http://www.politiaromana.ro/engleza/institutul_de_criminalistica.htm [22 August 2014]
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The Role of Media in Society

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Abstract

Our study will analyze, in a quite light manner the media roles in society. Of course, a throwback in time, at the moment of appearance of the first newspaper, was necessary.

The second part of the study comprises a series of items related by the current passing transformations regardless of media type. Thus, nowadays, the press is more interested in getting the financial gains, than in its role as a main source of information.

Key words: Newspaper, media, information, society, people

Introduction

Considered to be a reflection of the society, media has become extremely necessary for almost everyone. Media has always played a significant role in the society, because its main purpose is to inform, to offer the latest news, to facilitate connections between people all over the world.

Newspapers - one of the most important tools of democracy

From historically point of view, the most common form of the distribution of information was word of mouth, which is still one of the most powerful tools in the sharing of information today.

Things have changed the moment when the first newspaper appeared, because the newspaper is one of the initial communication tools of the society. They've been the most usual and a generally received medium to be used in conveying the local, regional, national and international news to readers. The need for information is one of basic data of the whole social life. Searching for origins of the newspapers, we might be able to find equivalent to journalism of some

civilizations which have not known the pattern.

First code of public information has been Acta Diurna a Roman form of newspaper, which occur daily, starting from the year 59 B.C. Displayed in the city in public places where people used to gather, this newspaper was established by Julius Caesar and not much different from the nowadays tabloids.

Thus, in the newspaper were inserted social and political news, details of the criminal trials and executions, announcements of marriage, deliveries and deaths, and even sports and cultural news what were taking place at circus maximus and the Colosseum.

At the beginning of the 17th century, newspapers had reached in a form close to the one we know today. First sheet considered to be a newspaper in the true meaning of the word, an initial marketing bulletin circulating among the merchants of Antwerp and Venice, was News of Antwerp, published in The Netherlands year 1605.

The 17th century marked the publishing of newspapers in many countries. However, despite its content and the considerable increase of its audience, the press did not yet get the consideration on which its important novelty imposed.

The accelerated development of world market and the revolutionary periods have increased the importance of the press related events and the people's curiosity of what it meant breaking news. These are the most important reasons that conferred on press the title of the fourth power.

At the beginning, the newspapers helped people to get informed and today they are doing the same. Most of them inform people about the incidents, they write about any fact or event happening all over the world and they help in developing public opinion. Newspaper informs about the political activities, the new laws or the sports and activities happening in the society. Also, the newspapers are one of the

most important source concerning job vacancies and admission in school or colleges, about things that can be bought or sold. Nowadays, the role of newspapers is very significant in the promotion of trade, commerce, and business.

Living nowadays means to confront with lots of texts, as far as the short-lived, as invading: advertising messages, phone books, newspapers, posters, tourist guides, e-mail advertising ... These statements over which we take a look, we turn over or consult, but seldom we read them in the real meaning of the word.(Maingueneau, 2007)

But newspapers have many other roles. For example, most of the modern day papers have a section for the readers' opinion about any event in the society. This is an important way to keep in permanent contact with the readers and to support the development of the public opinion.

The modern media

We are surrounded by media and that's why media plays a very significant role in our society today. Newspapers, magazines, shows on TV, the music on the radio, news on the internet, everything means media and we can not live without it. Media facilitates the access to the information and it fully contributes to the formation of people's opinion.

Using any of the methods mentioned by Carl Hausman, the normal pyramid, the up side down pyramid or the combined one any journalist provide six areas of information: who, what, where, why, and how because these are the most important things the readers are interested, concerning any fact or event. Because society is influenced by media in many ways, the media has to help people to get informed about almost everything and also to form opinions and make judgments regarding the related facts. So, media has to be done in a responsible way which means to keep balance between good and bad.

In a democratic society, media has to be a real locomotive, to act like a guardian who work to keep that society well informed from all point of view. The media has to watch permanently that the democracy to function and trigger the alarm when something goes

wrong, because the media has to speak for the people.

Journalistic texts must have a number of special features. When we open a newspaper, we expect to find in its pages certain types of texts. We hope that we will find exciting titles, consistent texts that inform us about current facts, or events that might interest us. We expect also to read texts in a specific form, because the journalistic texts do not offer brute information. In the case of journalistic texts, information is filtered by the journalist so as to meet the public's expectations.

The sociologist Abraham Moles defines information as *"the amount of originality, unpredictable that bring a message"* (Moles, Abraham, 1967). Filtering information in mass media is not an endeavor done at random. It depends on the nature of the information, the transmission channel (printed press, radio, television, internet) but also on the type of text file that the author wants to achieve (news, reportage, interview, survey, comment).

As a mean of transmitting information, journalistic text is printed in a publication or broadcast of a radio/television program and it respects the graphical and ideological code of publication or the program format of the station in question.

It is also a merchandise (a product meant to be bought and consumed) but a support for the required or desired information. As a result of these constraints, the information will be structured taking into account both of the references or of the public, as well as the functional elements of the related event.

The evaluation of information depending on the degree of involvement of the public often offers to the journalist arguments for choosing the genre publishing activities and the space or the time granted by the respective media information. The information could affect a wider audience or smaller, can involve immediate reactions, removed or not stirs any echo. For example a transport Bucharest strike involve immediate reactions to the inhabitants of the capital, while a strike in the CFR involves the entire population of the country.

In the modern society media has many other roles besides informing or making connections between different parts of the society. Education represents, also an

important role of media. The young people can be easily influenced by media. Most of the teenagers try to be like the role models media has presented, to act like them because they simply need attention, or affection, or love. Sometimes, media even affects young people's perception about life, by getting into their mind, disturbing them or changing their behavior, in a good or bad manner.

Entertainment and advertisement are other two very important media roles. There is no doubt media has played significant roles in connecting people all over the world but modern media has become more interested in making money, centering on the news which are hot and good at selling. Thus media these days had to change to draw the readers' attention on the fact considered to be important for each type of media channel. One of the most important reasons media has to have such an attitude is due to the fact we live in a world strongly connected with money, so quite often, important figures in the society are targeted just for the media to earn as much money as it can from publicity and selling.

But, using a correct editorial policy, trying to be honest with their readers, listeners or viewers almost all types of media will continue to be able to change the society, the way people think and they can easily become a very powerful social tool.

Conclusion

The article has offered a short description of the roles that media has played and continue to play in society. Of course, there are many aspects which can be analyzed more profound and the results of the former analyses will be different enough from that in these article.

It will be a chance for other researchers to try to find other roles that media played or plays and I hope that the study will represent an important source of information for them.

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The Concept of Man in Ancient Mesopotamia

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Abstract

Around the year 3000 BC in Mesopotamia, today's Iraq, based on archaeological research, the earliest civilizations in the Middle East were founded. The Sumerians, Babylonians, Assyrians and the Israelites and other nations, later will appear on the map of history, being organized in small states. In fact, about five thousand years ago, from the turn of the fourth and third millennium BC, we can talk about the great early cultures and religions

The legacy that the amazing Mesopotamian civilization left to mankind is undoubtedly invaluable. It was felt throughout the ages, helping, in some cases, modeling a new spirituality. It is believed that the Mesopotamian cultural elements made their way also in the Greek philosophical thinking, of Thales of Miletus, the young Aristotle and Zeno of Kition.

Key words: man, Mesopotamia, Sumero-Akkadian, Assyrian-Babylonian, god.

J.E.L. Classification: Z12

Introduction



Figure 1.
lee-ant3145.wikispaces.com

The earliest civilizations in the Middle East were founded, according to the chronology of the Bible of Jerusalem - based

on archaeological research - around the year 3000 BC, in Mesopotamia - today's Iraq. The Sumerians, Babylonians, Assyrians and the Israelites and other nations, later will appear on the map of history, being organized in small states. In fact, about five thousand years ago, from the turn of the fourth and third millennium BC, we can talk about the great early cultures and religions: a first religion is already developing before the year 3500 BC in the south of The country from the Two Rivers, in the landscapes furrowed by the waters of the Euphrates and Tigris, in those temple-cities of Sumer, to whom humanity owes not only the invention of the wheel, the potter's wheel, the wagon and the oldest system of reckoning (for Temple savings and establish a hierarchy of gods in cosmic system), but rather, the invention of writing; at first images scratched on clay tablets, and cuneiform writing, and last but not least, syllabic writing.

Empires with a really great expansion will occur by the year 500 BC, Such as the Achaemenians (Persian), followed later by the Macedonian Alexander the Great, and Ptolemaic Egypt - important powers that ruled the region.

In this crucible fertile flourishing civilizations also arises and develops the Hebrew people. From the dawn of civilization (circa 3800 BC) to the triumph of Greco-Roman culture, the Hebrew people travelled through its millennial existence the following periods: Catholic period, the Bronze Age, Iron Age, etc^[1].

The concept of man in ancient Mesopotamia

The territory of the ancient Mesopotamia was populated by two groups of distinct peoples, the Sumerians and Akkadians on one hand, and the Babylonians and Assyrians on the other hand. At the end of the fourth millennium BC, Mesopotamia was inhabited

by anti-semitic Sumerians and occupied the south territory, and in the north the Semitic Akkadians. The Sumerians were mainly practicing agriculture and will be able to create an advanced civilization for those times. This denotes from the fact that the Sumerian writing was a pictographic writing pattern. In the third millennium, Akkadian tribes from the north conquered the Sumerians, and although they were superior in many ways, from this confrontation the Sumero-Akkadian civilization subsequently arose. This culture lasted nearly two thousand years, until the first Babylonian empire, under the great king and lawgiver Hammurabi. This empire lasted until the invasion of the Hittites, when the Assyrians, people of Semitic origin, warrior through excellence, took possession of Babylon. Like the Sumerians and Babylonians by mixing with the Assyrians, will give birth to the Assyrian-Babylonian culture.

The belief of this people was polytheistic, and the gods from the pantheon of those people had a strong anthropomorphic feature. The ancient Mesopotamian religion was founded based on the old Sumero-Akkadian religion. King Hammurabi after he founded the first independent state in Mesopotamia, united the local cults also, creating a unique religion, the religion of Babylonian, continued after by the Assyrian, and which is why it was called, the Assyrian-Babylonian religion. A characteristic of the belief of these people was that the pantheon included a large number of gods, and the gods were grouped in triads or major tetrads and secondary gods were grouped around the main divinities.

Regarding the man there must be considered three major themes, namely: the human origin, the meaning of death and the nature of human organism^[2].



Enki and the first man in the Garden of Eden

Figure 2.

lupuldacicblog.wordpress.com

The Sumero-Akkadians conception of man

The Sumerians did not had a myth about the creation of the world in the archaic period, but late myths asserted that the creation of world was due to the son of ENLIL, NINURTA^[3]. According to the Sumerian, the goddess MAH conceived the man from clay at the behest of the god ENKI. After she uttered the magic formulas upon the 14 pieces of clay, the seven men and seven women were born. They and their descendants were later destroyed by a flood, which after the man was rebuilt by the gods, being called LULLU, meaning “the weak one” because he was useful only to please the gods. His destiny was not of his knowledge, being decided up there. The Historian Ștefan Reșceanu states the following about the human destiny in the Sumerian religion: “It is not found anywhere, not even in Islam, such resignation in front of fate.^[4]” The Sumerian Inferno does not resemble to that of the monotheistic religions.

Another Sumerian myth tells us that the god ENKI ordered the other gods to kill a god for his blood to be mixed with clay, so that the goddess MAH can create people from the mixture of blood, clay and divine flesh.

From this Sumerian myths some modern researchers concluded that the biblical brief from the book of Genesis (Genesis 2, 7), was inspired by Sumerian mythology. The creation of man from clay, common story to both religions, is rather explained by the natural way of Revelation and the fact that the people, Hebrew and Sumerian developed almost in the same geographic area^[5].

Ancient Mesopotamia did not have a well defined eschatology as that of ancient Egypt. However there is a belief in the afterlife since the proto-Sumero-Akkadian period. The soul that survived the body was called “edimmu”. After the death of the body, the soul was thought to be “dressed in a robe of wings” and descended into the underground region, KIGALLU or ARAL. Before arriving here, the soul was subject to the particular judgment at which assisted the goddess NUNGALLA, where she weighed the soul to decide its fate. The good ones who have fulfilled their duties towards the gods were rewarded by staying in the Sheol, where they became the owners of gardens, being dressed

in white. The fate of the wicked is not described, but their punishment consisted in depriving them of this abundant existence. The souls of the unburied or those who had no relatives to care for those ordained for the dead had a sad fate. Their souls were doomed to wander restlessly through the shadows, and sometimes coming in the world of the living causing shortcomings or sufferings. The Sumero-Akkadians believed that the souls without relatives were forced to eat garbage^[6]. Hence the emphasis on the need of children birth whose duty was to supply those defunct with the necessities of life beyond the grave^[7].

In conclusion, the existence beyond death, it is alleged as the extension of the conditions of life from this earth, and that the way we live our existence here is effective in the afterlife according to their religion, the ancient Mesopotamians not having any faith in salvation or resurrection.

The Assyrian-Babylonian religion

This continues the old Sumero-Akkadian traditions, being difficult to specify its elements of specificity. Leading the Assyrian-Babylonian pantheon was the triad: ANU, ENLIL, ENKI. Unlike the first two gods who were hostile to people, ENKI / EA, is described in myths as the creator of the man. He is also the one who saved mankind from the flood. Most of these deities were anthropomorphic, each of them having a father, mother, brothers and sisters. That is why the Assyrian-Babylonian pantheon included about 3600 gods. The central God of the Assyrian-Babylonian pantheon was the god Marduk who was described as having four eyes and four ears^[8].

The Assyrian-Babylonian mythology is one of the richest in the world and as a literary value occupies an important place in the world literature. Among the most important texts of the Mesopotamian thinking we mention The Epic of Gilgamesh^[9]. From this epic emerges the idea that only gods are immortal, and people cannot achieve immortality, the only exception being Utnapishtim and his wife, who receive immortality with the indulgence of the gods. The problem of immortality is repeated in other Mesopotamian myths, such as the myth of Adapa, a myth of the descent

of the goddess Ishtar in the Underworld^[10], etc.

The creation act of the man in Mesopotamian mythology is grafted onto old Sumerian beliefs, god Marduk creating the man after he placed the great gods in the stars and defined the days of the year through the intercession of the heavenly figures. In the creation of the world Epic it is told that the god "...wanted to create something full of craftsmanship...":

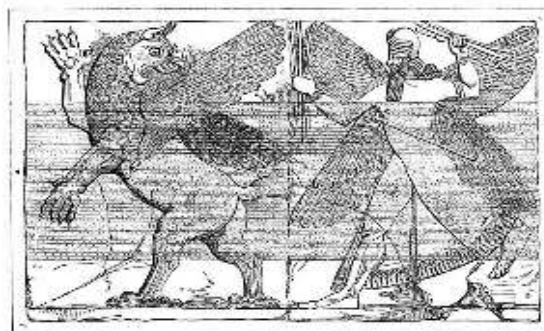


Figure 3.
www.blackgate.doc

Marduk killing Tiamat, his grandmother, the goddess of divine chaos in Babylonian mythology is called in Enuma Elish "the Mother Hubur giving birth to them all" and later personified into a monstrous dragon from whose killed body, the god Marduk performs the second cosmogony creating the postdiluvian universe.

"I want blood to gather, the bones to emerge
I desire to make LULLU, man is his name
Yes, I want to create LULLU, the man.
He will serve the gods, so that they may rest."^[11]

Another specific psychological feature of the Assyrian-Babylonian religion is focused on the belief in demons, in front of which man is completely helpless. Even the one who lived a perfect life without upsetting any god, could become subject to the evil machinations. But usually the man ended in the demons bondage through sin, because when he sinned, man was abandoned by his guardian god, giving the demons the opportunity to take hold of him.

Regarding the eschatology, the Assyrian-Babylonian theology and mythology came with some remarks on the future life. The kingdom of the dead, Arali was seen as a strong fortress, surrounded by seven closely guarded walls. In this kingdom it will not be able to enter without the permission of the

god Ereshkigal. In this realm lies "the source of life" that even the goddess Ishtar is looking to restore the life of Tammuz. Also in the realm of the dead it can be found the "tree of life". Therefore we can say that the idea of immortality from the Sumero-Akkadian mythology is also found in the Assyrian-Babylonian myths^[12].

Regarding the Assyrian-Babylonian funeral myths, we have very little information. It is known that the dead were mourned and taken to the grave, accompanied by sad music. As like the Hebrews, the relatives were tearing their clothes and also in sign of mourning, they would cut their hair, mutilate by cutting or scratching the body and face, put ashes on their heads and even fasting. The deceased were buried in terracotta sarcophagus unadorned and without pomposity.

Inside the graves were discovered water vessels, weapons, working tools, but there weren't any traces of food, as found at the Sumerians. Most likely the offerings for the dead were made in the relative homes of the deceased. Like the Egyptians, the Assyrian-Babylonian knew and practiced the embalming of the dead^[13].

Conclusions

The legacy that the amazing Mesopotamian civilization left to mankind is undoubtedly invaluable. It was felt throughout the ages, helping, in some cases, modeling a new spirituality. It is believed that the Mesopotamian cultural elements made their way also in the Greek philosophical thinking, of Thales of Miletus, the young Aristotle and Zeno of Kition.

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The Spiritual Being and Communion of Man with God, His Fellow People and All of Creation

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Abstract

The existence of the whole creation was not made from an internal necessity of God, but by virtue of His love, the main reason of the creation lying in His goodness.

By creation, the man was supposed to become the connecting link with the whole nature of God, for the man was not destined to isolate himself, but on the contrary, to personalize the world, the universe, being saved through the human.

The man is created by God in a single act, as if the creatures were created only by word, in the case of man, God made the body from the dust and breathed into his nostrils the "breath of life" and made him a living soul. In the conclusion it is showed through the words of Saint Ambrose of Milan that the soul is built in the image and likeness of God.

Key words: God, human, spirit, body, soul.

J.E.L. Classification: Z12

Introduction

The whole creation was made not from an internal necessity of God, but was brought into existence, by virtue of His love and as the Holy Fathers showed, the reason of creation lies in the goodness of God: "Thus God the Word, Wisdom, Power, was the Creator of human nature, not driven by the necessity of creating the man, but by virtue of his love for the being whose existence has produced. The light should not be unseen, the glory should not prevail without witness, the kindness should not to be without another person to enjoy it, and the other gifts that are seen around the divine nature, should not remain ineffectual, without someone that should share and enjoy them".^[1]

Saint Maximus the Confessor, reinforces through his monumental work, the whole

theological teachings of Saint Gregory of Nyssa about anthropology, that the world was created by God for the man and has been entrusted with the government of it in order to a fully and perfect communion with Him. Thereby, the world serves towards the lifting of our ultimate purpose or achieving our perfection in communion with The Personal God.

As shown by the Father professor Dumitru Stăniloae, the real signs of God's love toward man manifests as three separate gifts: the material, the human being and the peers gift.^[2]

These gifts were not made by God for a specific person, but for the Man, as a subject in his relationship with others to share with them the gifts received. The gifts received by man from the Creator are also divided into common and personal gifts. Common gifts are those gifts without which the man could not lead his existence on the earth given by God. Personal gifts are the ones that result from the direct intervention of man upon creation, supplementing it. Through these gifts, the man turns his love towards the One who created him and towards his peers, so that we can exchange this gifts between us, confessing through them the love for each other. Therefore if "...things would not exist, as gifts of God, we could not exchange them between us..."^[3].

God created us all equal giving us the opportunity of choosing and sharing His gifts. The one gift which allows the existence of the other gifts is the love of God. He gives Himself through His work to bring the existence of beings, capable of receiving love. As a proof of His love, although He does not need the world, He wants to bring it into existence, and He shows His omnipotence in creating the world out of nothing. Through the biblical phrase "In the beginning ..." (Genesis 1, 1), we understand the start time of nothingness turned into

matter "...tohu va bohu..." without form and void, that later became heaven and earth. We can safely say that the human person grows spiritually continuously surpassing every time another and another barrier, but still remaining bordered by its nature, and not comparing with God. The essential difference between the man and the animal is that he is updating on forever after the image and likeness of The One who created him^[4]. Regarding the creation, the man represents the crowning creation. Although created last, the man ranks in the middle between the seen and the unseen world, being also a summary of them.

The man was created simultaneously in its entirety, as it is specified in Genesis 2, 7, when God made the body from the dust and breathed into his nostrils the "breath of life" and made him a living soul.

The human nature

According to the Christian doctrine, the man is composed of material body and immortal soul. This doctrine is emerging both from the pages of the Holy Scripture, and the writings of the Holy Fathers. Thus, Saint Gregory of Nazianzus synthesized a true axiom of patristic thought: "God's Word, taking a piece of land that was recently created, shaped with His immortal hands, our face and gave it life: for the spirit in which he infused is an outpouring of the unseen deity. Thereby, from the dust and the breath, the man was created in the image of the immortal One because both in one (body) and the other (soul), has mastered the spiritual nature. Precisely for this reason, as a part of the ground, I am bounded to this life here, but being also the divine morsel, I keep inside me the longing for the afterlife"^[5]. From this patristic text we must not understand that Saint Gregory of Nazianzus would refer at two contrary principles, but in fact there are two aspects of life, the material and the spiritual. To enter into communion with God, one must forbid his both soul and body of sin: "Therefore it is appropriate that as we guard the body of the seen sin, so to guard the soul of indecent thoughts, because it is the bride of Christ. For I have espoused you to one husband, that I may present you as a chaste virgin to Christ" (II Corinthians 11, 2).

In his epistles, Saint Apostle Paul believes that the human being is composed of an inner man (Romans 7, 22; Corinthians 4, 16, Ephesians 3, 16) and an outer man (II Corinthians 4:16).

Both sides cannot exist separately, but only together as a whole, which has its origins in the Creator.

The man – spiritual being in body

Since the book of Genesis, the Holy Scripture speaks of two constitutive elements of human nature. Thus the body, as called in the Holy Scripture of the Old Testament through the Hebrew word basar, which designates both the word "body" and "flesh" was made from "... from the dust of the earth ..." (Genesis 2, 7). By land, the matter of which was made the man, he feels bound to other creatures of the creational act, the body being the coordinate of its existence in time and space, being separated from the soul. In accordance with the Old Testament writings, the man has a psychosomatic structure, the connection between body and soul unfolding through death, showed explicitly by Solomon, the author of Ecclesiastes.

According to the Orthodox teaching, the text of Genesis 2, 7 cannot be understood or construed as a subsequent creation of the soul against the body. Pursuant to the Church teaching, Adam's creation act consists in a simultaneous action of modeling the body from clay and the blowing of life by God. In this respect, while "His hands" gave shape to the earth, "His mouth" instill the Spirit of life, meaning that the soul was created^[6].

Objecting the Origenists thesis, according to which the soul was a pre-existent body, Saint John Damascene, in his Dogmatic has stated the following: "He made the body out of earth, and gave a rational and thoughtful soul through his own blow ... The body and soul were made simultaneously and not only the first one and then the other, as Origen says in a foolish way"^[7]. Only on the basis of the psychosomatic unity, shows that the existence of man is "...personal, unique, unrepeated and unrepeatable"^[8].

The second constituent of the human nature, the soul, appears both in the Holy Scripture of the Old and New Testament. The Hebrew Bible uses three terms as equivalent to the notion of the soul: nefes, ruah,

nesamah and the Greek equivalent terms are: psihi, pnevma, nous. These scriptural terms spirit, soul and mind are in fact different names given to the one and same reality of man, namely, his principle of life^[9].

After the Christian teaching, the soul is a living substance, real, immaterial or spiritual and immortal. The soul traverses the material body and is linked to it, but transcends the materiality of the body. By the manifestations of the soul it can be described as an essential fact that makes a man a subject consciously and voluntarily, unique and irreplaceable^[10].

Soul qualities are outlined both in the pages of the Old and New Testament books. Immateriality of the soul is a consequence of the fact that it is inspired by God Himself (Genesis 2, 7). Being inspired by God, the soul has as fundamental characteristics reasoning, feeling and free will. The reason is proven by the fact that as shown in the report of Genesis, man is given to rule the earth and other creatures (Genesis 1, 28). By reason, the man knew how to give proper names to all creatures on earth. The man was created with the freedom of will as revealed in the Wisdom of Jesus Sirach: "He hath set fire and water before thee: stretch forth thy hand unto whether thou wilt. Before man is life and death; and whether him liketh shall be given him." (Jesus Sirach 15, 16-17)

The Incarnation of our Savior abundantly proves the worth of the body, for our salvation the Son of God received the incarnation, His body participating in all the saving deeds. About the reality, spirituality and immortality of the soul, not only the Holy Scripture speaks, but also the Holy Tradition in an explicit way.

Therefor Saint John Chrysostom in his Homily about the resurrection of the dead wrote the following: "...for the man is not only the soul, but the soul and body. Thus if only the soul is raised, it is raised only half the man, not the man entirely. In the case of the soul we cannot even speak about proper resurrection, because it is raised only what fell and split, the body being the one that decomposed, not the soul."^[11]

Soul and body - full union

The arcanum of our understanding, of the union between soul and body in the unity of

the human person enables the man to make use of the contingent nature. The connection between soul and body is so tight, that we cannot understand the man as pure spirit, but one must understand it from the very beginning as an incarnated soul.

This thesis was supported by the Latin writer Boethius in the sixth century, who in an attempt to object Nestorius and Eutyches, he used the teachings from the first ecumenical councils and the philosophy of Aristotle. He wrote in his theological articles the following: "The corporeal ones by any reason cannot be changed in the incorporeal, because it does not participate in any common underlying material, that can change through its qualities, in the intangible ones. One thing rests on a material foundation, such as the body, and the other in any way does not need the underlying matter, as incorporeal. Though a body cannot change into something incorporeal nor the incorporeal cannot change between them by a certain mixture"^[12]. In the

meaning of the above stated, the person can be understood as a capable spirit of feeling and knowing through the senses, but preserving and exhibiting the self-awareness, freedom and power of his movement by moving the body and, thereby, the power of moving the objects by his own will, as he has the body participating in acts of cognition and movement of the spirit^[13].

The Holy Fathers believed that the place of the union between body and soul, it is the heart, the inner organ of the body, being in the same time the leading organ, because not only the body or soul meet God, but the man as a total, in which the understanding and feeling create a whole^[14].

The Orthodox Dogmatic Theology believes that the human person is a spirit capable of feeling and knowing through the senses, and through the body and will, has the power and freedom of movement because, the body participates in acts of cognition and movement of the spirit. In the human body the spirit and the world around us meet, the spirit being the one which shapes the body to be able to see the world that surrounds him. Through the body, the connection between the higher spiritual order and the order of the world is achieved (the world of the seen and unseen).

Some of the Holy Fathers believe that the man knows God through the understanding of the soul called: nous (mind).

In the act of knowing God, the mind is not in any way separated from the body and so not of this world, but a direct knowledge of the mind of a purified body. Therefor Saint Symeon the New Theologian considers the knowledge of God "...the sight, which is more than hearing...". This knowledge is perceived as a feeling of mind, a feeling, a natural call, of the creature to the Creator.

At the opposite pole is situated the scholastic theology according to which man comes to the knowledge of God through logical reasoning. Thus Saint Gregory Palamas rejects the theory of Varlaam of Calabria, namely that the mind that meets God is an abstract mind, detached from the body. Varlaam's theory is poor also because it fails to capture the reality of the fact that the human soul is a unity, consisting of understanding and feeling^[15].

Inserting the soul into the body - the work of God

Inserting the soul into the body can only be the work of God, as through the inserted human spirit in the world, God Himself is working for the spiritualization of the world. In all the care work of God and also by the whole creation, man can know God, because all His work addresses entirely to the man.

The human nature is created by a special, unique act. This special origin is also ascertained in the way how the soul is inserted into the body, from the first moment of human existence. The human soul has attributes related to those of God: consciousness, knowledge and freedom. Man is called to an open dialogue with God through knowledge and facts, to guide the world and to respond freely through her, the love of God that gave it to her and to extend the dialogue of love with her peers^[16].

God calls others persons also to continue the dialogue with Himself and the world ascension, to His condition of the transparent environment, by bringing them into existence. Each person coming into existence represents a new and continued way of manifestation of the human freedom in the dialogue with God and the others.

The origin of the human soul

The Christian teaching on the origin of the human race is unanimously, monogenist. This monogenist thesis helps explaining the universality of salvation in Christ. "For as in Adam all die, so in Christ all shall rise" (I Corinthians 15, 22). The unity of the human race is also the basis of personal equality of men and equally justified to reach and participate in the life in Christ^[17].

The human race is born under divine blessing (Genesis 1, 28), each man receiving his being from the parents, without being excluded the divine intervention.

From the early centuries we have outlined three main theories that appeared in an attempt to explain the origin of the soul: the pre-existentialism, the traducianism and the creationism. The first two theories included foreign ideas of Orthodox teachings, emanating from the sects of the early centuries.

The pre-existentialism thesis had as an author Origen, being deeply influenced by the Platonic philosophy. According to this theory, the human souls were created all at once, and after sinning, were placed in bodies as punishment for purifying by suffering through the body. The pre-existentialism is available in Manicheans, Priscillianists, Catarists and some late theologians and philosophers.

This theory is not confirmed by the Holy Scripture and contradicts the human logic. According to the scriptural essay, in the book of Genesis we are taught that the soul was created in the same time with the body (Genesis 2, 7). The forefathers have sinned once with the transgression of the commandment (Genesis 3, Romans 5, 12). Prior to its birth, the man does not commit any good or evil as it is showed in the Epistle to the Romans (Romans 9, 11). It is contrary to the logic that the soul would have a prior bodily existence of life, as if that were the case the man should have memories of this preexistence.

The second theory has as author Tertullian and it is called traducianism, generationism or the transplantation theory. This thesis attempts to explain the origin of the souls by analogy with the origin of the bodies, namely that they offspring from the souls of the parents, like bodies, or

seedlings^[18]. Therefore, the souls of the offspring would detach from the souls of the parents, transplanting into offspring "they seed in offspring", and so from generation to generation (generationism), due to a creative power that the parents souls were gifted with. Hence would result the bodily and spiritual likeness between the parents and children. In the support of their thesis the Traducianists invoked even the words of the Savior Christ: "That which is born of flesh is flesh, and that which is born of the Spirit is spirit" (John 3, 6). This theory, however, presents both advantages and disadvantages.

According to this theory it may be explained the transmission of the ancestral sin and in the same time it agrees with the teaching of Genesis 2, 2, according to which God rested after the creation.

The third theory, the creationism, was supported by the majority of the Holy Fathers having as representatives the great scholars and teachers of the Church, Saint Gregory of Nyssa, Saint John Chrysostom, Saint Athanasius the Great, becoming the Church's teaching, inasmuch as it gives response to the deficiencies of the other two theories. According to the creationism, each individual receives his soul by the direct creation of God and not from the parents. This theory is clearly stating the distinction between the soul and body. According to the Old Testament teaching, the human body comes from the seed of Adam, and the soul comes from God "...Which founded the earth and formed the spirit of man within him" (Zechariah 12 1). The soul will return "...to God who gave it..." (Ecclesiastes 12, 7), "God is the Father of the souls" (Hebrew 12, 9), and He gives "...spirit and life to all..." (II Maccabees 7, 23).

All the scriptural places mentioned above, assigns the origin of the soul God's creative activity, but without excluding the accomplishment and participation of the parents^[19].

Unfortunately this theory has some drawbacks. Thus, this thesis is an apparent contradiction with the biblical report, according to which on the sixth day God rested (Genesis 2, 2), therefore the creation is complete. Secondly the parents give birth to complete human beings, with the body and soul from God. We do not doubt or question in any way God's creative act, limiting it,

decreasing his value and making it more dependent on human passions, as the act of birth itself, has nothing bad at all. The biggest concern is how creationism explains the transmission of the ancestral sin, because according to this theory the headquarters of the sin is the body of which is transmitted the soul, this fact being in an obvious contradiction with the supernatural Revelation, and even with the human logic.

Another worthy of mentioning theory is that of Hristu Andruș, according to which the origin of souls would consist of a synthesis of Creationism and Traducianism in which God works with people at the birth of each person.

Regarding the moment of the soul's creation, the Orthodox theology has unanimously agreed with the fact that it is related to the conception. Therefore it can be said that although the body is formed gradually, it has a soul from the beginning, from the moment of conception: "the soul is given when forming the body and it is able to receive it" (Orthodox confession, I, 28)^[20].

Conclusions

Summarising, we conclude with the words of Saint Ambrose of Milan who in his work entitled Writings states: "And then, our soul shall not appear to be after the 'image of God', since God dwells in him in all the good time? Do not forget, but our soul is built in the image of God, as the Apostle says: And we all, while look in the mirror, with the unveiled face, glory to the Lord, we pretend into the same image from glory to glory, as from the Spirit of the Lord"^[21].

Only through us, the cosmos as a body which extends, can receive grace. For not only the soul but also the body of the man is after the image of God^[22].

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